New Jersey expatriate Betty Camora takes to the microphone with her trusty all-purpose washboard as she sings at the poolside opening of the Suncoast Jazz Classic at the Sheraton Sand Key in Clearwater Beach, Florida on November 18, 2016. Photo by Mitchell Seidel.

From Dixie To Doo-Wop
It’s All Good At The Suncoast Jazz Classic

Alongside its Dixieland roots the 26th Suncoast Jazz Classic, Florida’s annual gathering of the jazz clans, made room for multiple other styles from swing to samba — with side trips to pop, rock and doo-wop along the way. The musical salmagundi had something for everyone, and with 20 bands performing at five venues over the sunny three-day weekend there was plenty of it. NJ Jazz Society music veep Mitchell Seidel has our exclusive report on page 26.
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Prez Sez
By Mike Katz President, NJJS

To all of our members and everyone else who shall read this, greetings and happy New Year! I hope you all had a great holiday season.

The annual meeting of the New Jersey Jazz Society took place on Sunday, Dec. 4, 2016 at Shanghai Jazz in Madison. The meeting was very well attended, probably because of the two sets of great music that were provided by the inimitable vocalist/pianist Daryl Sherman, together with Scott Robinson on reeds and Boots Maleson on bass. After the first set, reports were given by me of the highlights of the year just ending and plans for 2017, and [in writing] from treasurer Kate Casano concerning the financial results and position of the Society as of the end of November 2016. Members of the Board of Directors elected by the membership for three-year terms ending in December of 2019 are Kate Casano, Cynthia Feketie, Lowell Schantz and Stew Schiffer. Cyndey Halpin and Lynn Redmile, who were appointed by the Board as directors during the year to serve until the next annual meeting, were also elected to full three-year terms. Two directors resigned during the year, Carolyn Clemente, who was on the Board for many years, and Keith Langworthy. We thank them for their service to the Society during their tenure on the Board.

Following the annual meeting, the second set was presented by Daryl and her compatriots, while the Board of Directors conducted its December meeting. The following officers were re-elected by the Board to serve during 2017: myself as President, for a fifth year(!), Stew Schiffer as Executive Vice President, Al Parmet as Secretary, Kate Casano as Treasurer, Mitchell Seidel as vice president/music programming and Sandy Josephson as vice president/publicity. Others who will continue in key positions are Irene Miller as membership director, Tony Mottola as editor of Jersey Jazz and Linda Lobdell as co-editor and art director.

As I reported to the membership, during 2016, the Society accomplished the following:

• Held the 47th edition of the annual Pee Wee Russell Memorial Stomp at the Birchwood Manor in Whippany, featuring bands led by Michael Hashim, Jon-Erik Kellso, Dennis Lichtman and Warren Vaché.

• Co-sponsored several jazz events and festivals, including the Chicken Fat Ball, Morristown Jazz and Blues Festival, Central Jersey Jazz Festival and Princeton Jazz Feast.

• Held monthly member socials at Shanghai Jazz, each featuring outstanding musicians including Diane Perry, Hod O’Brien, Richard Wyands, Nick Scheubel, Gene Perla and Ronny Whyte.

• Published 11 monthly (except August) issues of Jersey Jazz, which under the stewardship of editors Tony Mottola and Linda Lobdell and with the contributions of Schaan Fox, Sandy Ingham, Joe Lang, Mitchell Seidel, Sandy Josephson, Bradly Garner, Lynn Redmile, Tony Graves, Gloria Krolak and Dan Morgenstern, among others, continues to be one of the most outstanding non-profit jazz publication in the U.S.

NJJS Bulletin Board

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

NJJS Members Discounts  Hibiscus 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!!

Stay tuned to www.njjs.org

2
January 8
CHICKEN FAT BALL
The Adrian Cunningham Quintet and the Olli Soikkeli Quintet play the music of Benny Goodman and Django Reinhardt
$35 | soft drinks provided, bring your own snacks
The Woodland | Maplewood
2 – 5 PM (see ad/page 49)

January 15
NJJS JAZZ SOCIAL
Open jam session backed by our house trio —
hosted by Carrie Jackson.
FREE NJJS members, $10 all others, $10 food/beverage minimum
Shanghai Jazz | Madison
3 – 5:30 PM | www.njjs.org

February 19
NJJS JAZZ SOCIAL
Elise Axelrad, vocalist
FREE NJJS members, $10 all others, $10 food/beverage minimum
Shanghai Jazz | Madison
3 – 5:30 PM | www.njjs.org

March 26
PEE WEE RUSSELL MEMORIAL STOMP
Featuring Professor Cunningham and His Old School; Dan Levinson’s Russell of Spring Band; the Peter and Will Anderson Quintet; and a 4th band TBA.
Plus annual awards and CDs for sale.
$30 members, $35 non-members advance ($40/$45 door)
Birchwood Manor | Whippany
Noon – 5:00 PM | www.njjs.org

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A New Jersey Jazz Society membership makes a great holiday gift!
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See page 45 for details!

• Maintained communication throughout the year with members about upcoming events through our website and monthly e-blasts, thanks to Steve Albin, Lynn Redmile and Lowell Schantz

• Awarded scholarships to an outstanding jazz studies major selected by the faculty at each of New Jersey City University, Rowan University, Rutgers University and William Paterson University

• Initiated through the efforