

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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September 2015

Let The Good Times Roll

*NJJS Music
Vice President
Mitchell Seidel
travels north to
take in festivals
in Syracuse and
Rochester.
See his report
on the upstate
New York
summer jazz scene
on page 28.*



Stanley Dural Jr., better known as Buckwheat Zydeco, right, performs with his son, Sir Reginald Master Dural, at the M&T Bank Syracuse Jazz Festival on July 17, 2015. Photo by Mitchell Seidel.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Jazz Trivia 4
 Editor's Pick/Deadlines/NJJS Info 6
 Crow's Nest 50
 Change of Address/Support NJJS/
 Volunteer/Join NJJS 51
 NJJS/Pee Wee T-shirts 52
 New/Renewed Members 52

STORIES

NY State Jazz Festivals cover
 Big Band in the Sky 8
 A Song For Ray 13
 Lew Soloff Memorial 14
 Talking Jazz: Scott Robinson 16
 Moscow 57 26
 Satchmo Summerfest 30
 OSPAC Hosts 12th Jazzfest 31
 Flemington Jazz Festival 32
 Midsummer Night Swing 32
 President Emeritus Writes 34
 Noteworthy 36

REVIEWS

Other Views 38
 Caught in the Act 42
 On The Road 46

EVENTS

'Round Jersey: Morris, Ocean 48
 Institute of Jazz Studies 49
 Florian Schantz Jazz Combo 51
 Somewhere There's Music 54
 The Name Dropper 55

ADVERTISERS

Marlene VerPlanck 4
 WBGO Photo Blog 4
 Arbors Records 5
 WBGO 7
 Shanghai Jazz 9
 Ocean County College 11
 NJPAC 15
 Mason Gross School of the Arts 17
 Sandy Sasso 18
 NJCU Alumni Jazz Band 19
 North Carolina Jazz Festival 21
 Rosalind Grant 22
 Beacon Hill Musicians 23
 CTS Images 24
 Patrice Jégou 25
 Barron Arts Center 27
 Faith Lutheran Church 33
 WPU Jazz Room 35
 North Jersey Red Cross 37
 Rutherford Hall 39
 Swingadelic 40
 Diane Perry 42
 LauRio 43
 Jim Eigo 44
 Jazzdagen 47
 Cadence Magazine 53
 Princeton Record Exchange 56



Prez Sez

By Mike Katz President, NJJS

I hope everyone reading this had a great summer and is ready for an outstanding fall season of jazz!

This summer included a first for Jackie Wetcher and myself, which was attending the Newport Jazz Festival. It was about time, considering that the festival is now in its 61st year, going back to 1954, when it was originated by George Wein (who was still much in evidence making the rounds of the stages in a golf cart dubbed the "Wein Machine"), and I had been listening to jazz since around the same time (I guess I'm dating myself), but had never been to Newport. Indeed, the New Jersey Jazz Society's Jazzfest was at one time an adjunct to the Newport Jazz Festival while it was presented in New York City.

This year, the weather was perfect, as compared with last year when it reportedly rained almost the entire time. There were some 50-plus performances at four venues at Fort Adams State Park in the Newport harbor, on Friday through Sunday. The Friday events were a new addition last year, intended to feature newly emerging artists as well as other musicians who are simply lesser known to the jazz community. Among them was NJJS favorite trumpeter/singer Bria Skonberg, making her Newport debut, who wowed the crowd throughout her set and brought the house down with the sizzling final number,

her original composition "So Is The Day."

Many different styles of jazz were presented, including big bands such as the Maria Schneider Orchestra and Irvin Mayfield's New Orleans Jazz Orchestra, and smaller groups such as those separately led by trombonists Wycliffe Gordon and Conrad Herwig, and bassist Christian McBride. There was truly something for everybody, and the festival was well attended, at or near the Fort's capacity of 10,000. From this it is clear that there is still a large audience for jazz, although that is not always evident in our local area. We have to do more to promote our local events, and we are working on it.

■ Looking forward to September, NJJS is co-sponsoring a number of events which are all free to the public. On Thursday, September 10, at 6:30 PM, the New Jersey City University Alumni Jazz Big Band, conducted by Prof. Richard Lowenthal, will present a free concert on Hudson River waterfront in collaboration with the City of Jersey City, featuring trumpeter and Jazz at Lincoln Center artistic and managing director Wynton Marsalis, in a tribute to the late trumpet legend Clark Terry. Terry played with both the Basie and Ellington bands, and was the first African-American member staff musician at NBC Television, appearing in the studio orchestra for the *Tonight Show*, where he performed for 10

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NJJS Bulletin Board

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NJJS Members Discounts Hibiscus Restaurant, Morristown and The Crossroads, Garwood offer NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. \$5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

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!!

years through 1972. He was also noted as a pioneer of the flugelhorn as a jazz instrument.

■ On Friday, September 18, NJJS will co-sponsor the first of a series of three jazz concerts that weekend comprising the Central Jersey Jazz Festival, taking place in Flemington, New Jersey. The program, which will run from 6 to 10 PM, is produced by NJJS Board member Sandy Josephson, and will feature Bria Skonberg, blues guitarist Chuck Lambert, Dennis Lichtman's Mona's Hot Four, and singer Sarah Partridge. The other concerts will be the following Saturday in New Brunswick and Sunday in Somerville.

■ The long-running JazzFeast in Princeton's Palmer Square will take place on Sunday, September 20, from noon to 6 PM. Produced by Ed Polcer and now in its 24th year, this year's Jazzfeast will begin as always with Alan Dale and the New Legacy Jazz Band, and then feature singer Marlene VerPlanck with saxophonist Houston Person, a quintet including reedmen Ken Peplowski and Harry Allen, Willie Martinez and his La Familia Sextet with special guest Warren Vaché, and Dennis Lichtman's Brain Cloud, featuring vocalist Tamar Korn.

A great lineup for a swinging afternoon of jazz!

■ Speaking of Sandy Josephson, his new book, *Jeru's Journey: The Life and Music of Gerry Mulligan*, will be published in October by Hal Leonard Books. He is also the author of *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio 2009). As our readers know, Sandy writes the Big Band in the Sky column for Jersey Jazz (which unfortunately keeps him pretty busy), and he has written extensively about jazz musicians in a variety of publications ranging from the *New York Daily News* to *American Way* magazine. Sandy is also curator of the Music in the Moonlight jazz series at the Luna Stage in West Orange and director of marketing and public relations for the Matheny Medical and Educational Center in Peapack, NJ.

■ Finally, I want to welcome Pete Grice to membership on the New Jersey Jazz Society Board of Directors. Pete recently retired from a career in sales and marketing, skills that he intends to bring to bear in his new role with NJJS. He also plays saxophone and is a member of two community bands including a jazz band in Chatham. He lives in Flanders, and will serve on the Board

until the next annual meeting in December, when he will stand for election by the membership to a full three-year term.

Also recently elected to the NJJS Board to serve until the next annual meeting is jazz vocalist and producer Carrie Jackson. Carrie has been a singer since the age of 6, originally from Newark, and currently residing in Irvington. She is the president/CEO of Newark based C-Jay Records, and her latest CD on that label is *A Tribute to Sarah Vaughan - Newark's Own*. This will be her second stint as a member of our Board. Her full bio can be found at www.cjayrecords.com. 

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for updates and details.

September 18

CENTRAL JERSEY JAZZ FESTIVAL

Sarah Partridge Quartet, Mona's Hot Four, Chuck Lambert Blues Band, Bria Skonberg Quintet; gourmet food stands and trucks

Historic Courthouse | Flemington

6 – 10 PM | Rain or Shine | FREE

www.downtownflemington.com

September 20

JAZZFEAST

Alan Dale New Legacy Jazz Band, Ken Peplowski Quintet w/Harry Allen, Willie Martinez La Familia Sextet w/Warren Vaché, Marlene VerPlanck Quintet w/Houston Person, Dennis Lichtman's Brain Cloud w/Tamar Korn

Palmer Square | Princeton

Noon – 6 PM | Rain or Shine | FREE

www.palmersquare.com

September 27

NJJS JAZZ SOCIAL

Bassist Harvie S and guitarist Sheryl Bailey perform music from their CD Plucky Strum
FREE admission NJJS members, \$10 all others, \$10 food/beverage minimum

Shanghai Jazz | Madison

3 – 5:30 PM | www.njjs.org

NJJS Calendar

Jazz Trivia

By **O. Howie Ponder**
(answers on page 49)



Jazz Centenarians – Part II

1915 was the birth year of a number of other artists not mentioned in our January brain teaser who would have celebrated 100th Birthday this year. See if you remember them.

1. Born in Providence, this low-key trumpeter was known for melodic solos, one the best known was on Glenn Miller's recording of "String of Pearls." He also contributed greatly to Jackie Gleason's "Music For Lovers" album. He was a good friend and supporter of the NJJS in our early years.
2. One of the first "Texas Tenors" he's best known for his long stint (1939-1948) with Count Basie where he replaced the late Herschel Evans. He also played in the bands of Lionel Hampton and Benny Goodman.
3. Some call him "The Thomas Edison of the Guitar" for his innovations. He originally planned to be a pianist, until he met Art Tatum. His pioneering experiments in multitrack recording led to several hit records he made with his then wife. He is probably the only jazz musician to be inducted into The Rock & Roll Hall of Fame.
4. Born Generoso Graziano in Boston, we know this prolific arranger by his stage name. Probably the most famous arranger of the big band era he is best known for his work with Artie Shaw ("Begin the Beguine") and Glenn Miller ("A String of Pearls").
5. This drummer, from Cleveland, is best known for his work with Benny Goodman, although he recorded with Bobby Hackett, Eddie Condon and Billy Butterfield. He was working with Peanuts Hucko in Denver when he succumbed to a house fire at the age of 55.
6. Born in Norman, Oklahoma, this singer/composer was said to have a Native American heritage. She had a distinctive husky voice and good taste in her selections. She was closely associated with Eddie Condon's music. Some say she was best known for her stormy marriage to pianist Jess Stacy.
7. One of the unsung heroes of the big band era, he played lead trumpet in the powerful pre-war Benny Goodman orchestra with Harry James and Ziggy Elman. Before and after those years he was a CBS studio musician. After retirement he played in small groups and was a frequent performer at NJJS events.
8. This pianist led small groups that included Doc Cheatham and Vic Dickenson. His group had a hit on "Begin the Beguine" in 1944. He is probably best known for his 1956 composition "Canadian Sunset".
9. In the pre-war Glenn Miller orchestra this tenor saxophonist was the one trading solos with Tex Beneke on the recording "In the Mood." Many (except Miller, apparently) considered him to be the better jazz player. After Miller, he joined Tommy Dorsey and Benny Goodman. He was later an NBC studio musician and was featured occasionally in Doc Severinsen's *Tonight Show* orchestra. In retirement he played occasionally with The World's Greatest Jazz Band.

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

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Sept. 20 Princeton JazzFeast

Free jazz all day long! Marlene performs with her trio, featuring Houston Person. Lots of food stations and loads of music!

Sept. 23 St. Peter's Midday Jazz

Lexington Ave.
at 54th St., NYC
\$10, 1-2 PM



Oct. 11 Jazz Beautifully Standard

Trinity Episcopal Church, Allendale, NJ
With Adam Brenner, sax, Bucky Pizzarelli, guitar, Steve Ash, piano and Andy

Watson, drums. Followed by a reception and free exhibition of paintings by Athena and a New Orleans style dinner. Tickets for the dinner are \$15. E-mail davidmessenger575@gmail.com for reservations.

Dec. 3 Birdland

315 W 44th St., NYC
One show only at 6 PM

www.marleneverplanck.com



Fran Kaufman photo

Tenor saxophonist Lew Tabackin goes over the drill at a sound check for "Tenor Madness," produced by pianist Ted Rosenthal at the Da Capo Theater in NYC on February 5, 2009. Listening intently are bassist Martin Wind and drummer Tim Horner.

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

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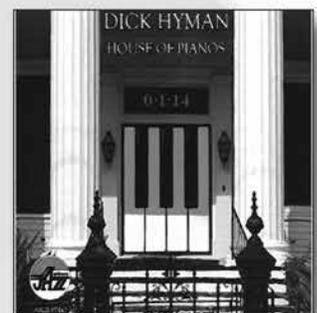
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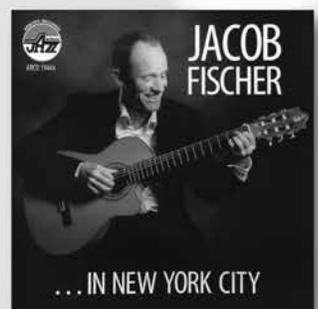
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ARCD 19445
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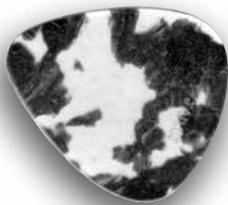
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

New Gerry Mulligan Bio From Hal Leonard

Jeru's Journey: The Life & Music of Gerry Mulligan
By Sanford Josephson | Hal Leonard, 2015 | \$19.99

Gerry Mulligan, the preeminent baritone saxophonist, bandleader and composer who died in 1996 is now profiled in a first full biography, written by *Jersey Jazz* contributing editor Sanford Josephson. The new book, from the Hal Leonard Jazz Biography Series, will be published next month.

In a career that spanned more than 50 years, Gerry Mulligan was revered and recognized as a groundbreaking composer, arranger, bandleader and baritone saxophonist.

Josephson brings his legacy to life in this biography,

chronicling the artist's important contributions to American music, which range beyond the world of jazz. Mulligan's own observations are drawn from an oral autobiography, recorded in 1995, that was provided to the author by the musician's widow, Franca Mulligan. These are intermingled with comments and recollections from those who knew him, played with him, or were influenced by him, as well as from the author, who interviewed him in 1981.

Jeru's Journey: The Life & Music of Gerry Mulligan vividly recounts all the major milestones and complications in Mulligan's extraordinary life and career, beginning with his early days of arranging for big bands in the 1940s and recounting his 1974 chance meeting with Countess Franca Rota, who would have a major impact on the last two decades of his life. In between were his battles with drugs; his significant contributions to the historic 1949 *Birth of the Cool* recording; the introduction of an enormously popular piano-less quartet in the early 1950s; the creation of his innovative concert jazz band in the early '60s; his collaboration (personal and professional) with actress Judy Holliday; his breakthrough into classical music; and his love of and respect for the Great American Songbook.

CORRECTION: The interview with Roseanna Vitro in the July/August issue of *Jersey Jazz* identified Scott Hardy as Ms. Vitro's husband. Scott Hardy is married to pianist Leslie Pintchik. — *Schaen Fox*

Comments?

Jersey Jazz welcomes your comments on any article or editorial. Send e-mail to editor@njjs.org or mail to the Editor (see masthead this page for address). Include your name and geographical location.

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
October: August 26 • November: September 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Tony Mottola Editor
27 Upper Mountain Ave., Montclair, NJ 07042
e-mail: editor@njjs.org

Linda Lobdell Art Director/Co-Editor
352 Highland Ave., Newark, NJ 07104
201-306-2769 | e-mail: art@njjs.org

Fradley Garner International Editor
e-mail: fradleygarner@gmail.com

Dan Morgenstern Senior Contributing Editor
e-mail: dmorgens@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor
e-mail: photo@njjs.org

Contributing Editors

**Schaen Fox, Jim Gerard, Sandy Ingham,
Sanford Josephson, Joe Lang, Don Robertson**

Contributing Photographers

**Vicki Fox, Tony Graves,
Fran Kaufman, Lynn Redmile**

Fred McIntosh Entertainment Contributor
201-784-2182 | e-mail: derfie_07675@yahoo.com
John Maimone Entertainment Contributor Emeritus

NEW JERSEY JAZZ SOCIETY OFFICERS 2015

Mike Katz President
382 Springfield Ave, Suite 217, Summit NJ 07901
908-273-7827 | e-mail: pres@njjs.org

Stew Schiffer Executive Vice President
973-403-7936 | e-mail: vicepresident@njjs.org

Harry Friggie Treasurer
973-762-5876 | e-mail: treasurer@njjs.org

Irene Miller Director, Membership
973-713-7496 | e-mail: membership@njjs.org

Sheilia Lenga Vice President, Publicity
908-346-0558 | e-mail: publicity@njjs.org

Mitchell Seidel Vice President, Music Programming
201-243-1813 | e-mail: mitchellseidel@att.net

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
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Frank Mulvaney Immediate Past President
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ADVISORS

Bob Porter, Al Kuehn
Marketing/Public Relations Consultant: Don Jay Smith
Webmaster Steve Albin
Website: www.njjs.org
e-mail: info@njjs.org

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Connect to the Jazz Source

Big Band in the Sky

By Sanford Josephson

■ **Ornette Coleman, 85, alto saxophonist, March 9, 1930, Fort Worth, Texas – June 11, 2015, New York City.** “Innovative” and “controversial,” those two adjectives, used by Don Heckman in the *Los Angeles Times* (June 11, 2015) are a perfect description of Ornette Coleman. When the alto saxophonist arrived in Los Angeles in the mid-1950s, Heckman wrote, “audiences often covered their ears and waited outside until his set was done. He shunned the conventions of melody and harmony and encouraged his bandmates to do the same, producing a sound too dissonant for mainstream tastes.”

But, he stayed in Los Angeles for six years. According to Ben Ratliff, writing in *The New York Times* (June 11, 2015), “He bought a white plastic alto saxophone, which became an emblem of his early years...finding a core group of musicians who were not only interested in playing his music but who also helped define it. They included the trumpeters Mr.[Don] Cherry and Bobby Bradford, the drummers Ed Blackwell and Billy Higgins and the bassist Charlie Haden.”

When Coleman made his New York debut in November 1959, at the Five Spot jazz club, Heckman wrote that, “hostility flowed – drummer Max Roach expressed his disapproval by punching Coleman in the mouth. But the club was filled, night after night, for weeks. By the end of his run, Coleman had launched a new kind of cool.” The two-week engagement, wrote Ratliff, “stretched to two-and-a-half months, and, suddenly it became fashionable for journalists to ask established jazz musicians what they thought of Mr. Coleman’s jolting music.” Although *The New York Times*’s John S. Wilson found Coleman’s playing “shrill, meandering, and pointlessly repetitious,” and trumpeter Roy Eldridge said, “I listened to him high, and I listened to him cold sober. I even played with him. I think he’s jiving, baby.”

The performance at the Five Spot, according to Heckman, “polarized much of the jazz world. Some viewed him as a charlatan who played freely because he lacked the skills required to improvise in traditional fashion. Others saw him as a compelling artist, moving jazz forward into adventurous new territory.”

Self-taught, Coleman began playing alto and tenor saxophone in the late ’40s in rhythm and blues and society bands in Texas. He was initially influenced by the honking style of Texas tenors Arnett Cobb

and Illinois Jacquet. But he soon became fascinated by the bebop style of Charlie Parker. In 1949, he was fired from the Silas Green New Orleans traveling minstrel show for trying to teach bebop to one of the other saxophonists. He then joined a band led by blues singer Clarence Samuels, but, according to Ratliff, “was beaten by a gang of musicians outside a dance hall in Baton Rouge, LA, for playing strangely.”

Coleman’s first album, *Something Else!!!! The Music of Ornette Coleman* was recorded in 1958 by Contemporary Records. “No recording,” Ratliff wrote, “holds closer to the model of Charlie Parker. But he adhered less to a strict rhythmic grid than Parker did. Operating on his own sense of time, Mr. Coleman raced and flagged and played his own proud blues lines, diatonic runs and plump, raw, crying notes.” He made one more album for Contemporary,

Tomorrow is the Question! with Percy Heath and Red Mitchell on bass and Shelly Manne on drums.

After the Five Spot appearance, Coleman made nine records for Atlantic Records with a quartet that included Cherry on trumpet, Haden on bass and either Higgins or Blackwell on drums. In the quartet, Ratliff wrote, “Mr. Coleman and Mr. Cherry soloed together harmoniously yet loosely, sometimes clashing and sometimes flying together. Mr. Haden, the bassist, helped the music cohere by creating a strong tonal center, and the front-line musicians were only loosely tied to the pulse of the drummer.”

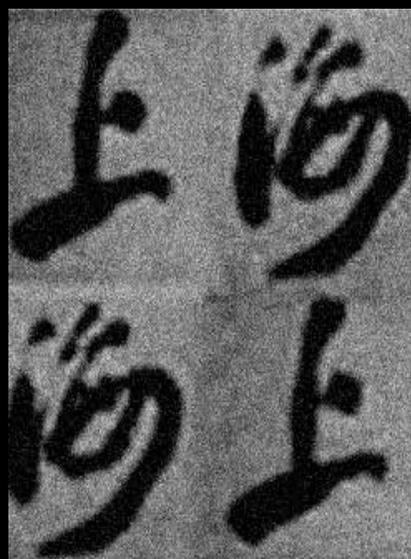
The group had broken up by 1962 when Coleman rented Town Hall to play with a new trio of David Izenzon on bass and Charles Moffett. In 1965, he appeared at the Village Vanguard, playing trumpet and violin in addition to alto saxophone, and, in 1966, he recorded an album, *The Empty Foxhole*, on the Blue Note label. It featured Haden on bass and Coleman’s 10-year-old son, Denardo on drums. He then formed a new band featuring Dewey Redman on tenor saxophone. Its albums, on both Blue Note and Columbia, included *New York Is Now!* and *Science Fiction*.

In the ’70s and ’80s, Coleman led a band called Prime Time, which, according to Heckman, “sometimes doubled his backing with paired teams of guitarists, bassists, and drummers. He began, at the same time, to advance a theoretical approach to music that he named ‘Harmolodics’, underscoring his belief in the equality of harmony and melody. He also reached into world music, recording



Joe Lovano (sax), David Murray (sax), Al Macdowell (guitar), Charnette Moffet (bass) and Denardo Coleman (drums) performed Ornette Coleman’s “Lonely Woman” at the musician’s funeral at New York’s Riverside Church on June 27. Photo by Tony Graves.

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

with Morocco's Master Musicians of Joujouka on the album, *Dancing in Your Head* (Horizon Records, 1977)."

In the November 22, 1973, issue of *DownBeat*, Coleman discussed the concept of free jazz with Michael Bourne. "To me," he said, "free is not a style. It's a personal ability. Playing free is not having to have a style. This always bothered me, when I used to play for people to dance. I've always said that, even if I'm playing this funny music, even if they've been dancing, it's supposed to make whatever is inside your existence freer, a little happier."

"From the '80s on," Heckman wrote, "Coleman was widely acknowledged as an iconic figure, ranked with such innovative figures as Miles Davis, Charles Mingus, Cecil Taylor, and John Coltrane. Others saw him from an even broader perspective as he collaborated with Pat Metheny, Yoko Ono, Jerry Garcia, Lou Reed, and, in *Skies of America* (Columbia Records, 1972), the New York Philharmonic."

Coleman was awarded a Pulitzer Prize for *Sound Grammar*, an album on Coleman's own Sound Grammar label, recorded live in Ludwigshafen, Germany, on October 14, 2005, with a quartet consisting of Denardo Coleman on drums and two bassists, Anthony Falanga and Greg Cohen. He also received a National Endowment for the Arts fellowship in 1984; a MacArthur Foundation Fellows Program grant in 1994; and a Grammy Lifetime Achievement Award in 2007.

On June 12, 2014, he was honored at an 84th birthday celebration at the Prospect Park Bandshell in Brooklyn. Those attending represented an all-star array of musicians. According to Heckman, "Although billed as a concert for him, it became partly a concert by him. He spent much of the show on stage with his sax, playing with an eclectic group of celebrants who included saxophonists Branford Marsalis and John Zorn, Laurie Anderson on violin, and Flea, the bassist from Red Hot Chili Peppers."

In an interview with *Billboard*, the day after Coleman's death, saxophonist Wayne Shorter said that, "What Ornette was actually doing is something that is still needed in this country...It's not considered popular, but he had a sense of mission. A lot of the great stuff is not the best-seller — it's interesting or thought-provoking...We need someone to do that...Ornette was one of my favorite astronauts. A musical astronaut. Anyone who has that astronaut thing knows what it takes and knows what it is, and they're ready to go down with the ship."

Cause of his death was cardiac arrest. Survivors include his son, Denardo, and a grandson, Ornette Ali Coleman.

■ **Gunther Schuller, 89, composer, conductor, educator, French horn player, November 22, 1925, Queens, NY – June 21, 2015, Boston.** Schuller was one of three French horn players who performed on the now-legendary Miles Davis recording, *Birth of the Cool* (Capitol Records, 1949/50). At the time, Schuller was principal French horn player with the Metropolitan Opera. In his book, *A Life in Pursuit of Music and Beauty* (University of Rochester Press, 2011), he described his first meeting with Davis.

"Miles actually came to the Met to meet with me," he wrote, "to personally check me out, since he had never heard me play, and to go over the horn parts with me. I have to think that Miles may have been the first jazz or black musician to ever set foot in the musicians' locker room in the then lily-white, 67-year-old Metropolitan Opera House."

One result of Schuller's *Birth of the Cool* experience was his subsequent collaborations with the band's pianist John Lewis (future leader of the Modern Jazz Quartet) on compositions that combined classical music and jazz and which Schuller would eventually name "Third Stream" music. According to Allan Kozinn, writing in *The New York Times* (June 21, 2015), Schuller was "always fascinated by jazz" and "wrote arrangements as well as compositions for several jazz artists, most notably the Modern Jazz Quartet. Several of his scores — among them the 'Concertino' (1958) for jazz quartet and orchestra, the 'Seven Studies on Themes of Paul Klee'

(1959), and an opera, 'The Visitation' (1966) — used aspects of his Third Stream aesthetic, though usually with contemporary classical influences dominating."

Schuller's Third Stream concept received groundbreaking exposure in May 1960 at a concert held at the Circle in the Square Theater in Greenwich Village. At that performance, the Contemporary String Quartet played several of his Third Stream compositions with a group of jazz musicians that included pianist Bill Evans, guitarist Barry Galbraith, multi-reedist Eric Dolphy, and alto saxophonist Ornette Coleman, who died 10 days before Schuller (see separate obituary on Coleman, p. 8). In 1967, he became president of the New England Conservatory, and, according to a statement released by the NEC shortly after his death, "Schuller formalized NEC's commitment to jazz by establishing the first fully accredited jazz studies program at a music conservatory... Shortly thereafter, he instituted the Third Stream department to explore the regions where the two musical 'streams' of classical and jazz meet and mingle, and hired the iconic Ran Blake to be its chair."

"I was fortunate," Schuller told *The New York Times* in 1977, "to have been born into a musical home." His father, Arthur Schuller, was a violinist with the New York Philharmonic. Gunther was a substitute horn player for the Philharmonic when he was 15 years old. While attending Jamaica High School in Queens, he studied music theory and counterpoint at the Manhattan School of Music. In 1943, at the age of 18, he became a French horn player for the American Ballet Theater and then joined the Cincinnati Symphony Orchestra as principal French hornist. He stayed in that position until 1945, when he returned to New York and joined the Metropolitan Opera.

In 1959, Schuller stopped performing in order to concentrate on composing. In 1963, he began directing "20th Century Innovations," a new music series that continued for many years at the Carnegie (now Weill) Recital Hall. That same year, he was also appointed acting head of the composition faculty at the Tanglewood Music Festival, a position that became

continued on page 12

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BIG BAND IN THE SKY

continued from page 10

permanent in 1965. He stayed with Tanglewood until 1984 when he launched a summer festival in Sandpoint, Idaho.

Through the years, Schuller also wrote several books in addition to *A Life in Pursuit of Music and Beauty*. They included: *Early Jazz: Its Roots and Musical Development* (Oxford University Press, 1968), *The Swing Era* (Oxford University Press, 1991), and *Horn Technique* (Oxford University Press, 1992).

In 1994, Schuller won the Pulitzer Prize for his orchestral composition, “Of Reminiscences and Reflections,” an elegy for his wife, Marjorie, who died in 1992. He also won the William Schuman Award from Columbia University in 1989; a MacArthur Foundation Fellows Program grant in 1991; a Jazz Masters Fellowship (for advocacy) from the National Endowment for the Arts in 2008; and a lifetime achievement medal from the MacDowell Colony this year. Composer Augusta Read Thomas, chairwoman of the MacDowell selection committee, said, “As a composer and teacher, he has inspired generations of students, setting an example of discovery and experimentation.”

Ken Schaphorst, current chair of the NEC Jazz Studies and Improvisation Department, described Schuller (in the NEC statement) as “one of the most inspiring, contentious, honest and uncompromising individuals I’ve ever known. Every time I brought him to NEC to work with my students, I felt as if I was being tested myself...And on the very rare instances when I prepared the students well enough, or conducted well enough to satisfy him, his words of encouragement were all the more meaningful. I’m going to miss him.”

Schuller is survived by his sons, Edwin, a bassist; and George, a drummer; and a brother, Edgar.

■ **Ray Kennedy, 58, pianist, 1957, Maplewood, MO – May 28, 2015, New York City.** Growing up in Maplewood, a suburb of St. Louis, where his father, a trumpeter, owned a music store, Kennedy formed his own jazz group when he was 13 years old. His brother, Tom, was the bassist, and his sister, Wanda, was the vocalist. In his early 20s, he moved to New York and eventually became the regular pianist for guitarist-singer John Pizzarelli’s trio, but he also worked with several other well-known jazz musicians including cornetist Nat Adderley, clarinetist Buddy DeFranco and alto saxophonist David Sanborn.

In an interview with St. Louis Public Radio, Pizzarelli described Kennedy as, “a force of nature on the piano. It’s so sad to even talk about him in the past tense, but his music lives on.” Donald Wolff, a lawyer and St. Louis area jazz host, told the *St. Louis Post-Dispatch* that Kennedy “was the soul of the Pizzarelli Trio, and his classical recordings at the end of his career, along with his brother, are nothing short of outstanding.”

Kennedy often returned to St. Louis to play at a local club, the Jazz Bistro, last appearing there in 2007. In 2003, he recorded an album called *The Sound of St. Louis*, which included “Take Me Out to the

Ballgame” and a cut of St. Louis Cardinals baseball great, Stan Musial, playing the harmonica. Gene Dobbs Bradford, CEO of Jazz St. Louis, a not-for-profit jazz advocacy organization, described Kennedy to the *Post-Dispatch* as “a great pianist and a beautiful human being.”

In 2006, Kennedy began to develop symptoms of multiple sclerosis. He continued playing until 2013 when he moved into a nursing home. He is survived by his wife, Eve Langner of New York; two daughters, Lauren and Brielle Kennedy of New York; his brother, Tom, of New York; and his sister, Wanda, of St. Louis

■ **Von “Bob” Whitlock, 84, bassist, January 21, 1931, Roosevelt, Utah — June 29, 2015, Long Beach, CA.** When Gerry Mulligan was forming his now famous “pianoless quartet” in the early 1950s, he hired Whitlock as his bassist, and Whitlock recommended trumpeter Chet Baker. In an August 6, 2012, interview, Whitlock told Jazz Wax blogger Marc Myers that he had been rooming with Baker. “When I mentioned to Gerry that Chet would be perfect for us, Gerry told me to bring him by. Back at our place, I told Chet. He was delighted and beside himself. He and I used to just sit and listen to the Miles Davis Nonet stuff. Chet couldn’t get over it.”

The rest is history. The original quartet, with Chico Hamilton on drums, was an enormous hit, and Whitlock told Myers he was “proud to have been a part of it. Those were the greatest months of my career. I felt very lucky.”

Richard Samuel Fine, in his University of Maryland doctoral dissertation, *The Birth of Jeru: Gerry Mulligan’s Early Composing/Arranging Career (1945-1953)*, attributed the quartet’s success to Mulligan’s recognition of “the importance of pacing a show with a wide variety of material.” Whitlock confirmed that in an interview with Gordon Jack in *Fifties Jazz Talk: An Oral Retrospective* (Scarecrow Press: 2004). “We not only played standards and originals,” he said, “but also everything from Latin sambas to tunes from Disney movies. There was something for everyone, and the caliber of musicianship was always convincing.”

In addition to playing with the Mulligan Quartet, Whitlock was part of bands led by several other notable jazz artists including tenor saxophonist Stan Getz, alto saxophonist Art Pepper and pianist George Shearing. In the early ’60s, he spent two years studying as a Fulbright Scholar in Paris. His studies were based on his thesis for his master’s degree at UCLA.

Funeral services were private. No information was available regarding survivors.

■ **Harold Battiste, 83, saxophonist, pianist, producer, arranger, educator, October 28, 1931, New Orleans – June 19, 2015, New Orleans.** Growing up in Uptown New Orleans, Battiste and his family lived in a housing development that was close to the Dew Drop Inn, a well-known nightclub and hotel. He recalled those days in his 2010 memoir, *Unfinished Blues (The Historic New Orleans Connection)*. “I could hear the music coming from there on my front porch and in my living room. It was the music of the Black stars of the day: lots of R&B, a little swing, a little jazz, a bit of jump. It was all about the rhythm, and I couldn’t help but be drawn to

that music because it spoke directly to my spirit.”

In the 1950s, Battiste, who had earned a degree in music education at Dillard University, played in bands at the Dew Drop Inn and in clubs on Bourbon Street, sometimes with his friend, the pianist Ellis Marsalis Jr. In 1961, he founded the first record label owned by African-Americans, All For One, better known as AFO Records. Its biggest hit was “I Know (You Don’t Love Me No More)”, recorded by Barbara George. It rose to Number 1 on the R&B charts and Number 3 on the pop charts.

Battiste was active on the LA studio scene in the ’50s and ’60s and played the soprano saxophone on Sonny and Cher’s “I Got You Babe” recording. Later, he served as music director on their television variety show. He also arranged Sam Cooke’s hit, “You Send Me” and played piano on his civil rights song, “A Change Is Gonna Come.” And he produced the first album for Mac Rebennack (Dr. John) in 1968. It was called *Gris Gris* and released on the Atco Records label.

For three decades stretching from the ’50s to the ’80s, Battiste split his time between New Orleans and Los Angeles, where he taught jazz at the Colburn School of Music. In 1989, he returned to New Orleans to join Ellis Marsalis Jr. as a professor of jazz studies at the University of New Orleans. In 1993, he had a stroke, which limited his ability to play.

Survivors include his children, Harold III, Andrea, Marzique, and Harlis; a grandchild; and a great-grandchild.

■ **Paul Bacon, 91, illustrator, art director, December 25, 1923, Ossining, NY – June 8, 2015, Fishkill, NY.** Bacon was best known for designing book jackets for more than 6,500 books including *Slaughterhouse-Five* by Kurt Vonnegut (Delacorte, 1969) *Ragtime* by E.L. Doctorow (Random House, 1975), and *One Flew Over the Cuckoo’s Nest* by Ken Kesey (Viking Press, 1962). But, before his publishing success, Bacon was celebrated in jazz circles for the more than 200 album covers he designed for the Blue Note and Riverside labels. Among them were: *Thelonius Monk: The Genius of Modern Music* (Blue Note, 1951), *The Amazing Bud Powell* (Blue Note, 1951), and *Everybody Digs Bill Evans* (Riverside, 1959)

According to Marc Myers in *JazzWax* (July 13, 2010), Bacon, “helped set the mood and mystique for modern jazz back in the early 1950s at the dawn of the LP jacket.” In an interview with Myers, Bacon talked about growing up in Newark and his early exposure to jazz. “My introduction came through the radio,” he said. “My brother and I realized we were jazz fans after hearing Benny Goodman on the Camel Caravan show in 1935. In Newark, we not only listened to Goodman and Artie Shaw, but we met people who’d tell us about Bix Beiderbecke, Louis Armstrong, Bessie Smith, and others.”

Bacon also performed in a New Orleans-style jazz band called Stanley’s Washboard Kings, which appeared regularly at the Cajun, a restaurant in the Chelsea section of Manhattan. He played a tortoiseshell comb covered with a cellophane wrapper. It made a kazoo-like sound.

In recent years, Bacon had Alzheimer’s disease and was living in a nursing home. He is survived by his son, Preston; a sister, Nancy Bacon-Fothersgill; a brother, Jeremy; and two grandsons. □

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-Clio). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine.

A Song For Ray

Joe Ascione Remembers a Friend

By Joe Lang

On May 28, we lost a special person and exceptional jazz pianist, Ray Kennedy. Ray probably became a familiar name to you as the pianist in the original John Pizzarelli Trio, where he performed as the pianist and an arranger for over a decade starting in 1993.

What you may not have known is that Ray suffered from multiple sclerosis, the disease that finally took him from us, for almost 20 years.

When Joe Ascione found out about Ray’s passing, he contacted recording engineer, Jim Czack, and told him he wrote a song for Ray, would like Jim to record it, and have it played at Ray’s memorial service. It would be his gift, the publishing rights and any income the song may make, to Ray’s wife, Eve, and his girls, Lauren and Brielle. Joe wanted to share with the world this song he had in his mind but was unable to write it down due to his illness.

Jim got in touch with pianist Russ Kassoff, and had him call Joe. Russ had recently gone with some musician friends to play live music for Ray at the hospice where he was staying. Russ transcribed the melody from Joe’s sharing it with him over the phone.

With Russ on piano to play the arrangement he conceived, Jim called bassist Jerry Bruno and drummer Tim Horner to fill out the group, and booked his friend Andrea Valentini’s Studio in Teaneck, NJ to record the song that Joe titled “Dough, Ray, Me”. Joe insisted that he would pay for the recording costs as a tribute to his friend, Ray. The recording was made, and it was played at a memorial service for Ray at the Fourth Universalist Society in New York City on June 14.

The bonds of friendship between Ray and Joe were deeper than just two musicians who admired each other’s talents. In this case, they shared the unfortunate illness that is so devastating. The nature of this bond is evident in Joe’s reaction to Ray’s passing, and reveals how life has a way of translating the most tender of human emotions into actions that are amazingly appropriate when we are faced with difficult circumstances.

Thanks go to Jim, Russ, Jerry and Tim who enabled Joe to pay tribute to his friend.

God bless Joe and may Ray rest in peace! Both of them, with their strength of character, serve as examples of the finest qualities present in good people. □

Coda In Blue: A Tribute to Lew Soloff at the Manhattan School of Music

By Sandy Ingham

Lew Soloff loved playing trumpet. Anyone who witnessed him with Blood, Sweat and Tears, with Dr. John, with the Lincoln Center Jazz Orchestra, or with Ray Anderson's Pocket Brass Band, can attest to the joy he spread sharing his musical gifts.

A more complete portrait was painted at a memorial service June 8 for Soloff, who died of a heart attack at 71 in March. Through photos and film clips from his life displayed on a big screen, and the tributes paid to him by longtime friends and fellow musicians, it was clear he had a zest for life, every aspect of it, from his family and friends to his music to the camaraderie of the touring band.

The service began with Wynton Marsalis leading an LCJO procession into the filled-to-overflowing 880-seat auditorium at Manhattan School of Music, playing "Just a Closer Walk With Thee," then marching back out with "Didn't He Ramble."

Paul Shaffer, the longtime *David Letterman Show* musical director, was emcee, bringing to the stage the more than 50 musicians who'd volunteered their services to event producer Noah Evans. The Gil Evans Orchestra led by Gil's son Miles — a band Soloff belonged to — was featured. It opened with the BS&T classic "Spinning Wheel," a tune that boasted a Soloff solo that, in Shaffer's words, "really opened up rock and roll" by demonstrating rockers could break away from the "same old three chords." Vocalist Will Lee did his best to shout out the band. The band welcomed a guest star later: guitarist Bernie Williams, the former NY Yankee.

Randy Brecker was one of several trumpeters to offer tributes, in both words and music, to their friend. "It's ironic he was felled by heart failure, because Lew was all heart," he said, launching into "Folk Song," accompanied by the composer, pianist Fred Lipsius. The song was said to be a Soloff favorite.

Jimmy Owens recalled his last encounter with Soloff, at the funeral in February for trumpet legend Clark Terry: "He said he felt great, was looking forward to a visit from his daughter." He was in high spirits, regaling a car-full of fellow musicians with his vast repertoire



Trumpeter Bill Warfield conducts one of his arrangements with members of the Gil Evans Big Band at the memorial for Lew Soloff at the Manhattan School of Music, June 8, 2015. Photo by Mitchell Seidel.

of jokes on the long ride to the cemetery, Owens recalled. Then he played the hymn "May the Good Lord Bless and Keep You."

Lou Marini, the alto player from BS&T and now in the Evans band, reminisced about wild times with Soloff in New York in the '60s, water pistol battles and other adventures touring around the world. The big band backed Grace Kelly's compelling vocal on "God Bless the Child," another BS&T anthem.

Most heartfelt of all was Dave Taylor's blustery, tortoise-paced dirge on bass trombone, as churchlike chords from Pete Levin's keyboard added to the drone. Taylor, one of several who described Soloff as "my best friend," poured out his grieving soul.

Music educator Justin DiCioccio was a schoolmate of Soloff's at the Eastman School of Music and remembered them sneaking into practice rooms at night to play jazz, which was not part of conservatories' curriculum then. He announced that Manhattan School of Music, where Soloff taught, is establishing a scholarship in his name with a goal of \$50,000. Information at: www.msmnyc.edu/Give-to-MSM/Tribute-Giving.

Jon Faddis was befriended by Soloff when he arrived in New York. "He helped me start my career, helped me with my audition. And I was accepted!" said the droll trumpet master, adding: "Of course I soon dropped out." His musical offering was an original, "The Best I Found," echoing Soloff's enthusiasm for whatever dish a restaurant served him.

The video gallery — snapshots from his childhood in Lakewood, NJ to the present, film of Soloff cutting up at rehearsals and bantering with colleagues, then playing masterfully — had a soundtrack, the trumpeter's thoughtful, muted long take on "Georgia on My Mind," reinforcing the conviction that jazz has lost a great one. **W**

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Talking Jazz

A Jersey Jazz Interview with Scott Robinson

By Schaen Fox

Every musician wants their own distinct sound and probably no one has more of that than Scott Robinson. He enjoys an almost legendary status among fellow musicians for his considerable musical talent and the amazing number and variety of instruments he owns. He also performs regularly in a wide variety of jazz styles. He might share the stage with Jon-Erik Kellso one night, and then take his regular chair in the Maria Schneider Orchestra the next. All this leaves him very busy. As a result, while we started talking this January, we did not finish until May.

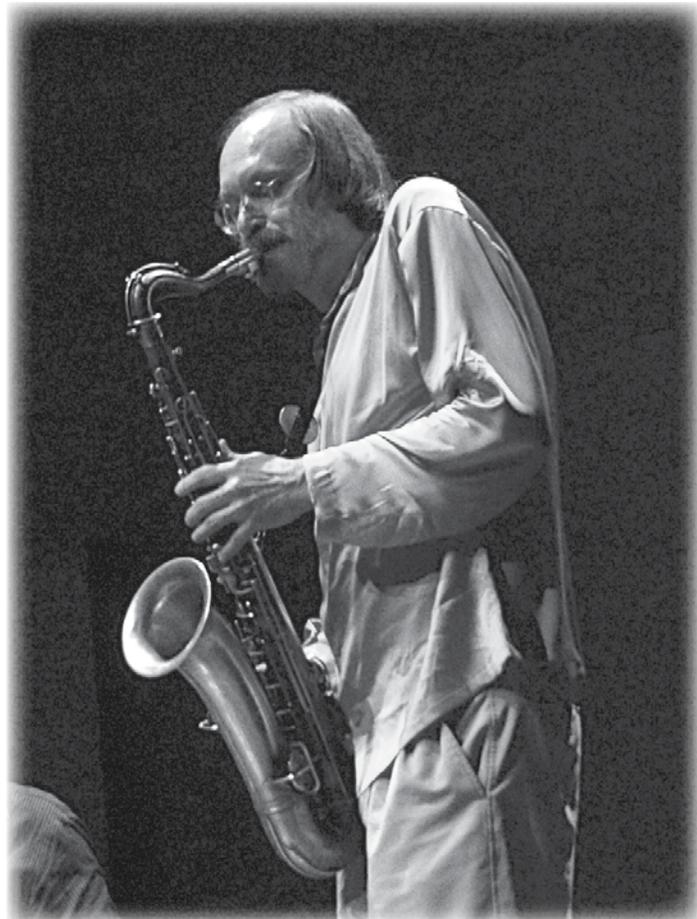


Photo by Richard Conde

JJ: How did you get interested in Sun Ra?

SR: Well, maybe my interest in science fiction helped prepare me for what he was doing. I loved to read as a kid. I would buy science fiction paperbacks from the 50s, which were already old at the time I was buying them. As a kid, I liked to read above my level, so I would buy adult books. If I couldn't follow everything that was going on, I would look up words. When I first saw a Sun Ra LP, it really piqued my interest because this LP had a cover very much like some science fiction books I had. Here was an area where it seems that two of my interests came together. I was very curious, so I bought the album.

At that time, I had been listening to Louis Armstrong, Lester Young, Ben Webster and Eddie Harris primarily. When I put the album on I was taken aback. It was *Heliocentric Worlds* from 1965. I thought, "Wow! What is that?" It didn't make a lot of sense to me. I put it away for a year or so. I came across it again and there was a poem on the back that was very interesting. It made me want to listen to the album again, so I put it on and the

second time it hit me. I realized, "Okay, this is a world that you can just step into. You don't have to expect it to sound like Lester Young." Although Sun Ra's music contains a little bit of just about everything that has been done in jazz.

Once I was able to make that leap, it was a bit like when you read a science fiction book. You suspend disbelief and go into that world that the author has created. That is how you enjoy it, by letting yourself go into that world, not standing outside having a lot of doubt. Once you go in, you are in this place that is full of all kinds of wonderful and amazing things. It was a shift in perspective that I was able to make as a young person that I guess a lot of people are never able to make.

Many who are interested in jazz are not able to turn off that part of the mind that says, "Where is the simple, swinging, Lester Young-kind of melody?" Even though there is a lot of that in Sun Ra's music, but not all the time; not on *Heliocentric Worlds*. That is a very far reaching album, really a world unto itself. If more people were able to turn off their expectations and presumptions of what

music is supposed to be and just go into that world, I think a lot more people would appreciate the wonders of an album like that. [It] is really a fantastic sound journey into a place that you would never have a chance to visit if there wasn't a Sun Ra in this world.

JJ: When did you finally meet him?

SR: It would have been September of 1977. I went with a bunch of friends, having just arrived at Berklee College of Music in Boston, to see his group at the John Hancock Insurance building, which has an auditorium. It was everything I could have hoped for, an unforgettable experience. By that time I had quite a number of his albums and had become a big fan. His music covered a very wide range. It wasn't all as unrelentingly abstract as *Heliocentric Worlds*. He had albums that were very swinging, beautiful ballads, Fats Waller-type things, and stride piano. His music was a big universe.

I got to meet Sun Ra and a lot of the guys in the band; everyone was very friendly and nice. Then over the years I went to hear the band any chance I

continued on page 18

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TALKING JAZZ/SCOTT ROBINSON

continued from page 16

had. I would always end up sitting with Sun Ra. He was very, very nice to me and extremely generous with his time. We had these long conversations after the gig, which meant me listening and him talking. Over the years it got to be that he knew to expect me and we would sit and talk. He gave me his book and signed it for me. He wouldn't let anybody take my money for it.

One time at a Baltimore show, I brought him an Egyptian poster. My father was a writer and editor for National Geographic. They did a book about Egypt, and the endpapers had this beautiful hieroglyphic design. I was able to get a poster-size sheet of this paper from my father. I gave it to Sun Ra, and he was absolutely thrilled. He spread it out on the bar and started translating it. He had studied this stuff and, while he couldn't read the entire thing, he was able to tell me what a lot of it was about. Ever since then, whenever I saw him, he would ask, "How is your dad?"

I was just on tour with Vincent Chancey, the French Horn player who was with Sun Ra for a couple of years. Vincent told me that back in those days the guys used to murmur among themselves, "Who is this young kid that Sun Ra is spending all this time with?" "Why is Sunny spending all this time being nice to this kid?" [Chuckles]

I was always a big Sun Ra fan, but at the same time I was listening to Coleman Hawkins, Louis Armstrong, Roy Eldridge, on and on and on. To me, it has always been a big connected thing.

I usually don't get asked, first thing, about Sun Ra. By the way, my laboratory here is full of instruments, microphones and all kinds of stuff. That is where I can go and work on music any time, day or night...and in there is the actual bass marimba that Sun Ra played on *Heliocentric Worlds*.

JJ: How did you get it?

SR: I bought it from the outfit which had rented it to the studio where Sun Ra recorded *Heliocentric Worlds*. I was interested in using it for a project, because the sound is so amazing. I fell in love with it as a

kid. So I asked them about it and they said, "We are probably going to get rid of that thing." Are you kidding? I was stunned to hear that! So, I ended up buying it instead of renting it. [Chuckles]

Two weeks ago was the 50th anniversary of the recording of *Heliocentric Worlds*. I brought Marshall Allen — as far as I know, the only surviving member — up here from Philadelphia, along with Danny Thompson. I tracked down Richard Alderson, who engineered the original sessions, and we did a whole day of recording. Marshall was reunited with Richard, and the bass marimba, for the first time since 1965. He played the thing and we recorded it, and it will come out on ScienSonic [ScienSonic Laboratories, Robinson's recording company]. That was a truly historic moment, 50 years to the day.

JJ: I think I heard that you once had a separate apartment just for your instruments. Is that true?

SR: No. I lived in an apartment that was piled with instruments. A lot of it I couldn't use, like the bass marimba. It was there, but I couldn't get at it. I had too many instruments, too many books, too much stuff. I needed to move to a house where I could set up a laboratory that would be a separate facility

just for that kind of thing. That is what I have now and I am just so fortunate to have this. It is still crowded, but I can get around and play the stuff and there is recording equipment there. I never had a separate home for my instruments, unless somebody was talking about the laboratory today.

Vince Giordano is somebody who did that, who bought the house next door. He lives in Brooklyn and ended up buying the house next door just for storage for sheet music, instruments and all that kind of stuff.

JJ: You mentioned Berklee College. Were there other musicians who studied with you there that we might know?

SR: Many. My classmates included Branford Marsalis, Eric Marienthal, Jeff Watts, Wallace Roney, Hendrik Meurkins, Marvin "Smitty" Smith, Ira Coleman, Aaron Heick, Greg Osby, Donald Harrison, Makoto Ozone, Frank Lacy...on and on. It was an incredibly fertile time to be there.

JJ: That is an impressive list. I read that you also collect the art of Richard Powers.

SR: I'm a fanatic for his work, which appeared on the covers of the paperbacks I mentioned before.

They helped draw me into that science fiction world and the growth of my imagination as a young man.

Consequently, his work occupies a large and important place in my musical and creative life. In the 90s, I finally made an effort to find out about this artist. I found that he had just died a few years before, but I got in touch with his son and we became friends. His son started coming to my concerts and out to my house. I was able to obtain a number of paintings through him, and then others through a dealer he put me in touch with.

Later I got to know his brother who also became a pal. To some extent, I'm a friend of the family now and have a lot of Powers's work. I also have an exclusive licensing agreement with the estate to use his artwork on my ScienSonic CD covers. So now I can actually marry my most imaginative and far reaching musical work with this artwork which played such a role in inspiring it. That is very exciting for me!

JJ: Were there any other professional musicians in your family?

SR: No. My mother was a piano teacher.



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continued on page 20

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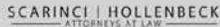
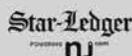
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TALKING JAZZ/SCOTT ROBINSON

continued from page 18

She wasn't any kind of performing pianist. She played a little bit at home when she thought nobody was listening. She taught lessons to little kids and that was about it. My brother is extremely talented but never became a full-time professional musician. He started a traditional jazz band and did gigs around the area before I did. He was the first to get excited about music, and that helped draw me in. We shared a lot of interests and most of the time they were interests that started with him.

JJ: You were born in New Jersey but grew up in Virginia.

SR: Yes. I was five, I think, when my family moved because my father took a job with National Geographic, which is based in Washington, DC.

JJ: When did you move back to New Jersey?

SR: I was actually in a borrowed van with my girlfriend — who is now my wife — moving my effects from East Harlem to New Jersey, when we heard on the radio that Miles Davis had just died. That is when I made the move.

JJ: How did you get your first instrument?

SR: I became interested in the saxophone through a story that was read to the class when I was in fourth grade. It was a story about a kid who had various kid-like problems. He would go home, get out his saxophone, and play; suddenly the world was a better place. I thought, "Boy, I need to get one of those." I was fascinated by the idea of it, the sound of the word, and everything. I told my father I wanted to play the saxophone. He said, "Are you sure?" I said, "I'm absolutely sure. I know for a fact that is the instrument I want to play." My dad said, "Think it over carefully, because the saxophone is used for certain kinds of music and not for other kinds. For example, there are no saxophones in symphony orchestras." I said, "Don't worry, I've thought about all that. I definitely want to play the saxophone."

Of course I was lying. I didn't even know what it was. I would not have recognized a saxophone if he had waved it in front of me. [Laughs] I was absolutely convinced and my father said, "Okay. Your grandfather used to play the saxophone. I bet he still has it up in his attic." Sure enough, when we were at my grandfather's old farm house I suddenly heard this sound. I came running and there was my grandfather playing the saxophone. I'd never seen or heard anything like it. I stood there with big round eyes. He finished playing and said, "Do you like that?" I said, "Yeah." He goes, "Here, it's yours." That is how I got started.

I still play that alto today, a 1927 Conn. He'd gotten it as a kid and played it a little in the dance band in his school along with the girl who became his wife. She played violin. There were musical dabblers in my family but as far as I know, no one before my brother actually got paid to play music.

JJ: When did you start collecting instruments?

SR: I never really started collecting instruments. I'm a collector of bottle caps and zeppelin related items, but with instruments it is not about collecting. It is about sound. I know a lot of instrument collectors who own all kinds of amazing things. They mount them on their walls, or in glass cases...and they never get played! For me it is about sound, and the endless pursuit of all of its possibilities, which leads to a wide range of instruments. That is how I got into this.

People say, "You should have a museum." It is not a museum. It is a laboratory,

a place to do things. The instruments are my lab equipment. They are the tools I use to play with sound. I'll admit I have a few wall-hangers — unplayable oddities, just there for fun — but the rest is either stuff that I use, or things awaiting repair, or instruments that are potentially for sale in order to help finance my habit.

JJ: Would you tell us about the time you straightened a sax on the band bus?

SR: How do you know about that? I've done a lot of tours with big bands, so there are a lot of horns going on and off buses and planes. They get knocked around. A lot of the guys know that I do my own repairs. From time to time somebody comes to me, "Scott, my horn doesn't play. Can you help me?" Usually I'm able to help. Most of the time it is something very simple, like dirt under a spring, so it is not functioning and the key is sticking open. Ninety percent of it is just being able to identify the problem. It takes a practiced eye to trace down the source of the problem. Very often all you need is a drop of oil, or to clean out a little dirt.

From time to time it is something more serious. Instruments or keys become bent and there is no solution but to bend them back. You need to know how to do it. I do remember an incident where something was bent on a saxophone and it wasn't going to play unless it was bent back. I don't remember who it was, but I remember saying, "I'm pretty sure I can correct this but it is not going to be easy to watch. Are you sure you want me to do this?" He said, "Yeah, I'm desperate. We've got a show tonight."

It's a little like somebody that plays pool. You calculate the lines of force and where to apply the force, and how that force will travel along the material. The bus armrests were very hard. I picked out the point of contact, lined up the horn carefully, sighted along its length, lifted it in a certain way and then brought it down on the armrest. Whack! It freed the whole thing up and all the keys worked and everybody thought I was a genius and a wizard.

JJ: I hope the leader hired you to also be the instrument repairman.

SR: [Chuckles] No, I don't want that responsibility. It does get thrust on me from time to time; sometimes on stage. I'm usually able to help, because after years and years picking up junker horns and making them play, (which is a very satisfying thing to do) you do learn a few tricks. Having said that, I don't consider myself an expert mechanic.

JJ: I'm very curious about one instrument you have. Please tell us more about your slide saxophone. The name sounds like a contradiction in terms.

SR: Interesting you would say that, because you're right in a way! But before I get into the specifics of that, I should really tell you about the Sound-of-the-Month Club — where the slide sax was recently featured — which is a part of the ScienSonic Laboratories membership program. ScienSonic is something that I've been painstakingly building up over the last five years. It's my company, my outlet for the very adventurous and far-reaching side of what I do musically. We've got nine or 10 CDs out now, with many more on the way, and LPs too. A little over a year ago, we started offering memberships, and it has turned out to be a lot of fun.

Our membership program was inspired by the success that Maria Schneider has had with "participant offers" through ArtistShare. She was a pioneer in that. She has had great success getting people to contribute, step up, play a role, and help finance her recordings. I wanted to do something like that, but I was looking for a bigger picture, something more inclusive than a participant offer. I wanted it to not be constrained to a particular project the way those

continued on page 22

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TALKING JAZZ/SCOTT ROBINSON

continued from page 20

participant offers are. I was looking for a way to involve people more in the whole world that we are trying to create with ScienSonic Laboratories; to make it fun and inviting, interesting and educational and at the same time let people feel they are part of a family.

I came up with the idea of having a membership program where people can join the laboratory at various levels. When they join, depending on the level, they get premiums, perks, CDs, pins...an official ScienSonic test tube! We try to make it fun, but serious at the same time. I put a lot of thought into this thing. I want every aspect to somehow advance the feeling of what ScienSonic Laboratories is about. So yes, we have test tubes, and at the highest level you can even get your own lab coat with the ScienSonic logo and your name embroidered on it. You can even contribute a sound, and we will find some way to use it in a project. We are trying to be really fun, creative, and inviting with all of this.

In addition to the premiums and discounts, we have what I call cyber laboratories online; there are three of them, A, B, and C. Depending on your level of membership, you get access to one, two or all three of these labs. Each one has different content such as rare unreleased recordings, historical things, videos, behind the scenes looks at what is going on in the laboratory, etc. New content is being added all the time. It is all archived there, so these things grow.

One fun thing we have been offering with the membership program, even at the lowest levels, is the Sound-of-the-Month Club. It is very serious and wonderful. We make videos in the lab and post a new one each month. There I am in the Laboratory, wearing my lab coat, and I say, "Welcome to the

Sound-of-the-Month Club! This month we have something very special." Then I hold up an instrument — it could be anything; there is an endless supply out there. I'll say, "Here is how it is made. Here is how I got it. Here is the history of it. Here is how it works." Then I play it, talk about it some more, and then say, "Now we are going to let you hear how we've used this in one of our musical pieces. Here is an excerpt from such-and-such CD." So it is a fun and fascinating thing, and really educational too.

We have been doing it for more than a year now, so there are at least 16 installments up there. Everything is archived. You can go down the list and look at all the previous ones that are there. This is something that will grow month by month for years, and become a pretty fascinating archive of instruments. One episode we did is all about the slide saxophone, which you've just asked me about. I hold it up and say, "How do you make a slide saxophone? In order to sound like a saxophone and not a clarinet, the bore has to be conical. Of course, a conical bore does not telescope." The secret to how it works is that the slide is attached outside of the bore. It is not the bore itself that telescopes, like a trombone. The bore stays fixed. Attached to the outside is a cylindrical slide that goes up and down, and opens and closes the aperture along the length of the bore. That is how you get the sliding effect, as the sounding length of the conical bore changes.

Maybe it is a bit difficult to describe, but on the video you can plainly see how it works. It is a very clever idea. It really sounds like a saxophone, but you can slide it in a complete portamento effect from bottom to top, and that is very surprising to hear because we are not used to that — Johnny Hodges notwithstanding [Laughs], He did the best he could with what he had.

JJ: Since you've



Scott Robinson playing the 7-foot contrabass saxophone he acquired at a secondhand furniture store in Rome. Photo by Alan Nahigian.

mentioned her, would you tell us about your association with Maria Schneider?

SR: That goes back a very long ways, more than twenty years. She is a very talented and amazing person, and a dear friend. I think I owe a lot of the success I've had to her. And I've learned a lot from being around her and seeing how she works, and how she deals with the musicians. And of course, it's a great band. There have been some truly amazing moments on that bandstand, I can tell you. Moments that make you feel like, this is it. I'm living the dream.

JJ: Since you didn't start in New York, how difficult was it to establish yourself in the city's jazz community?

SR: I don't know if I'd say that it was difficult, but it took time. Opportunities presented themselves and usually I took them. In the beginning I did many low-paying jobs, showed up at a lot of late night jam sessions and so on. That is how one usually gets started. One has to meet a lot of people, and they have to like your playing, and you also have to earn their trust in many ways. I just kept at it, and gradually things got better and better until eventually I was incredibly busy.

I guess the mid to late nineties were the highpoint in terms of travelling and recording. I was on the road with various groups for about half the year during those times. And I was started once to look at an article about me that said I was averaging one new CD release a month. I checked, and it was true. My discography was adding about twelve CDs every year, mostly sideman stuff of course. That number declined, as did the touring — and my income in general — after 9/11. Now things are almost back to earlier levels, except the recording. Piracy has killed a lot of that income for musicians. Still, my discography is up around 250 titles at this point.

JJ: Would you tell us about performing at a presidential inauguration?

SR: That was for George Bush senior. It was a very

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continued on page 24

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TALKING JAZZ/SCOTT ROBINSON

continued from page 22

interesting experience. I was with the Lionel Hampton band. Lionel was a big supporter of the Republicans. In fact, we did a fundraiser event for Bush senior and Lionel had recorded a little thing called "Bush for President." It is just some little ridiculous tune with him going, "Bush for president. Bush for president" and playing the vibes. He put it on a 45 record, with the big hole in the middle, and gave them out at the fundraiser. I grabbed one. It has got to be a collector's item and I have it somewhere. I don't remember if I'm on it; I think it is just with a trio. It would have been amazing if I could have had both him and Bush sign it. But I couldn't very well ask him to sign it; I wasn't supposed to have taken that record in the first place!

At the time it seemed like all this security at the inauguration; dogs sniffing our cases and stuff like that. It is all kind of laughable now, because this was long before 9/11. The level of security at that time would be considered a joke today. I remember getting my father and his girlfriend into the inaugural ball. I just got them in somehow. I don't think that would be so easy today.

My strongest memory of the actual event is of Bush Sr. climbing up onstage and dancing with his wife, literally two and a half feet right in front of me. I just kept thinking, "Boy, if some crazy sniper opens up now, he will take me with them." [Chuckles] My dad took photos of that.

JJ: That is funny. Since you mentioned that rare 45 are there any

other career souvenirs visitors can see in your home?

SR: They would see some things. I hesitate to put up a lot of stuff and turn the house into a monument to my ego, but I like having it. I try to bring home anything that has my name on it to document my career, but I don't know why. Most of it is just in boxes in the attic, but it is all there just in case anybody cares someday. Frankly it is unlikely that anyone will; I'm not a significant figure in this music. If I put up the posters, I would paper my entire house and only get a third of them put up.

JJ: Well as a former history teacher and archivist, I want to thank you for doing that. On a more somber note, would you care to share your memories of 9/11?

SR: Sure. That was difficult for all of us. For those unfortunate people who were there it was difficult beyond imagining; for me it was only inconvenient and frightening. I woke up to the radio, with the alarm set to WBGO. I had to get up fairly early because I had a record date with Jimmy McGriff at Rudy Van Gelder's studio. It was a big day for me. The radio came on, and instead of music I heard news people and a lot of talk about the World Trade Center. I was confused at first. Then my girlfriend, who is now my wife, called and filled me in about what was going on. I lived half a block off of Boulevard East, which runs along the cliff in West New York, New Jersey, right along the Hudson River. I walked to the boulevard and the beautiful panorama of the New York City skyline, and there I could see the giant cloud. My record date was cancelled.

I had a gig the next night at The Cajun, on 8th Avenue around 16th street, where I used to play quite a lot. I had a regular Wednesday night there with Eddy Davis, the banjo player. He had a wonderful little band there for years. Sharon had driven up here, and I said, "I'm going to go and do that gig." She said, "I don't know if we can even get into town." I said, "Well, the Path train is running." It all seemed crazy, because it was just a little gig, but I felt I wanted to do it if we possibly could. We got ourselves to Hoboken and took the Path train. There were difficulties and delays but we managed to get into town. I remember coming up to the street level and the smell in the air was something I had never experienced before. You could smell the dust and the smoke and the burning and the death just hanging in the air over the entire city for quite a few days. It was very thick and very unnerving. I remember Sharon and I kind of said, "What are we doing here? Why are we going through this?"

We went to the club and there were just a few people there, a table of tourists from out of town who had just gotten stuck with the whole situation. They were kind of shell-shocked and just wandered into The Cajun because it was open and a lot of other things were not. We got on the stage with this awkward strange feeling and looked at each other. "Well, what should we play?" I don't remember what we played...but we started, and the moment my horn filled up with music, my eyes filled with tears. I just lost it. The feeling was so powerful, so beautiful. Somehow the music just took over and said, "Let me handle this." The music somehow knows what the situation calls for. We were all swept up by it.

It is difficult to talk about, but something just came alive and the instant we started playing everybody was swept up in it. I'd been asking myself all night, "What are we doing? Why are we jumping through all these hoops just to get here for this little gig?" But the music just took us by the hand, and I immediately knew why I was there and how important it was. I understood. We just played our hearts out all night long. It was a night where you remember how powerful this music is.

JJ: Did all the band members make it?

continued on page 26

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TALKING JAZZ/SCOTT ROBINSON

continued from page 24

SR: Yeah I think so. It was a very moving experience; you remember why there is such a long history of music cutting through these kinds of experiences, wars and all the horrors that we visit on each other all over the world.

JJ: You have traveled the world for many years. What are some of your favorite places to play and why?

SR: This music opens doors all over the world, and I have an old half-inch thick passport to prove it. One of the joys of being a musician is seeing where it takes you, and what you find there. I had incredible experiences in Africa, touring for the State Department. Norway is one of the most visually stunning places I've been, and Switzerland too. Barcelona is a favorite destination. One of the best audiences I ever had was at the jazz festival in Ottawa, some years ago. But you know what? I've had really great experiences in little towns across the U.S. too. Places like Parsons, Kansas, where Buck Clayton was from, or New Iberia, Louisiana, birthplace of Bunk Johnson. How about New Orleans? On and on.

JJ: Your discography covers a very wide range of jazz styles. Is there one that you are more drawn to or are they all equally attractive?

SR: At one point, when I was still in high school, I remember facing a dilemma. I loved traditional jazz music — Armstrong, Jelly Roll Morton, Coleman Hawkins — but at the same time I was crazy about Miles, Sonny Rollins, Roland Kirk, etc. "At some point," I thought, "I'm going to have to decide which music I'm going to play. How am I going to do that? I love it all...but sooner or later I'll have to pick one or the other." I was really agonized over this, and didn't know what I was going to do. So I kept putting the decision off, and putting it off...and now its forty years later and I suppose I'm still putting it off! Or maybe, really, I've just decided not to decide.

And this decision has worked well for me, because it's made it possible to have so many rich and varied experiences in this music. I mean, I've gotten to work with Ruby Braff, Art Hodes, Ella Fitzgerald, Chet Baker, Roscoe Mitchell, Doc Cheatham, Frank Wess, Bob Brookmeyer, and Anthony Braxton...that's a pretty wide swath of this music! Plus some classical things, and other music too.

To me this jazz music is like a great river. It cuts through a lot of different territory, and the landscape changes along the way. If you try to take one section of the river away from the rest of it, it just falls apart. You have to deal with it as a totality; otherwise it loses meaning. Sure, I have my favorite spots on the river, and others that I seldom visit. But there is something I love all along the length of it — the known length, because we haven't seen the end of it yet, despite what you may have heard. I'm just grateful to even be allowed a place on it. It's been a great journey, along the greatest river in the world.

JJ: That is a good thought to end with. Thank for your time. This has been really interesting.

SR: I appreciate your interest. Thanks a lot. □

Scott Robinson often performs Sunday evenings at the Ear Inn in NYC with Jon-Eric Kellso's EarRegulars. On October 16 Scott will at the Pioneer Works in Brooklyn in a concert with Roscoe Mitchell.

Schaen 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.

MOSCOW 57

Blini, caviar, deviled eggs — and jazz!

By Sandy Ingram

Ellen Kaye is a vivacious singer and a gracious hostess, a good combination for running a restaurant/music club, Moscow 57, located on Delancey Street at the foot of the Williamsburg Bridge.

The Lower East Side isn't the neighborhood most visiting jazz lovers think of, but this bar/eatery is worth searching out for Sunday brunch or an eclectic mix of music seven nights a week. Ethan Fein, one of Kaye's partners, is a guitarist leading the jazz-schooled house trio, and has an impressive resume in Broadway show orchestras and as an accompanist to Carole King, Cy Coleman and many others.

My introduction to Moscow 57 — a name derived from Kaye's being daughter of the owners of the late Russian Tea Room up by Carnegie Hall — was courtesy of the New Orleans Musicians Assistance Foundation. NOMAF invited New York-area donors to a thank you party on June 28 to update them on efforts to help pay for health care for some 2,500 musicians and families who fall into a coverage gap: they are not poor enough to get Medicaid, and not well off enough to buy insurance under the Affordable Health Care Act. Louisiana hasn't accepted the federal government's offer to pay the lion's share of extending Medicaid to millions of low-income people, but NOMAF leader Bethany Bultman hopes that may change.

But on to the music: Ellen Kaye tipped her cap to her guests, who included four members of the Soul Rebels Brass Band from the Crescent City, in the city for a sold-out show at the Blue Note and about to take off for a three-week tour of Europe. "Do You Know What It Means to Miss New Orleans?" resonated well, as did her later take on the, raucous Bonnie Raitt blues, "Love Me Like a Man." Another singer, Grace Garland, a frequent performer at Moscow 57, danced seductively on "Cheek to Cheek" and struck a chord with "What a Wonderful World," coaxing a mouth trumpet solo from Soul Rebel Marcus Hubbard. Both women had help from snappily dressed scat singer Cleve Douglass, also a regular at the restaurant. Equally tasty were the appetizers offered by the wait staff: deviled eggs, blini, zucchini bread with eggplant, mushroom caviar, various dumplings, and the buffet laid out later with ground lamb kabobs, marinated chicken, fruit-laced salads, roasted veggies and more.

It happened to be Gay Pride Day in New York, and a sign at the front door was a clue to how hip a place this is: "The only Moscow restaurant where Gays are Welcome." Nadine and I will be "rushin'" back. □

For information about The New Orleans Musicians Assistance Foundation (NOMAF) visit: www.nomaf.org.



Moscow 57 partners Ellen Kaye and Seth Goldman

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Cynthia Knight, Director



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Soul and Pop Mingle with Jazz at Crowded New York Summer Festivals

Story and photos by Mitchell Seidel

SYRACUSE

The July day was gray and damp and Frank Malfitano, executive producer of the 33rd annual M&T Bank Syracuse Jazz Festival seemed a little miffed. It wasn't the threatening weather that bothered him on the opening night of his venerable event, but someone had the temerity to suggest that his honorary first pitch at the previous night's Syracuse Chiefs game bounced on home plate.

"I threw a breaking ball last night," he said in mock anger, blaming an unnamed bat boy for fumbling what had been a tight slider. "It was a good pitch."

Syracuse might be a minor league baseball town, but its jazz festival, the largest free one in the northeast, certainly manages to attract some major league talent. Presented on an outdoor stage over the course of two days, what it lacks in girth it makes up for in spirit.

Malfitano's appearance at the Washington Nationals' minor league game is just one example of the spirit of community cooperation that goes into the Syracuse event, which is held on the sloping grounds of a local community college.

Each day presents a broad range of talent, starting with local youth bands in late afternoon and working up to a big name headliner to end the evening.

The local pros for their first day were the group AppleJazz, which doesn't hail from the Big Apple but rather Cortland, while second night featured the energetically hard-blowing Upstate Burners.

The penultimate bands for both days were of national note. Buckwheat Zydeco could have easily closed the show on the first night, what with his usual nonstop set of Louisiana's best. The second night featured Lake Street Dive, a vocal quartet from Boston that combined elements of folk, R&B and some pop.

Wynton Marsalis and the Jazz @ Lincoln Center Orchestra swung between the raindrops of the first night of the festival, dealing with wind-blown tarps and flying sheet music to entertain the crowd. Aretha Franklin closed the final night of the festival, presenting a matchless show with a big band peppered with local ringers. She sang just about every one of her hits and what seemed like half of every other one from Motown.

Franklin seemed to gain strength as the show concluded, finishing with "Pink Cadillac" before Malfitano presented her with a bouquet of yellow roses, urging the crowd to "show the Queen of Soul some respect." That served as a cue for her to launch into "Respect" as an encore. With the crowd still applauding, the show turned surreal as the band launched into an endless loop of "There's No Business Like Show Business" and Franklin returned to the stage, handing out roses to the audience.



Aretha Franklin shares her bouquet of yellow roses with members of the audience at the conclusion of her performance at the M&T Syracuse Jazz Festival.



Lake Street Dive, a quartet of New England Conservatory of Music grads, mix folk, rock and four-part harmony at the M&T Syracuse Jazz Festival.



A panoply of food trucks provided the sustenance for the audience at the 2015 M&T Syracuse Jazz Festival.

ROCHESTER

Before you ever arrive at the Xerox Rochester International Jazz Festival, you must resign yourself to one hard and fast fact: you're going to miss a lot.

The 14th edition of the upstate New York event offered so many performances that it was impossible to see most of them. Better to start with a simple list of what looks good and try to stick with it. Just be resigned to fail at your effort.

With its combination of multiple paid venue performances and free outdoor events, Rochester is bound to pull the avid music fans in several directions at one time during the course of its annual nine-day June run. This year was no exception.

Rochester traditionally maintains a three-tiered admission scheme, where big shows (not always jazz) are separate tickets, medium ones (mostly jazz) are on a come-as-you-please "club pass" and outdoor events (sometimes jazz) are free to all. That combination draws scores of fans to the center of town, mostly around the Eastman School of Music. To sate that crowd, there was an average thirteen different acts performing each night, many at the same time.

Vocalist Diana Krall led off the ticketed shows at Kodak Hall at Eastman Theatre and appeared to be shifting back towards her jazz roots while maintaining a sense of theatricality her pop fans have come to expect. With a stage decorated with faux candles and a background screen featuring old silent movies, Krall performed a repertoire that ranged from Fats Waller to Bob Dylan. The inclusion of guitarist Tony Wilson made for some solid jazz cred.

Other Kodak Hall attractions included pop trumpet icon Herb Alpert and his wife, singer Lani Hall recalling their '60s and '70s hits with the Tijuana Brass and

Brasil '66, respectively, Eastman grad drummer Steve Gadd celebrating his 70th birthday with special guest, songwriter James Taylor and Grammy and Oscar Winner Jennifer Hudson.

Those with "club pass" tickets endured long lines at stately but intimate Kilburn Hall for the first-come, first-seated performance of vocalist Cecil McLorin Savant, a young performer whose maturity of style harkens back to 1950s vocal efforts of Sarah Vaughan or Ella Fitzgerald, with an appreciation of song verses and lyrics.

Rochester's festival has been growing incrementally over the years, with new venues introduced to expand its geographical footprint. The honor this year went to the Lyric Theatre, a former church which was introduced to the festival audience with a solo performance by piano prodigy Joey Alexander from Bali, Indonesia, a few days shy of his 12th birthday. The heavily touted Alexander lived up to his billing, entertaining a rapt crowd of more than 900 to a selection of standards and an original. He may be barely out of grade school, but college-age students would be glad to display his mastery of such chestnuts as "Waltz for Debbie," "Epistrophy" and "Moment's Notice."

The rest of the festival offered the usual selection of musicians familiar and exotic. There were showcases for musicians from Scandinavia and the United Kingdom as well as visitors from downstate such as Stanley Clarke and Harry Allen. Free performances on open air stages included the latest incarnation of Blood, Sweat and Tears with vocalist Bo Dice and the fifth Rochester appearance by New Orleans horn man Troy "Trombone Shorty" Andrews, whose band Orleans Avenue filled the street on closing night despite a driving rain.



New Orleans native Troy "Trombone Shorty" Andrews' increasingly flashy shows have made him a crowd favorite at the Xerox Rochester Jazz Festival. This year's free appearance — on a street stage during a lull in the middle of a rainstorm — was his fifth.



Piano wunderkind Joey Alexander, arguably the newest face in jazz, acknowledges the audience in the Lyric Theatre, the newest venue at the Xerox Rochester Jazz Festival.

Trumpeter Dave Douglas listens as DJ Shigeto (aka Zach Saginaw) performs with his group High Risk at the Harro East Ballroom during the Xerox Rochester International Jazz Festival.



High Spirits Reach 'Satch'-uration Point at NOLA's Summerfest

By Sandy Ingham

Louis Armstrong lives on! His ebullient spirit was everywhere at the 15th annual Satchmo Summerfest in New Orleans July 30 – August 2. It was in the music created by the three dozen bands on two stages, in the homage paid by historians, musicologists, journalists and fellow musicians who continue to mine the records and writings of one of jazz's founding fathers for insights into his remarkable life and music. And Armstrong's spirit was reflected in the cheerful faces and cheering voices of thousands of fans who came from near and far to celebrate the 114th, or perhaps 115th, anniversary of his birth.

Some of the musical highlights:

■ Ellis Marsalis, pianist, educator, and patriarch of a remarkable family, has gravitated from modern post-bop back toward bluesier, mainstream playing in recent years. He was at his crowd-pleasing best, leading a quartet featuring the brilliant soprano sax of Derek Douget through Ellington's "Duke's Place" and "Creole Love Call," then delving into Armstrong's repertoire.

■ Jewel Brown sang with Armstrong's all-stars in the 1960s and is still going strong. She shouted the blues as a special guest with an excellent group put together for the festival, the Ella and Louis Tribute Band, reprising the two great albums of duets by Armstrong and Fitzgerald. Wendell Brunion and Eileina Dennis had just the right playful touch for "Let's Call the Whole Thing Off," and Dennis sang "Mack the Knife" with chorus after chorus of improvised nonsense lyrics, just as Ella famously did.

■ All the familiar Armstrong classics were played and replayed as some of the Crescent City's many traditional outfits — Palm Court, the Paulin Brothers and Don Vappie's Creole Serenaders

among them, and more recent stars Donald Harrison, Jamil Sharif, Rebirth Brass Band and James Andrews — paraded across the stages.

■ Kermit Ruffins, the trumpeter and singer whose talent and Louis-like demeanor have made him a star, was last up, and as a grand finale joined with four other trumpeters — including Yoshio Toyama, the beloved "Japanese Satchmo," in a happy birthday salute. Then "The Saints" signaled it was time to march on.

One welcome innovation at this year's Summerfest was the raising of big tents over the two outdoor stages, warding off the hot sun. It was far cooler inside the air-conditioned Old Mint Museum, where the symposium took place and where "Satchmo: His Life in New Orleans," an exhibit of photos, letters and other artifacts from the early 1900s will remain on display until January 2016.

Armstrong's rise from a childhood of poverty and a stint in the Colored Waifs' Home — where he learned to play the cornet and thus build the foundation for a career as an internationally famous trumpeter, singer, bandleader and occasional movie star — is well documented in his own and other

authors' biographies. Yet new perspectives emerge, as in writer Mick Carlon's talk at the festival's symposium. He titled it "The Morality and Righteous Heart of Louis Armstrong."

Carlon, who wrote "Travels With Louis," a children's book,

called his subject "as great a human being as he was an artist." He cited instance after instance of Armstrong's generosity and affection for others



Kermit Ruffins (left) joins with fellow trumpeters James Andrews, John Michael Bradford and Yoshio Toyama for a happy birthday salute to Louis Armstrong. Photo by Kim Welsh.

that was universally reciprocated. His humanity was evidently early in life: At age 14, he went to work hauling coal to support a family that included a baby whose mother, Armstrong's cousin, died shortly after childbirth. At 17, Armstrong adopted the boy and supported him all his life.

Carlton shared the story another trumpet legend, Buck Clayton, told about meeting Armstrong in his youth, and how his idol shared the secret of bending notes...after sharing a marijuana cigarette. Satch was a lifelong, and mellow, proponent of the benefits of weed.

Music critic John Swenson talked in more detail about the lasting influence Armstrong's rough upbringing had on his music, and also likened his years living on the streets to the plight of too many African-American kids today. Incarceration proved a turning point for Armstrong as he took up music, but his life could have veered off course had it not been for a committed instructor. Swenson and others praised current efforts in New Orleans to rebuild music programs in the city's schools post-Katrina.

"Sex, violence, drugs" were part of Armstrong's world early on, Swenson observed, and are echoed in his music. "I'll Be Glad When You're Dead, You Rascal You," drove home the point.

Jazz historian Dan Morgenstern was one of the lucky few at Summerfest (he's been a speaker at all 15) who knew Louis well. In "Louis Lets 'Em Have It" he described an incident at the 1957 Newport



Pianist Ellis Marsalis leading his quartet. Photo by Zack Smith.

Jazz Festival that illustrated Pops's good nature had its limits. And so it was he burst out of a makeshift dressing room, wearing nothing but a head scarf, to bawl out festival producer George Wein and his own manager, Joe Glaser, for trying to make changes to Armstrong's meticulously prepared set. Wein wanted guest appearances for former members of Louis's band, and the straw that broke the camel's back was a demand that Louis's vocalist and friend, Velma Middleton, yield her time on stage to Ella Fitzgerald. Velma began crying over that news, and Armstrong erupted. The show went on, sans guest stars.

"He was great that night," said Morgenstern, playing excerpts from the live album that came out years later as evidence. "When he was angry, he played the hell out of it."

Morgenstern was back on stage to augment a talk by Scott Wenzel, who produced the recent 7-CD set on Mosaic of Armstrong's Swing Era recordings for Decca. These big band performances from 1935-46 have been unjustly overlooked as critics and fans have focused on his early Hot Fives and Sevens, and later all-star sextet work, but have long been

championed by Morgenstern and by Ricky Riccardi, the archivist at the Louis Armstrong House in Queens; they both helped bring the classic sides back for listeners to marvel at.

New Orleans has been obsessed for decades with preserving its historic French Quarter with its wealth of architectural treasures, but has sadly neglected the landmark locations where jazz was born more than a century ago. This was the subject writer and radio documentary producer David Kunian explored at the symposium.

The little house Armstrong first lived in was torn down in 1964, in what some regard as a spiteful backlash against the rising civil rights movement. It and others he later moved to in the "Battlefield" neighborhood have made way for a city police headquarters and courthouse. Similar fates befell most of the bars where he first played, and the Storyville bordellos that the government shut down in 1917. The sites are parking lots now.

Still standing, but fast deteriorating, are two buildings on South Rampart Street: the Eagle Saloon, where Louis played, and outside of which he fired a blank on New Year's Eve 1912 that

landed him in the Waifs' Home (now also gone); and the former Karnofsky store. The Karnofskys helped raise young Louis, helped him buy his first cornet and employed him in their coal delivery and scrap collection business, and Armstrong never forgot their kindness. The buildings' current owners appear content to let them fall apart, Kunian somberly reported.

Another anniversary was also marked at this festival: it was 10 years ago that Hurricane Katrina broke the levees, flooding 80 percent of the city, killing hundreds and scattering tens of thousands to shelter far and wide. The struggle to bring the city's musicians back and rebuild its invaluable culture required herculean efforts, and fortunately there were many "musical first responders" who rose to the challenge. Five of these took part in a panel discussion about the work they did, and what still needs doing.

I stayed at the Dauphin Orleans boutique hotel that boasts an elegant bar in a building once licensed as a bordello, and a salt water pool in a tropical courtyard. It's a quiet retreat, despite being just a block away from raucous Bourbon Street. **J**

OSPAC Hosts 12th Jazzfest on September 19

The Oskar Schindler Performing Arts Center (OSPAC) will present its 12th Annual Jazz and Brew Festival, an eight-hour event featuring live jazz performances, vendors and a beer and wine garden in West Orange on Saturday, September 19.

The event, produced in partnership with the New Jersey Arts Incubator, includes performances by the Bill Charlap Trio, the Eric Alexander-Harold Mabern Quartet, Oscar Perez Latin Jazz, the Dave Stryker Quartet and the Bob DeVos Quartet.

Mr. DeVos, who is also the program's artistic director, says the OSPAC show "features six groups of world-class musicians who represent the spectrum of today's mainstream, straight ahead jazz. All of the musicians perform nationally and internationally, but, as always, the majority of our group leaders call West Orange home — including Bill Charlap, Oscar Perez, Dave Stryker and myself."

"Eric Alexander and Harold Mabern are

New York City-based, and very popular with area audiences," DeVos said of the bill's out of towners. "We also have a split bill called 'Two Sides of Singing' presenting Enrico Granafei's Brazilian style and Madame Pat Tandy's unique brand of the blues."

Susan Anderson of New Jersey Arts Incubator is the producer of the event. NJAI is a nonprofit organization and much of the organization's work is done by volunteers. WBGO music director Gary Walker returns



Pianist Bill Charlap, recently named Director of Jazz Studies at William Paterson University, performs with his trio at the OSPAC Jazz Festival on Sept 19. Photo by Carol Friedman.

as the festival's master of ceremonies.

Tickets are \$10 and are on sale at www.njai.org. OSPAC is located at 4 Boland Drive in West Orange, just north of Route 280. Gates open at noon on Saturday, September 19

with music beginning at 1PM and running until 8 PM. Rain date is Sunday, September 20, same times.

OSPAC boasts a permanent amphitheater set at the base of a slope for great sight lines. The brew festival is next to a small lake. The facility is fully handicapped accessible. **J**

Bria Skonberg Will Headline 2nd Flemington Jazz Festival

When Newport Jazz Festival founder George Wein first heard Bria Skonberg play the trumpet at a Louis Armstrong Foundation event in 2012, he “could not believe what I heard. She is very special.” Trumpeter-vocalist Skonberg, a favorite of New Jersey Jazz Society members, will lead her quintet as the headliner at the Flemington segment of the Central Jersey Jazz Festival at 9 PM on Friday night, September 18.

Skonberg swept the 2014 *Hot House* Jazz Magazine Awards in four categories: Best Jazz Artist, Best Trumpet, Best Female Vocalist and Best Group, the Bria Skonberg Quartet. She is currently working on a new studio album, featuring a “dream band” that will include pianist Aaron Diehl and drummer Ali Jackson. It will, she says, contain music, “that has a real sense of allure to it, a mix of original songs and favorites collected from other artists.”

The Flemington Festival will be launched at 6 PM by the Sarah Partridge Quartet. Partridge has received critical acclaim for her jazz treatments of the American Songbook. Her new album, *I Never Thought I'd Be Here*, released in March by Origin Records, moves her career to the next level — from interpreter of classic and popular standards to singer-songwriter. Nine of the 10 tracks on the album feature original music by Partridge, and all 10 feature her lyrics. Partridge has been performing jazz around the country for the past 20 years, appearing at such venues as the Algonquin Hotel’s Oak Room in New York, Washington, D.C.’s Blues Alley, and Sculler’s in Boston.

Next, at 7 PM, will be Mona’s Hot Four, a hot jazz quartet led by clarinetist Dennis Lichtman that plays late nights every Tuesday at Mona’s, a bar in the East Village. Liz Robbins of *The New York Times* described the band’s playing as “a blend of Dixieland, riverboat jazz, bebop and blues, a collage of Americana that has attracted an international following and fervent crowds for the last several years.”

Guitarist-singer Chuck Lambert, according to the *Asbury Park Press*’s Mike Barris, “specializes in the kind of intensity driving, butt kicking electric blues

that make you think of players from an earlier era...Some of the most joyful music you’ll ever hear.” The Chuck Lambert Blues Band follows Mona’s Hot 4 at 8 PM. Lambert has been playing guitar and singing the blues for several years for crowds up and down the Jersey Shore as well as in Philadelphia and New York City. He has appeared at such venues as the Count Basie Theatre in his hometown of Red Bank and the South Orange Performing Arts Center and at several festivals including the Red Bank Jazz & Blues Festival and the Riverhead Blues Festival in Riverhead, L.I.

The Flemington Festival, held at the historic court house on Main Street, is produced and hosted by Sandy Josephson, a New Jersey Jazz Society Board member. The NJ Jazz Society, a community sponsor of the event, will have a membership table with jazz CDs from the performing artists and information about upcoming events. Josephson is also curator of the “Music in the Moonlight” jazz series at the Luna Stage in West Orange. His new book, *Jeru’s Journey: The Life and Music of Gerry Mulligan*, will be published in October by Hal Leonard Books.

In addition to the music, Hunterdon County artists and artisans will be offering an array of artwork for sale, and food and beverages will be available for purchase at the Festival Food Court and the Tapestry Beer Garden.

Visitors are encouraged to bring their own chairs. For more information, visit www.downtownflemington.com.

The Central Jersey Jazz Festival will continue on Saturday, September 19, from 1-6 p.m. in New Brunswick, featuring the Sean Jones Quartet, the Alexis Morrast Quartet, Expansions: The Dave Liebman Group, and the New Brunswick District Jazz Band. On Sunday, September 20, the Festival moves to Somerville, also from 1-6 p.m. On the schedule: the Buster Williams Quartet, Alphonso Horne, Gregory Generet, Wolff & Clark Expedition, and Jazz House Kids.

All three festivals are free to the public and will be held, rain or shine. 



Big Band Gets a Big Crowd at Lincoln Center Dance Night

Now in its 7th season Lincoln Center’s popular Midsummer Night Swing has long since expanded its offerings to include to salsa, disco, tango and other popular dance styles. But swing dancing still rules, as was demonstrated by the enthusiastic crowd on hand for an appearance by the Gordon Webster Big Band in the Lincoln Center Plaza on July 8 (see photo). Vocalist Brianna Thomas was featured with the band, and their performance was preceded by a Lindy Hop lesson by dance instructor Laura Jeffers with music provided by DJ Va Va Voon. 

Photo by Eileen O’Donnell

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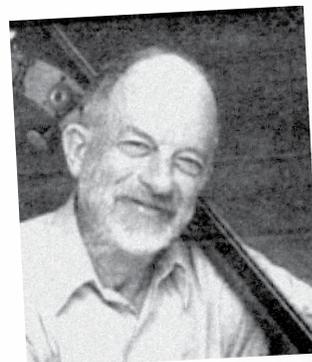
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The President Emeritus writes...

Letter For A Jazzy New Niece (Part 1)

By Jack Stine

I've recently had an exchange of e-mails with Editor Mottola concerning an idea I've had in mind for a

column or two that is somewhat different from the kind of stuff I've usually sent. Not heart stopping perhaps, yet something with a point of view our readers might find refreshing.

Here's the gist: A nephew of mine has come up with a new wife who professes a kind of interest in jazz. In a nice way, she has taken to pestering me for information about the subject. It might simply be a matter of courtesy, the kind one would give to an elderly person like me, but she has gone so far as to ask about the small part she's been given to understand that I've played in the fortunes of the New Jersey Jazz Society. Well, anyone can fall for an opportunity like this to show off a little, especially if it comes from the lips of a very pretty young lady. As the grandfatherly type I've become, I've gladly given in completely.

While all this was going on, Editor Mottola on his own suggested that the time may be ripe for the publication to offer brief summary of some of the Society's past experiences. He thought I might be the one to provide this. With this and Ellen's (that's my nephew's wife's name) honey-tongued interest in mind, I suggested we combine the two as a series of letters that could satisfy both ends. Editor Mottola said why not? So if I had baited a hook, he has gone for the first nibble. Looks like we're both hooked, Tony. So here it goes:

Dear Ellen:

The story of jazz in New Jersey and my small part in it can best be told in this way. In the beginning was the word. And the word was Slate.

That would be Chuck Slate, the nifty little drummer who put his love for what we have come to call classic jazz on the line each weekend night playing in impromptu sessions in an old weather beaten joint called the Hillside Lounge. The Lounge lies a bit north of Chester on Rte. 202, and is easy to miss. Chuck's opposite numbers in the band consisted of local friends and occasional outsiders all of whom, like Chuck himself, were devoted to jazz of the great days of Armstrong and Beiderbecke. They played with reverence and enthusiasm for their models, but reverence and

enthusiasm didn't always cut it. An occasional customer who stopped at the Lounge for a quick one could be excused for not finding the racket on the bandstand inspiring.



Drummer Chuck Slate on the bandstand of the Hillside Lounge.

Chuck was nothing if not persistent. As weeks went by a lot of weeding resulted in his fashioning a reasonably capable group of amateurs who played with the kind of determination usually saved for the possessed. Three trumpet players — Bill Barnes, Larry Weiss, and Eddie Polcer — took turns warming the trumpet chair in Chuck's group. There were also two clarinetists — Marv Ross and Bobby Gordon who served alternately. When any of them joined Chuck's group for an evening, it could be a pretty memorable occasion. Fans who stayed to the end usually vowed they'd be back, bringing their friends.

Chuck's weekly sessions in this way began to attract growing crowds of enthusiasts. Word of mouth spread the word in the way that rumors do that big things in the guise of hot jazz were taking place in Chester. It wasn't long before Chuck was able to bring in guest musicians of some importance to give a bit of heft to what he was trying to do at the Lounge. All of this was happening shortly after the demise of New York's golden era of jazz on 52nd Street, and lots of great jazzmen, left jobless in the wake of the closing of such spots as the Famous Door, the Onyx Club, and Jimmy Ryan's, were more than willing to come out to Chester, even for an evening at the reduced pay that Chuck could then offer.

This is how players like Bobby Hackett, Max Kaminsky, Gene Krupa, George Wettling, Doc Cheatham, Vic Dickinson and Herb Hall eventually became more or less regulars on the Hillside Lounge bandstand.

And also, if it needs to be said, this is how the crowds that began coming to the Hillside Lounge each weekend began to seriously challenge the capacity of the joint that was fast becoming famous in an area that had previously been known for its fruit stands and pick-your-own orchards. Indeed, the more perceptive jazz fans who made the Lounge a regular stop noticed a kind of conversion to jazz in the clientele's wardrobe. Jackets and loafers were giving way to jeans with torn knees and sweatshirts, some with slogans beyond the regular Lounge ken. We had succeeded in attracting an earlier generation of jazz lovers. The question was could we make it with another?

A member of the crowd of regulars with whom I had established a special friendship was Bill Cleland, a retired surveyor and self-appointed expert in the career and discography of the great jazz pianist Joe Sullivan. Simply mentioning Sullivan's name within Bill's earshot was an invitation to have one, as the saying goes, at the bar. I must have said "Sullivan" many times in this way, because we became very close indeed and the bar made out handsomely.

During this plush moment in the history of the Lounge, Chuck Slate made an arrangement to have the great clarinetist Pee Wee Russell come out for a visit. Bill Cleland and I had been plotting something at that time — the creation of the New Jersey Jazz Society, as a matter of fact — and I had actually made a commitment to the Martinsville Inn for Sunday, Feb 15, 1970 for a grand afternoon concert to announce the formation of the Society itself. Our hopes and expectations were running high until we got the sad news that Pee Wee had died unexpectedly in Arlington, Virginia on 9/15/69.

Pee Wee had died just one year before the date of our proposed gig at the Martinsville Inn, and our next move was never a question. We called it the First Annual PeeWee Russell Memorial Stomp. And it's still going strong.

I'll have more for you in my next letter, Ellen.

With love,
Uncle Jack



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 Saxophonist Jerry Dodgion with
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Sunday, November 22 • 4:00 p.m.
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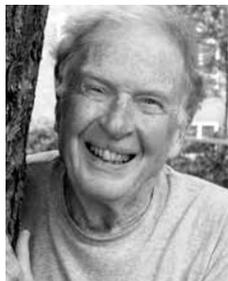
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Fradley Garner International Editor *Jersey Jazz*

FIRST ERROLL GARNER RECORDING, OTHER 1940s RARITIES GET NEW LIFE ON CD... 'JAZZWAX' NAMED 2015 JAZZ BLOG OF THE YEAR...BLUE NOTE CLUBS MOVE INTO HAWAII AND CHINA...NINA SIMONE DOCFILM ON NETFLIX, INTO THEATERS...COMEBACK YEAR FOR A CHALLENGED DRUMMER

TIMME'S RETURN: Decades after the Danish "Jazz Baron" Timme Rosenkrantz checked out, Storyville Records in Copenhagen is about to release *Timme Treasures — From the Swingin' Forties*. The label garnered a dozen classic recordings of New York swing gems waxed in the mid-1940s, privately at home or in New York studios, by producer Rosenkrantz.

Timme is credited with discovering and being the first to record Erroll Garner, Don Byas and the New York singer Inez Cavanaugh, who became his life companion. He and Inez also recorded Stuff Smith, Slam Stewart, Don Byas, Vic Dickenson — and even the young Thelonius Monk. The CD is to be released worldwide late this year, according to Storyville producer Anders Stefansen. I wrote the liner notes, which include a remembrance of Rosenkrantz by his good friend Dan Morgenstern, in *Jersey Jazz* in 2012 — the year Timme's memoir, *Harlem Jazz Adventures*, was published. The old acetate master discs are stored in the Timme Rosenkrantz Collection at the University of Southern Denmark Music Library, in Odense. They were selected by archivist Frank Büchmann-Møller and Anders Stefansen.

JAZZWAX, a daily blog, has often been touted in this column as pick of the online crop. This summer, the Jazz Journalists Association came to the same conclusion. Marc Myers's labor of love was voted 2015 Blog of the Year at the body's annual awards party at the Blue Note in Manhattan. Marc had to ask a friend, jazz Professor David Adler, to pick up the award. "I was closing three of my four Wall Street Journal articles that afternoon and leaving that evening for Los Angeles," Marc e-mailed me, adding: "Sometimes I wish there were three of me." On JazzWax, Myers wrote, "this award is for all of you who read me each day, send along e-mails of encouragement, catch JazzWax typos, offer elaborations on artists, comment on Facebook, re-Tweet my posts and make JazzWax a rich community experience. And to think I gave critic Terry Teachout a hard time in 2007 when he insisted I start a blog. Glasses raised!"

RE. BLUE NOTE, the renowned Manhattan club's central management plans to open affiliates in Hawaii and China. Blue Note Beijing and Blue Note Honolulu are set to swing in early 2016.

The group already owns rooms in Tokyo, Nasaka and Nagoya, Japan and in Milan, Italy. "Given the potential development of a new audience in China," writes Nate Chinen in *The New York Times*, "this expansion could radically change the picture for jazz in the region — as well as reap benefits for touring musicians and the Blue Note brand." Artists often perform across the Blue Note network. In July, pianist Robert Glasper, with the top jazz album on iTunes, was to play Blue Note Milan. "The addition of a club in the middle of the Pacific Ocean," notes Nate, "should also help touring musicians, who will be able to perform in Hawaii as part of an Asian tour."



Erroll Garner, shown performing in New York City c. 1946-48, was first recorded by Danish producer Timme Rosenkrantz. Photo by Wiliam Gottlieb.

CELEBRATED SINGER AND PIANIST NINA SIMONE

is the subject of a documentary film now available on Netflix and coming to theaters nationwide. "When I first got into show business," Simone (1933-2003) says in an interview, "I wasn't a blues singer and I wasn't even a jazz singer. I was a classical pianist. I studied

to become the first black classical pianist in America." Born Eunice Waymon in Tryon, North Carolina, the politically significant vocalist fought her own lifelong battle for freedom.

IT'S COMEBACK YEAR for Don Robertson (Noteworthy, July-August). Last November, the trad jazz drummer from Brookside, NJ, and former *Jersey Jazz* editor underwent major heart surgery, followed three months later by a full left knee replacement. And then strenuous rehab — all the while with his eye on one goal: Manning his drum set on a flatbed float in the Chatham July 4th Parade. "I can't say jazz history was made," he e-mailed, "the hands need more work. But I didn't mess anything up and the time was good. A light rain didn't help any. Band played great. Biggest problem for me was getting onto and off the float, but there were helping hands." Don spotted some mistakes in the July-August Noteworthy item, which gave the impression that the Centennial Jazz Band had changed its name to the Mudgutters Jazz Band. "Only for the July 4 parade gig do we pretend we are the extinct Mudgutters," the drummer clarified, adding: "We have done this for the past five or so years. But the CJB remains active, playing mostly private parties, weddings, even funerals!"



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Other Views

By Joe Lang

Past NJJS President

It is always intimidating to sort through new CDs, trying to decide which of them should be covered after a two month accumulation. The choices that are made here reflect a lot of listening and figuring out which will appeal to our readership. Here are the results of those deliberations.

■ The second release from the **EYAL VILNER BIG BAND** continues the excitement that was contained on their initial album. Vilner is a rare contemporary big band composer/arranger, one who pays full respect to the swing masters of the past while bringing his own modern perspective to his charts. **Almost Sunrise (Gut String Records – 019)** has 13 tracks of dynamic big band jazz performed by a team of first-call New York City players. The program includes two hip Vilner originals, a pair of tunes by one of his mentors, Jimmy Owens, plus a mix of pop and jazz standards. There are some truly tasty vocal contributions from vocalist Charenee Wade. Nadia Washington and Charles Turner join Wade for some LHR-style vocalisms on "Straighten Up and Fly Right" and "Centerpiece." The proceedings conclude with an all-instrumental version of the latter tune. There is no almost about *Almost Sunrise*. It is a flat out winner! (www.EyalVilner.com)

■ It is hard to believe that 25 years have passed since the **JOHN FEDCHOCK NEW YORK BIG BAND** arrived on the scene, and that ***Like It Is (MAMA – 1048)*** is only their fifth album. One listen to this disc is enough to convince you that a new Fedchock release should be an annual affair. Fedchock is a contemporary big band arranger who understands that listener accessibility is a major component to having a successful big band. Getting too far out, and giving the soloists seemingly endless time in the spotlight is a sure way to lose most of your audience. If you want to try one track that will convince you of Fedchock's magnetic writing, give a listen to "Hair of the Dog," a shifting, building chart infused with originality and welcome surprises. The album concludes with the dynamic "Ten Thirty 30," a chart written for the Clifford Brown Symposium that incorporates many themes from Brown's solos and music. The title refers to Brown's birthdate, October 30, 1930. Big band fans

will revel in the music on *Like It Is*. (www.mamajazz.com)

■ The music of Horace Silver is well described by the title of the new album devoted to Silver's music by **THE CHUCK ISRAELS JAZZ ORCHESTRA, *Joyful Noise (Soulpatch Music – No Catalog Number)***. The group led by bassist Israel is an octet that sounds like a larger group thanks to the imaginative arrangements of the leader. He has taken eleven Silver compositions, and given them a fresh approach that always gives a nod to the original Silver recordings. Among the most familiar Silver tunes are "Sister Sadie," "Doodlin'," "Cool Eyes," "Opus de Funk," "Strollin'" and "Peace," all of which are included here. The band, that includes Charlie Porter on trumpet, John Monk on trombone, Robert Crowell, David Evans and John Nastos on reeds, Dan Gaynor on piano, Israel on bass and Christopher Brown on drums, is tight and swinging. The solos are terse and to the point. You will dig the joyful noises found on *Joyful Noise*. (www.chuckisraelsjazz.com)

■ The folks in the Durham, North Carolina area are fortunate to have one fine local swing band, the **MINT JULIP JAZZ BAND**. Listen to their latest self-produced release, ***Battle Axe***, and you will hear a band that would be among the busiest in town if they were based in the New York City area. This eight-piece group, co-led by trombonist Lucian Cobb and vocalist Laura Windley, plays music of the late '20s through the early '40s, with an occasional original included. This disc has 16 selections, most of them tunes rarely heard today outside of swing dance circles, selections like Ellington's "Ducky Wucky," "Swingtime in Honolulu" and "Old King Dooji," Artie Shaw's "Everything Is Jumpin'," Ella Fitzgerald and Chick Webb's "Betcha Nickel," and the title tune, "Battle Axe," a song from the book of the Jimmy Lunceford band. The band swings mightily, and Windley has a vocal style that well suits the material. This is one that captures the spirit of a time when hot music was the popular music of the day. The Mint Julip Jazz Band would be a perfect choice if you want to get yours or your guest's feet up and dancing. It is also great for just old-fashioned listening. (www.mintjulipjazzband.com)

■ **PETER AND WILL ANDERSON** have been a refreshing presence on the New York City jazz scene for the last several years. These talented brothers started to have an impact while still students at Julliard, and since graduating have become recognized for their creativity as musicians and composers, and for producing cleverly conceived and executed shows about Artie Shaw and the Dorsey Brothers, and their celebration of the saxophone in jazz, ***The Joy of Sax. Déja Vu (Gut String Records – 020)*** spotlights their

original compositions, as well as three standards, "A Nightingale Sang in Berkeley Square," "Lover Man" and "Just One of Those Things." While many have associated the Andersons with older jazz styles, they are eclectic players, with this album leaning more towards bebop and hard bop. They have gathered together an all-star rhythm section of Jeb Patton on piano, David Wong on bass and either Albert "Tootie" Heath or Phil Stewart on drums. Peter on tenor sax and Will on alto sax are fluid players, with fine technique and unbounded imagination. Their original compositions are catchy, each giving a fine foundation for the impressive improvisations of the brothers and their bandmates. Give *Déja Vu* a listen, and you will want to revisit it many times. (peterandwillanderson.com)

At the Watermill (Woodville Records – 143) is the fourth released recording featuring **KEN PEPLOWSKI** and British reed player **ALAN BARNES**. They are a well-matched pair. Supported by a British rhythm section of John Pearce on piano, Dave Green on bass and Steve Brown on drums, they play ten selections that were recorded in performance at the Watermill Jazz Club in Great Britain on October 11, 2010. The results are first rate mainstream jazz. The program includes a pair of Horace Silver tunes, "Tippin'" and "Strollin'," two Brazilian pieces, "Luiza" and "Menina Flor," Junior Mance's "Jubilation," Al Cohn's "Jazz Line Blues," "Pee Wee's Blues" by Pee Wee Russell, and the standards, "Together," "Some Other Spring" and "Perdido." Peplowski alternates between clarinet and tenor sax, while Barnes gives us a bit of clarinet, bass clarinet, and three saxes, alto, tenor and baritone. Both players share great tone, wonderful facility on their instruments, and they are natural swingers. The rhythm section sets a fine bed for their magical musical explorations. All in all, this is a set that will bring contentment to all who dig straight ahead jazz at its best. (www.amazon.com)

■ As he approaches his 90th Birthday, guitar master **BUCKY PIZZARELLI** shows no signs of slowing down. ***Renaissance (Arbors – 19448)*** finds Pizzarelli in two distinctly different settings. The album opens with Mario Castelnuovo-Tedesco's three-movement "Tedesco Concerto No. 1 in D opus 99." Pizzarelli is the focal point of an eleven-piece chamber orchestra conducted by Dick Lieb. The piece has many moods and shadings, with multiple tempo changes. The balance of the disc finds Pizzarelli paired with his frequent duo partner, Ed Laub addressing selections from the Great American Songbook. Laub began studying with Pizzarelli at the age of 16, and their relationship has endured for 46 years. During their duo appearances, they have developed the kind of

continued on page 40



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OTHER VIEWS

continued from page 38

empathy that finds them thinking as one. On a few selections, Pizzarelli plays solo, and his reading of "The Bad and the Beautiful" is worth the price of the disc, and them some. In a little less than two minutes he gives a textbook on playing solo guitar. There is one special moment after another on this album featuring a true Renaissance guitar genius. (www.arborsrecords.com)

■ Guitarist **JACOB FISCHER** has delivered a unique jazz guitar album with ... **in New York (Arbors - 19444)**. Each track is a piece unto itself. He has taken a program of twelve songs, eleven standards plus one original tune, and created a singular and fascinating approach to the material. He is joined in this effort by Chuck Redd on vibes, Matt Wilson on drums and John Webber on bass. Rather than putting his guitar at the center of attention, he has crafted musical vignettes that mostly find him and Redd sharing the spotlight, but also making Wilson and Webber integral parts of the process. The term chamber jazz is something of a nebulous one, but it seems a fitting description for what Fischer has achieved on this album. The players are completely in tune with each other's thoughts and notes. Approach it with an open mind, and you will be greatly rewarded. (www.arborsrecords.com)

■ **The Book of Forman (B4Man Music -104)** is a good book, or should I say recording. **BRUCE FORMAN** is a bop-influenced guitarist who writes ear-catching tunes that are infused with the kind of wry humor exhibited in his choice of a title for this CD. With Alex Frank on bass and Marvin "Smitty" Smith on drums, these three cats consistently put the listener on notice that the more attention you pay to the music, the more pleasure you will gain from the experience. Along side of cleverly titled originals like "The Epic Cure," and "Monk's Hayride" are standards like "On the Street Where You Live," "The Song Is You" and "You Go to My Head." Forman plays lines that are fleet, fluid and fun. He mates are right there with him all the way. This album is a real spirit lifter! (www.bruceforman.com)

■ About a dozen years ago, I received a tape in the mail from a young jazz violinist in Chicago who was a senior in high school. I gave it a listen, dug what I heard, and called him. He told me that he had played with Bucky Pizzarelli a few times, so I called Bucky to get his opinion of the violinist. I simply said to Bucky, "I just received a tape from a young violinist in Chicago who said that he has played with you." Bucky quickly responded, "Book him, I'll play with him." That is how **AARON WEINSTEIN** first came to play at the NJJS Jazzfest. Well, Weinstein has, as they say, come a long way, baby! He went through Berklee College of Music on a full scholarship, graduated, moved to New York City, and has been garnering rave reviews ever since.

To get a fine sampling of the musical artistry of violinist **AARON WEINSTEIN** get a copy of **Lucky Day (Birdland Records)**. Weinstein plays his fiddle with a few detours to acoustic and electric mandolin, and is joined on various tracks by Bucky Pizzarelli on guitar, Warren Vaché on cornet, Tedd Firth or Tardo Hammer on piano, and Tom Hubbard or Neil Miner on bass. The eclectic program comprises twelve tunes, each a delight. For a young man, Weinstein sure knows how to unearth some unlikely gems such as Sevd Asmussen's "Twins," a rarity from Oscar Levant and Dorothy Fields, "Don't Mention Love to Me" and "Every

Night at Seven" a Burton Lane/Alan Jay Lerner tune from *Royal Wedding*. Of course there is a fair sampling of some of those good old good old ones, including "Cheek to Cheek," "Dancing in the Dark," "Somebody Loves Me" and "The Lady's in Love With You." From start to finish, Weinstein is a marvel, swinging when it is called for, but also capable of deep emotion as best illustrated on the duo take with Firth on "Deep in a Dream." His mandolin chops are on display on "Don't Like Goodbyes" and "It's Only a Paper Moon," both solo mandolin tracks. When you purchase a copy of *Lucky Day*, it will indeed be your lucky day. (www.aaronweinstein.net)

Words are often inadequate to capture the artistry of a special young musical talent. You can go on and on about how talented, amazing, mature, imaginative or any of many other adjectives the individual in question might be, but the simple fact is that if you put on **My Favorite Things (Motema - 171)** by 12-year-old **JOEY ALEXANDER**, it is only then that a listener can grasp how exceptional a talent this young man is. On this, his debut release, he offers extended takes on nine selections, including his own "Ma Blues." The program includes Monk's "Round Midnight" and "I Mean You," Coltrane's "Giant Steps," and Dizzy Gillespie's "Tour de Force," plus "Lush Life," "My Favorite Things," "It Might As Well Be Spring" and "Over the Rainbow." Alexander is accompanied by bassists Larry Grenadier or Russell Hall, and drummers Ulysses Owens Jr. or Sammy Miller. Alphonso Horne adds his trumpet on "Tour de Force." This title might well have been the title of the album, as Alexander's performance is exactly that. (motema.com)

■ **CYRUS CHESTNUT** is among the elite of the jazz pianists on the current scene. He has great chops, a marvelous imagination, and taste to spare. Check out **A Million Colors in Your Mind (HighNote - 7271)**, and you will find yourself in agreement with that opening statement. Chestnut has recruited bassist David Williams and drummer Victor Lewis to join him in his exploration of ten tunes that are new to his repertoire. Most of the selections come from the Great American Songbook that has served a bedrock source of songs for jazz musicians. These include "I've Never Been in Love Before," "Day Dream," "Brotherhood of Man," "A Time for Love," "Polka Dots and Moonbeams" and "I Didn't Know What Time It Was." In addition, he looked toward some jazz musicians for inspiration, choosing to address Scott La Faro's "Gloria's Step," "From a Tip" by Victor Lewis and "Yemenja" composed by one of Chestnut's mentors, John Hicks. Chestnut's playing quickly draws in the listener. It is warm, interesting, swinging and readily accessible. Having Williams and Lewis as partners, and they are exactly that, proves to be a comfortable situation for Chestnut. The music pours out from him in waves of happy sounds. Fine piano trio collections are among the most appealing for many jazz enthusiasts, and if you are among their number, *A Million Colors in Your Mind* is for you. (www.jazzdepot.com)

■ In 2013, Stein Malvey replaced Vince Johnson in the **FOUR FRESHMEN**, marking the first change in the group's makeup in a dozen years, and earlier this year Tommy Boynton replaced Brian Eichenberger who had been with the group for almost 20 years. The remaining members are Bob Ferreira and Curtis Calderon. To those who wondered how these changes would affect the sound of the group, you can hear for yourself on the first recording from the current lineup on the self-produced **Newport Beach Jazz Party**. To these ears, this is still a great vocal aggregation that retains the sound established by the original FF 67 years ago. For

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this live outing, the group is joined by Ken Peplowski on clarinet and tenor sax, Chuck Redd on vibes, Ron Escheté on guitar, Katie Thiroux on bass and Butch Miles on drums. They fit in well with the Freshman sound, and add a nice additional dimension to the proceedings. There are eight new arrangements by Calderon, "Avalon," "Moonglow," "Central Park West," "The Girl from Ipanema," "Don't Be That Way," "Stompin' at the Savoy," "Here's That Rainy Day" and "So Danco Samba." When they conclude with the classic FF arrangement of "It's a Blue World," it is apparent that all is well in Freshmanville! (www.4Freshmen.com)

■ There are few people more suited to sing "I'm Hip" than **MARK WINKLER**. On *Jazz and Other Four Letter Words (Café Pacific – 45125)*, Winkler is joined by Cheryl Bentyne for a swinging take on the Dave Frishberg/Bob Dorough ditty. This is one of eleven tracks on this thoroughly entertaining album. Winkler is not only a terrific vocalist, but is also one of the most interesting wordsmiths around today. This disc contains five of Winkler's lyrics on "My Idea of a Good Time," "Your Cat Plays Piano," "I Chose the Moon," "Jazz and Other Four Letter Words" and "Stay Hip." Each of them is clever and fun. When he sticks to the standards like "Nice Work If You Can Get It," or "I Wish I Were in Love Again," the latter being the other duet with Bentyne, he infuses them with a fresh spirit. His bluesy reading of Paul Simon's "Have a Good Time" hits all of the right notes. He sounds appropriately wistful singing Richard Rodney Bennett's "I Never Went Away." Winkler has cleverly constructed a New York City medley of "In a New York Minute," some ironic musings from Fran Landesman with music by Simon Wallace, the incisive images of "The Great City" by Curtis Lewis, and a closing hint of "Autumn in New York." Once again, Mr. Winkler hits the mark! (www.markwinklermusic.com)

■ Take a look at the list of songs on *Just You, Just Me (Wayfae Music – 151)* and you would think that this is a lot of the same old same old with a few newer songs tossed in to let the listener know that the singer is hip to more recent music. Well **KAREN MARGUTH** has a different frame of mind. First she is a lady of courage, having as her sole accompanist bassist Kevin Hill. Second she brings a fresh approach to songs like "You'd Be So Nice to Come Home To," "Just You, Just Me," "I'm Beginning to See the Light," "Love's Got Me in a Lazy Mood," "I Got It Bad (and That Ain't Good)," "Imagination" and "It's All Right with Me." The title of the last of these describes Marguth's greatest asset, her imagination. Yes, she has a pleasant voice, but her phrasing and sensitivity to the lyrics sets her apart as a special singer. Having the added

imagination of Hill makes the whole experience that much fuller. Perhaps this comes through most clearly in the way they put across "Blues My Naughty Sweetie Gave to Me." As to the other selections, Marguth has made interesting choices. There are not many current performers who would dig into the catalog of Nellie Lutcher, and if they do, it would normally result in their choosing "Hurry on Down," "He's a Real Gone Guy" or "Fine Brown Frame." Marguth opted to sing "Baby, What's Your Alibi," and she makes it a saucy pleasure. To fill out the program, she chose Phoebe Snow's "Harpo's Blues" and a song by Richard Jones, father of Rickie Lee Jones, "The Moon Is Made of Gold." Whatever song she sings, Marguth gives it an individual spin, and does so with satisfying results. The disc is short by today's standards, only 37 minutes of music, but when it is this choice, you can just hit the play again button, and double your pleasure. (karenmarguth.com)

■ Vocalist **SOLITAIRE MILES** has spent her performing career as a jazz/swing singer. It is a bit surprising then to see that her latest recording project is titled *Susie Blue and the Lonesome Fellas (Seraphic – 3743-15)*, and is an album of western swing music. It turns out that Miles became a fan of this music when she looked to "ways to enhance my vocal agility." This led her to working with a group that played country and western swing music, where she developed a fondness for these musical idioms. She put together a group that included members of her regular jazz band, guitarist Neal Alger, bassist Larry Kohut and drummer Phil Gratteau, plus pianist Tom Hope, slide guitarist TC Furlong and fiddler Stuart Rosenberg. Put them all together, and they have produced a fun-filled outing that is a highly listenable example of the fusion between jazz and country that is known as western swing. As you listen to the recording you will hear the jazz style phrasing that stems from the milieu where Miles normally performs. She has an easy way with lyrics, and her smooth vocal instrument lies easily on your ears. This album is enjoyable on its own terms, but an added benefit is that it will lead you to check out the jazz side of Solitaire Miles, and you will find rewarding results there. (www.solitairemiles.com)

The next two albums are not jazz, but will appeal to those of you who enjoy the music from the Great American Songbook.

■ **MAXINE LINEHAN** has compiled a fine selection of songs from a variety of sources for her lovely album, *Beautiful Songs (Honeybun Records)*. There are songs from stage and film musicals, "Walk Through the World," "Love Can't Happen," "Smoke Gets in Your Eyes," "There Won't Be Trumpets," "A Quiet Thing," "I Love Paris" and "Never Never Land." Also included are songs from

the world of pop like U2's "One" and Matt Alber's "End of the World." She pairs songs from these two genres in a medley of "God Only Knows" from the Beach Boys, and Irving Berlin's "What'll I Do." Lenihan also goes international with Edith Piaf's "Hymne à l'amor," "Sway," a tune originally from Mexico, and "Danny Boy," a song from her native home of Ireland. Great fun is a witty ditty written by her husband Andrew Koss, "I Think of You." Linehan has a beautiful soprano voice that is set in arresting arrangements by Ryan Shirar, who also plays piano and keyboards on the recording. Linehan is an attorney by training, but has been professionally pursuing her love for music and the theater for the last several years as she settled into what is now her home, New York City. Based on the music that you can hear on *Beautiful Songs*, it sounds like she has made a wise career move. (www.maxinelenihan.com)

Maxine Linehan will be appearing at 54 Below in New York City on October 17 at 9:30 PM.

■ Since 1985, **JUDY KUHN** has been a welcome presence on Broadway musical theater stages. Most recently she has won critical acclaim for her role as Fosca in the Classic Stage Company revival of Stephen Sondheim's *Passion*, and is currently starring in the well-received Broadway musical *Fun Home*. Her latest recording project is *Rodgers, Rodgers & Guettel (PS Classics – 1530)*. This is a collection of songs with music by Richard Rodgers, his daughter Mary Rodgers, and her son Adam Guettel. In the case of Guettel, he is also the lyricist for his songs, a role only infrequently assumed by his mother and grandfather. Most casual fans of musical theater songs are familiar with the melodies of Richard Rodgers, especially those from his collaborations with Lorenz Hart and Oscar Hammerstein II. Included here are "Oh, What a Beautiful Morning," "This Can't Be Love," "Nobody's Heart," "A Wonderful Guy" and "Hello, Young Lovers." Mary Rodgers had her most success with her first Broadway musical, *Once Upon a Mattress*. Kuhn sings "Song of Love" from that show as well as three other Mary Rodgers tunes. Guettel is best known for his Tony Award winning musical *The Light in the Piazza*. On this program, Kuhn sings three songs from *Floyd Collins*, and two each from *The Light in the Piazza* and *Myths and Hymns*. Todd Almond, who also makes a few vocal contributions, provided the fine arrangements. Particularly enjoyable is Kuhn's duet with Malcolm Gets on "We're Gonna Be All Right," a song from *Do I Hear a Waltz* with music by Richard Rodgers, and clever lyrics by Stephen Sondheim. Kuhn has done a superb job of integrating the familiar with the less familiar, and making it feel like a seamless whole. (www.psclassics.com)



LYRICS & LYRICISTS
Celebrating 50 Years of Fiddler on the Roof

Theresa L. Kaufmann Concert Hall – 92nd St. Y, NYC | May 30 – June 1

Fiddler on the Roof is an iconic Broadway musical. The songs from the show are familiar to

countless musical theater fans, and most of those attending the Lyrics & Lyricists celebration of the 50th Anniversary of the opening of the original production of *Fiddler* were probably expecting to hear a concert filled with those songs that have become so revered.

Well they were in for a delightful surprise!

During the development of the show, lyricist Sheldon Harnick, who served as the host for this celebration, and composer Jerry Bock created some 50 songs, most of which never made the final cut for a variety of reasons. For this event, Harnick and artistic director Rob Fisher selected over 20 of the cut tunes to create an interesting program of mostly unfamiliar material.

The program was performed by singers Judy Blazer, Kerry Conte, Jonathan Harady, Leah Horowitz, Ross Lekites and Alan Schmuckler supported by a quintet consisting of Fisher on piano, Antoine Silverman on violin, Andrew Sterman on clarinet, Dick Sarpola on bass and Erik Charlston on drums.

Harnick provided witty and informative commentary throughout the performance, giving insight to how the songs were created, and why they were ultimately not used.

Given that the songs were created for certain situations in a very specific kind of show, one that was about Jewish life in the shtetl of Anatevka in Czarist Russia of the early 20th Century, they have not, as have many cut songs from other Broadway musicals, found a life outside of the show. This production gave those in attendance an opportunity to hear these selections. They proved to be delightful, performed by the stellar cast with flair and enthusiasm.

Discovering firsthand from one of the creators of *Fiddler* how songs were chosen or discarded was a rare educational experience for those who attended one of the five performances of this program. Harnick spoke of how some of these cut songs had elicited enthusiastic responses at backers' auditions or in previews, but were eliminated due to the artistic decisions made by the production team led by Jerome Robbins.

Sheldon Harnick presented his audience with a memorable visit to the creative world of *Fiddler on the Roof*, and was rewarded with an adoring audience that reacted positively to each number, often combining robust cheering with wild applause.

There is soon to be a Broadway revival of the show, and it is probable that those who attended this program will be the first ones in line for tickets.

DICK HYMAN AND KEN PEPOWSKI

The Kitano, NYC | June 5 and 6

When Dick Hyman and Ken Peplowski get together for a duo performance, you can be sure that the music will be exhilarating, creative and full of surprises. Their two-night stay at the Kitano once again proved the veracity of that statement.

"No Regrets" was their opening selection for the second set on the 5th, and there was not a soul in the house who had any regrets about their being present as Peplowski, possessor of one of the most luscious yet delicate tones on tenor sax, stated the theme with inspired complementary support from Hyman. As they progressed through their program, the empathy between these uniquely talented gentlemen was a constant element. They next approached "Mean to Me" with a sensitivity that belied the title.

When Peplowski switched to clarinet for "Just One of Those Things," there was no fall-off in the magic that the pair was weaving. As on tenor sax, Peplowski achieves a sound on his clarinet that places him among the elite on this instrument, and he has technique to spare. "Indian Summer" was a delight, and they injected an infectious playfulness into "It All Depends on You."

Hyman's prolific imagination was front and center when he took the solo spotlight for "Blue Skies," injecting a palate of colorings to this visit to Irving Berlin's classic tune.

Peplowski and Hyman have a deep well of songs to draw from. They next chose "Did I Remember," a 1936 ditty that is rarely heard today, and is probably best remembered for Billie Holiday's version. Like Holiday, Hyman and Peplowski lifted this pleasant tune to a higher level.

They immediately dipped once again into the Holiday bag for her blues, "Fine and Mellow," and their take fit both of these adjectives, with Peplowski switching back to tenor sax.

The evening came to a conclusion with "If I Should Lose You," and those in the house seemed reluctant to accept that they were about to lose the presence of these two players who had been making such memorable music. To paraphrase Irving Berlin, the songs had ended, but the melodic memories linger on.

JAZZ IN JULY PREVIEW EVENT
Drawing Music: Hyman's Piano Meets Hirschfeld's Pen

Buttenwieser Hall 92nd Street Y, NYC | June 10

For over 70 years, the caricatures drawn by Al Hirschfeld were an integral part of the journalistic and entertainment landscape of New York City. Currently, there is an exhibit at the New York Historical Society Museum & Library titled *The Hirschfeld Century: The Art of Al Hirschfeld*. In celebration of this exhibit, a program dedicated to Hirschfeld's art was presented on June 10 at the 92nd Street Y.

This program tied together the Hirschfeld exhibit and the annual Jazz in July series held at the 92Y by presenting Louise Kerz Hirschfeld, Hirschfeld's widow and President of the Al Hirschfeld Foundation, David Leopold, curator of the NYHS retrospective and author

the recently published *The Hirschfeld Century: A Portrait of the Artist and His Age*, and Dick Hyman, jazz pianist and the first artistic director of the Jazz in July series.

The format was an engaging one with Ms. Hirschfeld and Leopold discussing Hirschfeld's life and work. Images of several of his drawings were projected at the rear of the stage. Since the bulk of Hirschfeld's work was related to show business subjects, mainly from the theater world, there were several that were related to specific Broadway musicals. When an image for a particular show was displayed, Hyman played a medley of tunes from that show.

Hyman's fertile musical imagination provided a perfect complement to the spoken words and visual images. The shows were *Porgy and Bess* ("Summertime," "It Ain't Necessarily So" and "Oh Lord, I'm on My Way"), *Sophisticated Ladies* ("Sophisticated Lady" and "Take the "A" Train"), *My Fair Lady* ("Wouldn't It Be Lovely," "I've Grown Accustomed to Her Face" and "Show Me"), *Fiddler on the Roof* ("Fiddler on the Roof" and "If I Were a Rich Man"), and *A Little Night Music* ("Night Waltz" and "Send in the Clowns"). Each medley was well-conceived and beautifully executed by the musically eloquent Hyman. He concluded the event with an original piece dedicated to Hirschfeld's art titled "Three or More Ninas," alluding to the inclusion by Hirschfeld of his daughter's name in his drawings. The audience clamored for an encore, and Hyman complied with a robust version of "Honeysuckle Rose."

The evening proved to be informative and entertaining. The discussions between Ms. Hirschfeld and Leopold gave wonderful insight to the creative mind of Al Hirschfeld, and Hyman entranced the audience with his musical magic. It was a thoroughly satisfying presentation.

For those interested in visiting the Hirschfeld retrospective mentioned above, details can be found at www.nyhistory.org.

MANNING THE CABARETS

BEN CASSARA

Café Noctambulo, NYC | June 5

DANNY BACHER

Swing That Music: The Three Louis

Metropolitan Room, NYC | June 16

RICHARD MALAVET

Very Good Years: The Intimate Sinatra

Metropolitan Room, NYC | July 10

MARCUS GOLDHABER

Free and Easy: Livin' on Swing Street

54 Below, NYC | July 25

Four very different male vocalists have performed in New York City recently, each of whom has his own strengths.

■ **BEN CASSARA** is an effectively understated singer with great taste in material, and a good ear for hiring wonderfully supportive musicians. In this case he had Addison Frei on piano, Iris Ormig on bass and Mark McLean on drums.

As to the songs, he immediately gave an indication that he would not be doing just the same old same old when he led off combining "Hey You with the Crazy Eyes" by Jimmy Van Heusen and Sammy Cahn from *Let's Make Love* with "Them There Eyes." After a lovely ballad take on "I Concentrate on You," he dug deeply again for "It's How You Play the Game," a bright tune by Billy VerPlanck with lyrics by Joe Cocuzzo, that has only been recorded by Marlene VerPlanck.

Cassara has performed a program of Bobby Troup songs, and here he gave us "The Three Bears," "Baby, Baby All the Time," "You're Looking at Me" and "Do Re Mi."

Cassara had an easy rapport with his audience and his musicians. This all made for an engaging set of music that passed much too quickly.

■ **DANNY BACHER**, who played soprano sax in addition to singing, presented a program dedicated to the music of Louis

Armstrong, Louis Jordan and Louis Prima. He surrounded himself with a stellar lineup of musicians that included Warren Vaché on cornet, Pete McGuiness on trombone, Jay Rodriguez on sax, Jason Teborek on piano, Dean Johnson on bass and Tim Horner on drums.

While Bacher covered material from all three sources, he seemed most influenced by Prima. His approach, while full of jazzy moments, had more of a lounge act gloss.

The moments that stuck out were "I Wanna Be Like You," sung by Prima on the soundtrack from *The Jungle Book*, that included an effective

scat interlude with McGuiness; "Dream a Little Dream of Me," with a soprano sax intro from Bacher, and sole support from Teborek's piano; "A Sunday Kind of Love," with only the trio backing Bacher's vocal; and a pairing of "Just a Gigolo" and "I Ain't Got Nobody," with Bacher adapting the classic Prima arrangement for his band.

Vocalist Charenee Wade came onto the scene for a medley of two songs associated with Armstrong, "La Vie en Rose" and "A Kiss to Build a Dream On," and a duet with Bacher on "That Old Black Magic," one of the staples of the Louis Prima/Keely Smith performances.

Bacher, a New Jersey City University graduate, has developed a style that plays to his strengths as a performer, energy, a deep sense of swing, and a great feeling for his material, with a program that had the audience responding with robust enthusiasm.

■ **RICHARD MALAVET** took on the challenge of paying tribute to Frank Sinatra by singing songs on which Ol' Blue Eyes had placed his inimitable stamp, and bringing something fresh to them. As he did when he presented a program of Billy Eckstine songs at the Metropolitan Room a few years ago, Malavet wisely chose not to opt for imitation, relying on his own feeling for the material

continued on page 44

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CAUGHT IN THE ACT

continued from page 43

to shine through. His pleasant baritone voice was backed by pianist John di Martino, guitarist James Chirillo, bassist Boris Koslov and drummer Shinnosuke Takahashi.

After opening with an arrangement that reflected the classic Nelson Riddle chart on "You Make Me Feel So Young," Malavet's program offered a series of fourteen selections in chronological order, providing historical context in his commentary between songs. Beginning with "Say It (Over and Over Again)," a 1940 recording with Tommy Dorsey, Malavet hit on many of the most familiar tunes associated with Sinatra, among them "This Love of Mine" (1941), "Night and Day" (1942), "I'm a Fool to Want You" (1951), "I've Got You Under My Skin" (1956), "All the Way" (1957) and "Summer Wind" (1966).

A few special moments were a passionate take on "Don't Worry 'Bout Me" (1953); "One for My Baby (and One More for the Road)" (1958), given a bossa nova slant from di Martino's piano backing; and "Se Te Olvida (La Mentira) Yellow Days" sung in the original Spanish.

The program concluded with Sinatra's first big hit from his association with Harry James, "All or Nothing at All." Encouraged by the audience, Malavet came back to sing the song that Sinatra used to close many of his broadcast programs, "Put Your Dreams Away."

This was a nice nod to Sinatra by a fine young singer. The sole quibble from this quarter was that Malavet seemed somewhat tentative in his between song patter. This was his first performance of the material, and it is expected that he became more at ease with this aspect of his show during subsequent appearances.

■ **MARCUS GOLDHABER** took the title for his show from the opening words of his closing number ("Any Place I Hang My Hat Is Home") — "Free and easy, that's my style," — and that sure was in evidence during his performance at 54 Below. The subtitle for the show was "Livin' on Swing Street," and he constructed the show around the concept that his approach to music has been influenced by many people, he has met along the way, some through personal contact, and others through recordings or performances.

Goldhaber came on stage to sing the atmospheric "My Time of Day," and segued into an up-tempo original "Uptown Cabaret." This set the table for his trip through songs related to his influences. Among those cited were Sesame Street ("People in Your Neighborhood"), Mr. Rogers ("Won't You Be My Neighbor"), his mother ("Moonlight Savings Time"), Frank Sinatra ("I Fall in Love To Easily" and "Bye Bye Baby"), Sarah Vaughan ("Ev'ry Time We Say Goodbye"), his Uncle Louis ("Hungry Women"), Harry Connick Jr. ("Recipe for Love") and Chet Baker ("My Ideal").

He also spoke lovingly, and at some length, about his grandfather, and how they used to greet each other or say goodbye by singing "Wrap Your Troubles in Dreams," which Goldhaber then sang with obvious emotion.

Vocalist Melissa Stylianou joined Goldhaber for a jaunty "Walking My Baby Back Home" and his hip original "Somebody in Love," a tongue-twisting romp.

Goldhaber included several original numbers on his program, and they fit nicely alongside the more familiar tunes. He does a fine job of merging his lyrics and melodies. His encore number was one of these pieces, "When I'm Singin' a Song." He seems right at home doing just that, and the audience reacted with assuring pleasure to his performance.

It is always interesting to see how many ways there are to put songs across effectively, and these were four cats with very different approaches who all elicited positive responses from those who made the scenes.

ERIC COMSTOCK AND BARBARA FASANO

SHOULDER SEASON

Metropolitan Room, NYC June 4

WITH HARRY ALLEN

The Kitano, NYC July 4

One of the pleasures of living in the New York City area is the frequency with which it is possible to enjoy the talents of the husband and wife vocal duo of Eric Comstock and Barbara Fasano. Two words that immediately come to mind when I see their names are hip and chic.

The line between jazz and cabaret is often a blurry one, and they straddle that line each time out.

Their series of shows in June at the Metropolitan Room harkened to the coming arrival of summer, the urge to travel, and romantic feelings that come with the season. They were joined by bassist Sean Smith for a witty and well-conceived exploration of these themes.

This was a cabaret show with a jazzy edge. Their opening arrangement of Alec Wilder and Marshall Barer's "Summer Is A-Comin' In" had a real Jackie and Roy feel. This rare song has been recorded only by Nat Cole, who has been a constant inspiration for Comstock. Later in the evening he reached into the Cole catalog for another too infrequently heard gem, "If Love Is Good to Me."

As the program progressed, Comstock and Fasano alternated between vocal features for each of them, and plenty of effectively constructed duo numbers.

Romance of many varieties was explored in "Incurably Romantic," "It Could Happen to You," "What Are You Afraid Of," "Still in Love," a hip love song by Billy Strayhorn, "I Thought About You," "But Beautiful" and "Sleep Warm."

The travel theme was included throughout the program, and there was always at least a hint of romance lingering in the lyrics. These selections included "When in Rome (I Do As the Romans Do)," "Let's Go" paired with "Island Down in the West Indies," "Two for the Road," "Sunday in New York" and "Why Go Anywhere At All." There were also a couple of place-referenced songs that

were of the whimsical variety, Eric's hilarious reading of John Wallowich's "Warsaw" that he niftily opened with the verse to "A Foggy Day," and Jim Lowe's sardonic hymn to "The Hamptons," used as an appropriate closing number.

At their Fourth of July gig at the Kitano there was more of an emphasis on their jazz side, abetted by the exceptional and consistently creative tenor sax contributions of Harry Allen.

The first set was, except for "The Hamptons," completely different from



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their program at the Metropolitan Room. Among highlights during this set were duo takes on "Gone Fishin'" and "I Cannot Hear the City," a song from *Sweet Smell of Success*. Comstock's superb take on Billy Strayhorn's "Pretty Girl" was complemented by Allen's very Ben Webster-ish tenor musings. The set ended with a robust version of "Nowadays" from Chicago.

About half of the second set included tunes that were part of their Metropolitan Room show, but having Allen on board gave them a different feeling. Particularly effective was Comstock's plea that "I Want a Little Girl" with a response from Fasano that said "Come on Down to My House, Baby." Fasano did a nice job singing a song usually reserved for male vocalists, "One for My Baby." It is always a joy to hear Comstock's intense take on "The Night Has a Thousand Eyes." They also shined on a duo performance of another Strayhorn bauble, "Still in Love with You."

This proved to be a perfect way to spend a Fourth of July evening, enjoying the musical fireworks, many of them quite subtle, of Comstock, Fasano and Allen. The Kitano was indeed the place to be for a spectacular Fourth!

HARVIE S AND SHERYL BAILEY

The Kitano, NYC | June 24

A few months ago, I reviewed an album titled *Plucky Strum* by bassist Harvie S (Plucky) and guitarist Sheryl Bailey (Strum). It is a marvelous album, but seeing them perform some selections from the album, along with other songs, in person is even more thrilling.

These are two musicians with strong and complementary musical personalities. Each is a superb technician, but even more importantly, they are both possessed of wonderfully creative imaginations. On the album, they stuck to original material, but eased the audience into the experience of hearing their musical magic by addressing two standards, "Alone Together" and "My Shining Hour."

Harvie S and Sheryl Bailey have fun playing together, and their sense of fun brings about a careful attentiveness in the audience that feeds back to the artists. Their playing is at times ethereal, at times whimsical, but always swinging and accessible. Their fine wit is often reflected in the titles of their original tunes like "Bluzin' F" by Harvie S or "Woods Talk" by Bailey. The latter is one of two titles that grew out of their partnership, the other being "S and S."

Inspirations for their tunes come from many

sources. "To Bea" is Harvie S's tribute to his late mother. "Saint Nick" is a reflection of the friendship that developed between Bailey and Nicki Parrott during a tour in Europe.

After spending an hour plus listening to the music created by these two special musicians, all seemed well with the world. There were spirits uplifted and smiles on the faces of all in the room, including the two reasons for our being at the Kitano, as fine a listening room as you will find in New York City.

Harvie S and Sheryl Bailey will perform at the NJJS Sept. 27 Jazz Social on Sept. 27 at Shanghai Jazz.

KT SULLIVAN & JEFF HARNER SING SONDHEIM

Act Two – Another Hundred People

The Laurie Beechman Theater, NYC | July 8, 2015

Many performers have reached into the rich catalog of songs written by Stephen Sondheim as a basis for cabaret shows. Among the most imaginative and successful was the program debuted at the Laurie Beechman Theater last July by KT Sullivan and Jeff Harner under the title "Our Time: Sullivan and Harner Sing Sondheim." They blurred the lines of gender by frequently having Sullivan sing songs written for male characters while Harner did the reverse.

Given the wealth of material from which they could choose, it is not surprising that they devised a completely new review utilizing Sondheim songs not included in their first show. For "Act Two: Another Hundred People" they dug a bit more deeply to include many selections that are rarely heard outside of their source productions. The result is stunning.

The show opens with Jon Weber seated at the piano playing a robust take on "Comedy Tonight." Soon Sullivan joins him for an interesting visit to "Barcelona." Harner then appears to address "I Know Things Now" and "Soon."

This brings all of the participants into play. As in their first Sondheim show, there was a lot of role reversal. Both Sullivan and Harner took their selections to levels of intensity and understanding that was enhanced by their ability to emotionally encompass the lyrics.

The program was broken into small thematic groupings of songs. Some were solely by Sullivan or Harner, and others were jointly performed, but even on these occasions, there was always an emotional distance between them. There was no dialogue, and mostly they appeared to be unaware of each other's presence. This was effective, giving each of them opportunities to approach the

material on their own terms.

Sullivan, who has usually emphasized the light operatic side of her singing, was in a much more serious, character-driven mode here, often relying on darker tones and emotions. Similarly, Harner's light baritone was frequently deeper and more intense than in past performances. These tendencies had surfaced in their prior Sondheim presentation, but are even more intensified here.

The song selection proved to be varied, often surprising, and interesting.

Sondheim wrote five songs for the film *Dick Tracy*, but only "Sooner or Later," winner of the Academy Award for Best Song in 1990, had much of a life outside of the film. Here they chose to include three of the other songs, "More," "Live Alone and Like It" and "What Can You Lose?"

In 1956, Sondheim wrote incidental music for a short-lived Broadway production *The Girls of Summer*. Later, lyrics were added to one of the selections, it was titled "The Girls of Summer," and it found its way into the off-Broadway concoction *Marry Me a Little*. It also found its way into this show where it was combined with a song, "Sand," from an unproduced film, *Singing Out Loud*. Sullivan sang the former, Harner the latter, and both made you feel the heat of the season.

When he was 15, Sondheim wrote a musical titled **By George** while still in prep school. It was the piece that has become a part of Sondheim lore when his mentor Oscar Hammerstein III took the time to analyze and critique Sondheim's efforts. The critique was severe, but Sondheim considered it one of the best learning experiences of his life. "How Do I Know?" from that score became Sondheim's first published song, and was used to conclude this marvelous program of Sondheim music.

With a few exceptions, the other selections were probably not on the radar of any but the most rabid Sondheim enthusiasts. That is something that deserves to be rectified, for the quality of these songs is of a high level, and they deserve more exposure. Sullivan and Harner have done a fine job of helping that to become a reality. In that they were superbly abetted by Weber's arrangements and piano accompaniment, and Sondra Lee's imaginative direction.

To those who are Sondheim fans, you must catch this show when opportunities to do so are available in the future. To others, you should find your way to a performance of it. You will be richly rewarded, and will likely find yourself a newly confirmed Sondheimophile.



On The Road | Jazz Lights The Candles At Clinton's 150th Birthday Bash

By Gloria Krolak

The town of Clinton in the green, rolling hills of Hunterdon County celebrated her 150th birthday last May and, for an old lady, she looked downright spry. Town planners observed the sesquicentennial with a jazz quartet they know well. Guitarist Arturo — he goes by his first name — and some iteration of his group play the outdoor gig on Main Street every other Friday evening in the summertime. On this Sunday afternoon, the cordoned-off streets gave way to a canopy underneath which the foursome was mostly contained. Along with Arturo, vocalist Kanttara Naba, saxophonist Tom Marciano, and drummer Jim Jacobus lit it up like candles on a birthday cake.

As strollers, both afoot and wheeled, drifted in from both directions of Main Street to this central location, the band offered a sweet rendition of “Better Than Anything,” a perfect tune to introduce Ms. Naba’s easygoing style. In the course of the afternoon they pleased audiences with standards like “All of Me,” Jobim’s “Quiet Nights,” “Darn That Dream” and non-jazz songs translated into jazz, like the folk rock hit of 1969, “Everybody’s Talking At Me.”

Arturo cut his musical chops on the cowboy songs his father loved, but these days jazz, in particular Brazilian jazz, and the American songbook, consume his playing. The guitarist writes his own arrangements for guitar and female voice — the male voice competes with his guitar’s range — and, instead of a band, he has a dozen or so favored musicians he calls upon for each venue he plays. Necessity being the mother of invention, Arturo learned to play both harmony and bass parts to accommodate for the missing bass when performing as a duet with a vocalist. For that he found a standard Gibson J185 — not the Gibson archtop that most jazz players use — is his musical companion.

Kanttara is aptly named — “cantar” is the Spanish and Portuguese verb “to sing” — which she does as easily as she speaks, belying her sturdy foundation in the art. Although she has mastered many styles, Kanttara, by all appearances, could be the girl from Ipanema herself. Except that she was born in Israel, served in the Israeli military as a band vocalist, and performed on TV and in theater productions there. Then it was on to the States to further her career. Kanttara also teaches, writes music and is currently working on a recording. Her singing Facebook invitation to “like me” is an original delight.



Vocalist Kanttara and guitarist Arturo on Main Street at Clinton’s 150th birthday bash. Photo by Gloria Krolak.

Marciano plays both tenor and alto sax, but containment frustrates him. The square under the canopy was cramped and he needed to break out. So he wandered the street, crossing over to the restaurant Dora, luring young and old back to his base, literally carrying the tune. Born and educated in New York, Marciano has played the sax since he was eight. He names Coltrane, Stan Getz and Charlie Parker among his strongest influences.

Jacobus credits the Beatles with his decision to take up the drums. He studied for many years with the late jazz drumming legend Joe Morello, and helped him write articles for *Modern Drummer* magazine, and Morello’s instruction book, *Master Studies II*.

Arturo and his group perform, as mentioned, every other Friday night in the summertime across the street from Dora, one of Clinton’s prime dining venues. Owner Rudy Hisena is a successful restaurateur; he also owns the Italian Bistro in Highland Park, which treats diners to jazz Thursdays through Sunday evenings year ‘round. Arturo and his quartet play around New Jersey — indoors, too.

■ Another unexpected summer jazz venue: Sunday afternoon picnics at

Bobolink, a bountiful dairy farm in the Milford countryside. Sit on the lawn or under a tent and enjoy some local and Philadelphia jazzmen and women who come out to entertain. Next season, bring your own food or buy the freshest burgers you may ever eat. The farm store is open all year — keep your wallet handy because you’ll want to bring home some of their mouth-watering cheeses, breads, meat and eggs. Bring your own chairs, watch the cattle sauntering on the hillside, maybe even take some pictures.

■ Friday, September 18 brings the Annual Central Jersey Jazz Festival to Flemington, the second year it will share the three-day event with Somerset and New Brunswick. Vocalist-trumpeter Bria Skonberg is the headliner. Opening artists are vocalist Sarah Partridge, Mona’s Hot Four, and bluesman Chuck Lambert. Planners describe a bigger event this year with a larger viewing area, larger bar, more food and music-related artwork. Bring your folding chairs. Smart folks produced blankets last year when the night grew cool. 

More information online at:

Kanttara — mydivinemusic.com

Arturo — artifactsmusic.com

Bobolink Dairy — www.cowsoutside.com

Flemington Jazz Festival — www.downtownflemington.com

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



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Morris Jazz

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The days dwindle down to a precious few as the "September Song" says. But we don't! Jazz continues into the Indian Summer of warm days and cool nights at the Bickford.

Warren Vaché's style has been influenced by a great variety of the classic players — Louis Armstrong, George "Pee Wee" Erwin (with whom Vaché studied for many years), Roy Eldridge, Bobby Hackett, Clifford Brown, Blue Mitchell and Billy Butterfield, among others — and developed his own inimitable style that defies conventional labels. He brings that great cornet style to the Bickford on Wednesday, September 9 at 8 PM. Alongside him will be favorite musicians **Nikki Parrott** (bass) and **Tardo Hammer** (piano). Being the true musician that he is, when asked "How long had he been playing the cornet?" Warren simply answered, "Not long enough."

Singing along to a karaoke machine on a dare is not the way most aspiring singers begin their careers. However, this is how jazz singer **Sarah Partridge** got her start. A Los Angeles booking agent heard her, and before she could say "help" she found herself billed as the featured vocalist in a live jazz salute. Many years later, she has played New York's fabled Oak Room at The Algonquin Hotel, The Hideaway, Delmonico's,

The Jazz Standard and Blues Alley in Washington, D.C. to name a few. Now she comes to the Bickford Theatre on Monday, September 21 at 8 PM. Her evening will be a special toast to those singers she admires the most called "Voices In My Head" and features **Tomoko Ohno** (piano), **Bill Moring** (bass) and **Tim Horner** (drums).

The Beacon Hill All-Stars return with Groovin' High and the jumping sounds will bring in the fall season of jazz on Monday, October 5 at 8 PM. This eclectic group will feature **Marty Eigen** (tenor sax, flute), **Rio Clemente** (piano), **Gene Perla** (bass), **Bill Ash** (Trumpet, Trombone, Flugelhorn), and **Gordon Lane** (drums).



Sarah Partridge

Playing in the coming months: Led by an award-winning jazz singer/lyricist/composer, the **Rondi Charleston Jazz Band** makes their Bickford Theatre debut; **Full Count Big Band** salutes Frank Sinatra for his 100th Birthday, **Rio Clemente** and **Carrie Jackson** "Alone Together," and **SAVE THE DATE...** November 16 for the Bickford Benefit Band Reunion.

— Eric Hafen

All shows 8–9:30 PM; \$18 at the door, \$15 with reservation.

Jazz For Shore

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

In my two years of booking bands for the MidWeek Jazz series at Ocean County College, I've been proud to bring some of the top names in traditional jazz and swing to Toms River: Bucky Pizzarelli, David Ostwald with Vince Giordano, Cynthia Sayer, the UK's Neville Dickie and more. That's why it might come as a surprise the all-time box office champs in the history of MidWeek Jazz is the **Jazz Lobsters Big Band**, who shattered all records during their 2014 appearance. They will try to break their own record when they return to MidWeek Jazz on September 16!



The Jazz Lobsters

The Jazz Lobsters only perform two to three times a month as a big band, but one cannot underestimate their popular following in New Jersey. The band is made up of some of the Garden State's finest musicians, many of whom

have fans in the Ocean County area, making their MidWeek Jazz appearances an especially hot ticket.

But there's also no denying the continued popularity of a jazz big band, roaring at full power and swinging to high heavens. It's no surprise that jazz reached its highest level of popularity in the 1930s — The Swing Era — where big bands played for dancing and listening from coast-to-coast; it was the original rock and roll! And though it's become harder and harder for big bands to survive in the current jazz landscape, there's no denying the excitement that can still be provided by a top big band.

JAZZ TRIVIA ANSWERS

Questions on page 4



- 1. Bobby Hackett (1/31)
- 2. Buddy Tate (2/22)
- 3. Les Paul (6/9)
- 4. Jerry Gray (7/3)
- 5. Morey Feld (8/15)
- 6. Lee Wiley (10/9)
- 7. Chris Griffin (10/31)
- 8. Eddie Heywood (12/4)
- 9. Al Klink (12/28)

The Jazz Lobsters Big Band is led by James Lafferty, who serves as the band’s pianist and one of its arrangers. The band is impossible to pigeonhole as a typical Jazz Lobsters performance runs the gamut from classic 1930s Swing Era Benny Goodman features to more modern forays from the pen of Quincy Jones, as well as occasional forays into Latin and salsa feels. As usual, one of the featured instrumentalists will be “Mrs. Lobster,” Audrey Welbery-Lafferty on saxophone, clarinet and flute, who always breaks it up when she evoking the ghost of Benny Goodman with her hot clarinet solos on numbers such as “Sing, Sing, Sing.”

On September 16, the group will also be featuring the popular young vocalist Jazzmeia Horn. Hailing from Dallas, Texas, Horn has become an in-demand presence in New York City, drawing comparisons to Betty Carter, Nancy Wilson and Sarah Vaughan. The connection to Vaughan is a strong one as Horne won “The Rising Star Award” at the 2012 Sarah Vaughan International Vocal Competition held at NJPAC in Newark and topped herself by winning First Place in the 2013 competition. Since then, she received her degree from the New School for Jazz and Contemporary Music and has performed in far ranging places from London and France to South Africa and Harlem.

The addition of Horn makes the Lobsters’ 2015 performance at Ocean County College yet another must see performance and yet another opportunity for the big band to break their own box office record. Showtime is at 8 PM. and tickets can be purchased in advance at ocean.edu or by calling 732-255-0500.

— Ricky Riccardi

All shows 8–9:30 PM; \$22 regular admission, \$18 for seniors, \$12 for students.

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



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

calendar:

please check Web site for upcoming events

free roundtables

JAZZ RESEARCH ROUNDTABLES

All programs are free and open to the public, and take place Wednesday evenings from 7 – 9 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ Since 1995, IJS has hosted its monthly Jazz Research Roundtable meetings, which have become a prestigious forum for scholars, musicians, and students engaged in all facets of jazz research. Noted authors, such as Gary Giddins, Stanley Crouch, and Richard Sudhalter have previewed their works, as have several filmmakers. Musicians who have shared their life stories include trumpeter Joe Wilder, pianist Richard Wyands, guitarists Remo Palmier and Lawrence Lucie, trombonist Grachan Moncur III, and drummer/jazz historian Kenny Washington.

free concerts

CONCERTS/PERFORMANCE

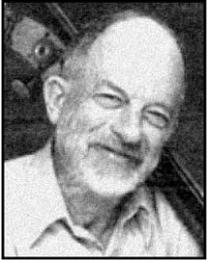
Newark Jazz Legacy Concert Series

This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert includes 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.

jazz archives

JAZZ ORAL HISTORY PROJECT

The Institute of Jazz Studies has completed a program to preserve and make accessible its collection of recorded oral history interviews from the Jazz Oral History Project (JOHP), the most comprehensive and widely consulted body of jazz oral histories in the United States. This collection of tapes consists of 120 oral histories of seminal pre-Swing Era and Swing Era jazz musicians recorded between 1972 and 1983. Musicians sixty years and older (as well as several younger artists in poor health) were interviewed in depth about their lives and careers. The taped interviews range in length from 5 to 35 hours each and are accompanied by typewritten transcripts. They have been consulted by hundreds of scholars and writers producing articles, books and dissertations, in addition to frequent use by producers of radio and television.



From the Crow's Nest

By Bill Crow

■ I drove out to Glen Cove, Long Island, to say goodbye to my old friend Marty Napoleon, who passed away on April 27. His body was there in the casket, but his spirit was on the other side of the room, in a photo display his children had prepared. We saw him as a young man, devilishly handsome and always smiling, playing the piano with bands from Chico Marx to Louis Armstrong. He came from a musical family, with brothers Andy and Teddy who played drums and piano, respectively, parents and sisters who were also musical, and many musical uncles including Phil, who was a famous jazz trumpet player from an earlier era.

Marty kept a diary of all his gigs and travels, and for years was planning to write a book. He wanted to include some of the wonderful stories that his uncle Phil always told when he visited the family, and he made a trip to Florida with a tape recorder to visit Phil and get him to repeat them for the record, but for some reason, Phil wouldn't talk into Marty's microphone. The book never got written, a great loss.

I first met Marty in the early 1950s while he was working with Charlie Ventura's Big Four, with Chubby Jackson on bass and Buddy Rich on drums. It was a hot group, and Marty sounded great. Soon after that we got to play together on a lot of jazz club dates, and in 1965 I was in his World's Fair quartet, with Ray Mosca and Joe Puma, at the Top of the Fair in Flushing. I didn't see him much during his days with Armstrong, but then we started doing gigs together with Jimmy McPartland and some other traditionalists.

After Marty moved to an assisted living facility in Glen Cove, Ray Mosca and I often played concerts there with him, and we also were part of his trio at jazz festivals in downtown Glen Cove. Marty still sounded great, and played with his usual infectious enthusiasm.

On a couple of his last gigs, Marty added trumpeter Bria Skonberg to our group. On one tune, after Bria played the melody and took a couple of choruses, Marty began his solo. On his second chorus, we realized that he was improvising on the chord structure of an entirely different tune. I went along with him, and as we came near the end of Marty's choruses, Bria whispered to me, "I don't know what to do!" I whispered back, "Let him finish this tune, and then just go back to the one we were playing. He won't mind." Bria turned the next chorus into a restatement of the original tune, and Marty went right into it with her, giving her a big smile. I don't

know if he realized what had happened, but the music came out just fine.

I'm going to miss the frequent phone calls and the infrequent gigs with Marty. Whatever the circumstances, we always wound up laughing.

Randy Sandke told me this one, about the assisted living facility where Marty Napoleon spent his final days. One day Nat Hentoff visited Marty there, to write an article about him. "Do these people here know who you are?" Hentoff asked. Marty shot back, "They don't even know who they are!"

■ Sandke also told me about a musician friend of his who went on a three-month tour of China. Randy wondered if he'd learned any of the language so he asked him, "Did you pick up any Chinese?" "No," he replied, "but there was a girl from Thailand..."

■ Lee Evans has been a full time professor at Pace University for the last 26 years. He teaches a Music Appreciation class there, and recently was handed a paper by one of his students, who was reporting on a live concert she had attended. The report included this sentence: "Scriabin was a well-known composer mostly known for his piano works and other organs."

■ On a recent panel, Jonathan Tunick held forth on a pet peeve: how orchestra pits on Broadway are sometimes covered or enclosed. Jon explained how the natural sound was suppressed, and how the musicians were removed from contact with the cast and audience. A questioner from the audience protested, "But Wagner covered the orchestra pit at Bayreuth." Jon replied, "Wagner was wrong...about TWO things."

■ I recently made a donation to the Local 802 Musicians' Emergency relief Fund, one of the fine services that our union provides to its members and their families. I thought it would be a good idea to remind my readers that this program needs everyone's support. Voluntary contributions make it possible for the ERF's Musicians' Assistance Program to reach out to musicians in many ways, offering consultation, guidance, referrals, crisis intervention and emergency relief. They don't have much of a budget for fundraising, but they really do need your support. (I've also added them to my will.) Checks should be made out to Local 802 Musicians' ERF and sent to Local 802, 322 West 48th Street, NYC 10036.

Bill Crow is a freelance musician and writer. His articles have appeared in DownBeat, 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 is reprinted with permission from Allegro, the monthly magazine of AFM Local 802.

Florian Schantz Jazz Combo Plays Library Concert Series

The Florian Schantz Jazz combo has planned a concert series at libraries around Middlesex, Union, Monmouth and Essex counties throughout this fall.

The program is a mixture of live music and educational content, discussing the music, composers, instruments, techniques and musicians from the hot jazz era in the early 20th Century.

The band is led by Florian Schantz — a 13-year-old trumpet, cornet and fluegelhorn player from Westfield who founded the band when he was only 9 — and has delivered programs at scores of different venues across New Jersey and New York.

The band also features Rup Chattopadhyay on trombone and tuba, Florian's sister Margaret Schantz on trumpet and fluegelhorn, Cory Ackerman on drums, and Lowell Schantz on guitar. 

PERFORMANCE DATES

- Sat., Sept. 26 at 2 PM: Sayreville Free Public Library
- Sun., Sept. 27 at 3 PM: Middlesex Library
- Tues., Sept. 29 at 6 PM: Caldwell Library
- Sat., Oct. 24 at 2 PM: Piscataway Public Library
- Thu., Nov. 12 at 7 PM: Garwood Public Library
- Sat., Nov. 14 at 1 PM: Fairfield Free Public Library
- Sun., Nov. 15 at 2 PM: Summit Public Library
- Fri., Nov. 20 at 7 PM: Matawan/Aberdeen Public Library

More information at: www.VFSJazz.com

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

Jazzier (\$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 Harry Friggle, at 11 Rynda Road, Maplewood, NJ 07040. 

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 events, awarding scholarships to New Jersey college jazz students, and conducting Generations of Jazz programs in local school systems, 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:

- e-mail updates
 - Student scholarships
 - Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:
 - Ocean County College
 - Bickford Theatre/Morris
 - Mayo PAC Morristown
- NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton. NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President's Jazz Festival in Jersey City, and more.

Member Benefits

What do you get for your dues?

- **Jersey Jazz Journal** — a monthly journal considered 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.
- **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. 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.
- **FREE listings** — Musician members get listed FREE on our website.

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$45:** See above for details.
 - **Family 3-YEAR \$115** See above for details.
 - **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
 - **Give-a-Gift \$25:** 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)**
 - **Jazzier (\$100 – \$249/family)**
 - **Sideman (\$250 – \$499/family)**
 - **Bandleader \$500+/family)**
 - **Corporate Membership (\$100)**
- } Members at Jazzier 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:**

Call **908-273-7827** or email membership@njjs.org
OR visit www.njjs.org

OR simply send a check payable to "NJJS" to: New Jersey Jazz Society,
c/o Harry Friggle, at 11 Rynda Road, Maplewood, NJ 07040.

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 joined at a patron level appear in bold.)

Renewed Members

Dr. Jack Aylward, Watchung, NJ *
 Mr. John Becker, Whippany, NJ
 Dr. Robert Bloom, Mountain Lakes, NJ
 Mr. & Mrs. Laurence D. Bobbin, Morristown, NJ
 Mr. & Mrs. James E. Bredekamp, Anderson, SC *
 Ms. Caren Brodsky & Chris Jones, Philadelphia, PA *
 Mr. Robert Burn, Mountain Lakes, NJ *
 Mr. Bob Cantalupo, Colts Neck, NJ *
 Mr. Jerome Chamberlain, Audubon, PA
 Mr. & Mrs. Robert Chavern, Cranford, NJ
 Dr. & Mrs. William Chenitz, Livingston, NJ
 Mr. Robert Citron, Martinsville, NJ
 Rio Clemente, Randolph, NJ
 Mr. & Mrs. Al Connelly, Ringwood, NJ *
 Edward A. Eick, Glen Gardner, NJ
 Dave Elgart, Mendham, NJ
 Mr. Charles H. Engler, Clinton, NJ
 Mr. & Mrs. Robert Fick, Taneytown, MD
 Jan & Bob Findlay, Flanders, NJ
 Mr. Roger Flartey, Mine Hill, NJ
 Mr. Ben Friedrich, Osterville, MA *
 Mr. Stephen C. Galleher, West New York, NJ *
 Howie Gerver, Montville, NJ
 Ms. Lorelei Harris, Morristown, NJ
 Mr. Scott Heavner, Wayne, NJ
 Mr. John Herr, Syracuse, NY
 Mr. & Mrs. Donald Holtzman, Warren, NJ
 Barbara Humphreys, Parsippany, NJ
 Ms. Judith Jacob, Stanhope, NJ
 Mr. Michael Katz & Jackie Wetcher, Chatham, NJ
 Ms. Judy Kendall, Morristown, NJ *
 Mr. Charles W. King, Florham Park, NJ
 Dr. & Mrs. Richard L. Klein, Tenafly, NJ
 Mr. & Mrs. Charles Krug, Normandy Beach, NJ
 Ms. Jacqueline Day La Croix, West Orange, NJ
 Mrs. Ellen La Furn, Ridgely, NJ
 Stephen Michael Lashen, Denville, NJ
 Mr. Arthur Smith Levy, Mountainside, NJ
 Mrs. Alton L. Lineweaver, Salisbury, MD *
 Mr. & Mrs. Steve Lipman, Springfield, NJ

Ms. Betty Liste, Wyckoff, NJ
 James W. Lord, Hackettstown, NJ
 Ms. Susan Losaw, Asbury Park, NJ *
 Mr. & Mrs. Kenneth C. MacKenzie, Morristown, NJ
 Mr. & Mrs. Charles Maguire, Peapack, NJ
 Mr. & Mrs. Alan McBride, Randolph, NJ *
 Harold Merrill, Tinton Falls, NJ *
 Mr. & Mrs. Farley Moran, Madison, NJ *
 Mr. Carlo Nisi, Dover, NJ
 Mr. James Pansulla, Bloomfield, NJ
 Mr. & Mrs. Joe Pareti, Spotswood, NJ
 Daniel Pine, Short Hills, NJ *
 Charlton Price, Seattle, WA
 Mr. & Mrs. Monroe Quinn, North Bergen, NJ
 Mr. Sidney Rabinowitz, Aberdeen, NJ
 Mr. Thomas Salvat, Chatham, NJ
 Cynthia Nedzela and Martin Shapiro, Manasquan, NJ *
 Linda Sharkey, Chatham, NJ
 Mr. Jon G. Sinkway, Glen Rock, NJ
 Ms. Bria Skonberg, New York, NY
 Terrence Smith, Livingston, NJ
 Mr. & Mrs. Harold G. Sterling, South Orange, NJ
 Janice Stevens, Morris Plains, NJ
 Zachary Stroin, Lanoka Harbor, NJ
 Ms. Ellen Tyroler, Randolph, NJ
 Mr. Basil Vorolieff, Hawthorne, NJ
 Mr. Lincoln R. Wadsworth, Jackson, NJ
 Ms. Bernita Waller, Atlanta, GA
 Mr. Max Webb, Arlington, VA *
 Mr. John B. Wehrlen, Toms River, NJ
 Mr. & Mrs. Richard Weidner, Shillington, PA

New Members

Mr & Mrs Thomas & Mary Bartha, Pompton Lakes, NJ
 Gabrielle Grieco, Colts Neck, NJ
 Joel and Lori Grossman, Kendall Park, NJ
 Barbara Kukla, West Orange, NJ
 Charles Miller, Point Pleasant Beach, NJ
 Michael & Lucille Peak, Laguna Hills, CA
 Stephanie Philwyn-Tran, Green Village, NJ
 Andy & Susan Senior, Utica, NY

Great Gift Idea!

Jazz Up Your Wardrobe



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

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

Styles — choose from:

- white shirt with red NJJS logo
- black shirt with red NJJS logo
- white shirt with red+black Pee Wee art

Sizes — choose:

unisex S, M, L, XL, or XXL
 ladies' S, M, L
 (slightly more open neckline, smaller sleeve cut, slightly tapered body)

Make check payable to NJJS. Mail to NJJS, c/o Linda Lobdell, 352 Highland Ave., Newark NJ 07104. 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.

Moving? Please e-mail your new address to: editor@njjs.org; or mail to: NJJS c/o 382 Springfield Ave., Suite 217, Summit, NJ 07901.

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



Cadence Jazz World **www.cadencejazzworld.com**

The FREE site from Cadence Magazine
1000s of interviews, reviews, and features,
from today's top jazz writers.

**“CADENCE MAGAZINE is a priceless archive of interviews,
oral histories, book reviews...”**

The Penguin Encyclopedia of Popular Music

**“No stone unturned here as they cover reissues, European,
independent and individual releases. . . . The heart is the in-
credible amount of reviews and interviews. . . . An absolute
must have for jazz fans.”**

Victory Review

CADENCE MAGAZINE, SINCE 1976
www.cadencemagazine.com
www.cadencejazzworld.com

Somewhere There's Music

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

Listings alphabetical by town. We continually update entries. Please contact editor@njjs.org if you know of other venues that ought to be here.

Allamuchy
RUTHERFURD HALL
 1686 County Rd. 517
 908-852-1894 ext. 335

Asbury Park
HOTEL TIDES
 408 7th Ave.
 732-897-7744

LANGOSTA RESTAURANT
 100 Ocean Ave.
 732-455-3275

TIM MCLOONE'S SUPPER CLUB
 1200 Ocean Ave.
 732-744-1155

MOONSTRUCK
 517 Lake Ave.
 732-988-0123

THE SAINT
 601 Main St.
 732-775-9144

Atlantic City

ASBURY UNITED METHODIST CHURCH
 1213 Pacific Ave.
 908-348-1941
 Jazz Vespers 3rd Sunday of the month, 4 PM

Bernardsville

BERNARD'S INN
 27 Mine Brook Rd.
 908-766-0002
 Monday – Saturday 6:30 PM
 Piano Bar

Boonton

MAXFIELD'S ON MAIN
 713 Main St.
 973-588-3404
 Music Wednesdays through Sundays

Bridgewater

THEATER OF SOMERSET COUNTY VO-TECH
 14 Vogt Dr.
 908-526-8900

Cape May

VFW POST 386
 419 Congress St.
 609-884-7961
 Cape May Trad Jazz Society
 Some Sundays, 2 PM
 live Dixieland

MAD BATTER

19 Jackson St.
 609-884-5970
 Wednesdays 7:30–10:30 PM

BOILER ROOM, CONGRESS HALL
 251 Beach Ave.
 888-944-1816
 Sundays

MERION INN
 106 Decatur St.
 609-884-8363
 Jazz piano daily 5:30–9:30 PM

Cartaret

ZION EVANGELICAL LUTHERAN CHURCH HALL
 712 Roosevelt Ave.
 908-541-6955
 Somerset Jazz Consortium
 Usually 3rd Monday, 7–9 PM

Cliffside Park

VILLA AMALFI
 793 Palisade Ave.
 201-886-8626
 Piano jazz Fridays & Saturdays

Closter

HARVEST BISTRO & BAR
 252 Schraalenburgh Rd.
 201-750-9966
 Thursdays & Fridays

Convent Station

THE COZY CUPBOARD
 4 Old Turnpike Road
 973-998-6676

Cresskill

GRIFFIN'S RESTAURANT
 44 East Madison Ave.
 201-541-7575
 Tuesdays & Wednesdays

Dunellen

ROXY & DUKES ROADHOUSE
 745 Bound Brook Rd.
 732-529-4464

MAGGIE MURRAY'S PUB HOUSE

119 North Washington Ave.
 732-629-7660
 Jazz nights 1st and 3rd
 Wednesdays

Edison

THE COFFEE HOUSE
 931 Amboy Ave.
 732-486-3400

Englewood

BERGEN PAC
 30 N. Van Brunt St.
 201-227-1030

BLUE MOON MEXICAN CAFÉ
 23 E. Palisade Ave.
 201-848-4088
 Sundays

Ewing

VILLA ROSA RESTAURANTE
 41 Scotch Road
 609-882-6841

Fairfield

BRUSCHETTA RESTAURANT
 292 Passaic Avenue
 973-227-6164
 Live piano bar every night

CALANDRA'S MEDITERRANEAN GRILLE
 118 US Highway 46
 973-575-6500
 Piano – Fridays & Saturdays

CALANDRA'S CUCINA
 216-234 Route 46
 973-575-7720

Florham Park

PUELO'S BRICK OVEN
 162 Columbia Turnpike
 973-822-0800
 Accordionist Eddie Monteiro
 with drummer Buddy Green,
 Wednesdays, 7–10 PM

Garwood

CROSSROADS
 78 North Ave.
 908-232-5666
 Jam session Tuesdays, 8:30 PM

Hackensack

STONY HILL INN
 231 Polifly Rd.
 201-342-4085
 Friday & Saturday evenings

Haddonfield

HADDONFIELD METHODIST CHURCH
 29 Warwick Road
 Tri-State Jazz Society
 usual venue
 Some Sundays, 2 PM

Highland Park

ITALIAN BISTRO
 441 Raritan Ave.
 732-640-1959

Hoboken

PILSENER HAUS & BIERGARTEN
 1422 Grand St.
 201-683-5465
 Live music Thursdays, 8–12 PM,
 no cover charge

MAXWELL'S TAERN
 1039 Washington St.
 201-653-7777
 Tuesdays

Hopatcong

PAVINCI RESTAURANT
 453 River Styx Rd.
 973-770-4300
 Big Band, 3rd Tuesday
 of the month

Hope

THE INN AT MILLRACE ROAD
 313 Hope Johnsonburg Rd.
 908-459-4884

Jersey City

MADAME CLAUDE CAFÉ
 364 Fourth St.
 201-876-8800
 Gypsy jazz Thursdays

MOORE'S LOUNGE (BILL & RUTH'S)

189 Monticello Ave.
 201-332-4309
 Fridays open jazz jam,
 open to all musicians,
 vocalists, dancers and
 spoken word artists;
 hosted by Winard Harper
 and Rosalind Grant
 8:30PM – midnight
 First Sundays 6–10PM
 Featuring Winard Harper and
 special guests, \$10 cover

Lambertville

DEANNA'S RESTAURANT
 54 N. Franklin St.
 609-397-8957

Lincroft

BROOKDALE COMMUNITY COLLEGE
 765 Newman Springs Rd.
 732-224-2390

Linden

ROBIN'S NEST RHYTHM & BLUES
 3103 Tremley Point Rd.
 Linden, NJ
 908-275-3043

Madison

SHANGHAI JAZZ
 24 Main St.
 973-822-2899
 Wednesdays/Thursdays, 7 PM
 Fridays/Saturdays, 6:30 PM
 Sundays, 6 PM – No cover

Mahwah

BERRIE CENTER/ RAMAPO COLLEGE
 505 Ramapo Valley Rd.
 201-684-7844

Manalapan

MONMOUTH COUNTY LIBRARY
 125 Symmes Dr.
 732-431-7220
 Free monthly jazz concerts
 September – June

Mendham

BLACK HORSE TAVERN
 1 West Main St.
 973-543-7300
 Saturdays

Metuchen

BOUQUET BOOKSTORE & CAFE
 420 Main St.
 917-686-6056
 Sunday jam sessions

NOVITA

New & Pearl Streets
 732-549-5306
 No cover

Montclair

DLV LOUNGE
 300 Bloomfield Ave.
 973-783-6988
 Open jam Tuesdays

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
 973-744-6560

PALAZZO RESTAURANT

11 South Fullerton Ave.
 Fridays/Saturdays, 7 PM

TRUMPETS

6 Depot Square
 973-744-2600
 Tuesday/Thursday/Sunday, 7:30 pm,
 Friday/Saturday, 8:30 PM

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
 5 Normandy Heights Rd.
 973-971-3706
 Some Mondays, 8 PM

THE COMMUNITY THEATRE

100 South St.
 973-539-8008

HIBISCUS RESTAURANT

At Best Western Morristown Inn
 270 South St.
 866-497-3638
 Tuesdays, Fridays, Saturdays,
 Sunday brunch

ROD'S STEAK & SEAFOOD GRILLE

One Convent Rd. (Madison Ave.)
 973-539-6666

Mount Holly

THE FIREHOUSE CAFE
 20 Washington St.
 609-261-4502

Newark

27 MIX
 27 Halsey St.
 973-648-9643

BETHANY BAPTIST CHURCH

275 Market St.
 973-623-8161
 Jazz vespers, 1st Sunday

DE'BORAH'S JAZZ CAFE

18 Green St.
 862-237-9004
 Thursday evenings
 & Sunday afternoons

DINOSAUR BAR-B-QUE

224 Market St.
 862-214-6100
 Thursdays, 5:30–8:30 pm

IDEAL LOUNGE

219 Frelinghuysen Ave.
 973-824-9308

MEMORIAL WEST UNITED PRESBYTERIAN CHURCH

286 South 7th St.
 973-242-1015
 Jazz vespers monthly

NEW JERSEY PERFORMING ARTS CENTER

1 Center St.
 888-466-5722

THE PRIORY

233 West Market St.
 973-242-8012
 Fridays, 7 PM, No cover

New Brunswick

DELTA'S
 19 Dennis St.
 732-249-1551
 Saturdays, 7–11 PM

THE HYATT REGENCY NEW BRUNSWICK

2 Albany St.
 732-873-1234

New Brunswick Jazz
 Project presents live jazz
 Wednesdays, 8 –10:30 PM,
 No cover

HOTOKE RESTAURANT, LOUNGE AND SUSHI BAR

350 George St.
 732-246-8999
 New Brunswick Jazz Project
 presents live jazz Thursdays,
 8–11 PM

STATE THEATRE

15 Livingston Ave.
 732-246-7469

TUMULTY'S

361 George St.
 732-545-6205
 New Brunswick Jazz Project
 presents live jazz & jam
 session, Tuesdays, 9:30 PM

Newfield

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

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.

Newton

THE NEWTON THEATRE
234 Spring St.
973-383-3700
Occasional jazz concerts –
contact venue for schedule

North Bergen

WATERSIDE RESTAURANT
7800 B River Rd.
201-861-7767

North Branch

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

Oak Ridge

THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-8688

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.
973-942-1750
Wednesdays, 6:30–10:30 PM,
Joe Licari/Mark Shane

Phillipsburg

MARIANNA'S
224 Stockton St.
908-777-3500
Fridays

Princeton

MCCARTER THEATRE
91 University Pl.
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
No cover

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200

WITHERSPOON GRILL

57 Witherspoon St.
609-924-6011
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 St.
732-499-0441

Red Bank

COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000

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.
732-224-1233

Somers Point

**SANDI POINTE
COASTAL BISTRO**
908 Shore Rd.
609-927-2300

Somerville

**PINOY RESTAURANT
& GOODS**
18 Division St.
908-450-9878

South Amboy

BLUE MOON
114 South Broadway
732-525-0014
Blues jam Thursdays

South Orange

PAPILLON 25
25 Valley St.
973-761-5299

RICALTON'S

19 Valley St.
973-763-1006
Tuesdays

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 Rd.
732-449-1800

Stanhope

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

Succasunna

ROXBURY ARTS ALLIANCE
Horseshoe Lake Park Complex
72 Eyland Ave.
201-745-7718

Teaneck

**THE JAZZBERRY PATCH
AT THE CLASSIC
QUICHE CAFE**
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
Friday nights, No cover

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH

61 Church St.
201-837-3189
Jazz Vespers, 4th Sunday of
the month

Tom's River

**OCEAN COUNTY COLLEGE
FINE ARTS CENTER**
College Dr.
732-255-0400
Some Wednesdays

Trenton

AMICI MILANO
600 Chestnut Ave.
609-396-6300

CANDLELIGHT LOUNGE

24 Passaic St.
609-695-9612
Saturdays, 3–7 PM

Union

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Road
908-686-1028

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
Sundays 8 PM, \$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Rd.
908-753-0190
www.watchungarts.org

Wayne

LAKE EDGE GRILL
56 Lake Drive West
Wayne, NJ 07470
973-832-7800
Friday & Saturday

NOVU RESTAURANT

1055 Hamburg Tpk.
Wayne, NJ
973-694-3500
Fridays

WILLIAM PATERSON UNIVERSITY

300 Pompton Rd.
973-720-2371
Sundays, 4 PM

Westfield

**16 PROSPECT WINE BAR
& BISTRO**
16 Prospect St.
908-232-7320
Tuesdays, Wednesdays,
Fridays, 8 PM

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE

555 Valley Rd.
973-395-5551

McCLOONE'S BOATHOUSE

9 Cherry Lane (Northfield Ave)
862-252-7108

SUZY QUE'S

34 South Valley Rd.
973-736-7899

Westwood

BIBIZ LOUNGE
284 Center Ave.
201-722-8600

Woodbridge

BARRON ARTS CENTER
582 Rahway Ave.
732-634-0413

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

Also visit
Andy
McDonough's
njjazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

Brooke Alford — A young violinist who fiddles jazz, gospel, classical, pop and R&B at the historic Barron Arts Center in Woodbridge on Friday, Sept. 18 at 7:30 PM. Suggested donation is \$5. Reservations a must, call 732-634-0413.

NJCU Alumni Jazz Big Band — Featuring special guest **Wynton Marsalis** performs a "Tribute To Clark Terry" under the direction of **Prof. Richard Lowenthal** at J. Owen Grundy Park/Exchange Park, Jersey City on Thursday, Sept. 10 at 6:30 PM. **FREE.**

Jazzin' At The Lakeside — The annual jazz fundraiser brunch for the North Jersey Red Cross with an all-star band featuring Warren Vaché, Bucky Pizzarelli, Derek Smith, Bill Easley, Steve Johns and Earl Sauls. Sunday, Sept 27 at 12:30 PM. For information call 609-951-2118, or visit www.redcross.org/NorthJerseyRegion.



c/o New Jersey Jazz Society
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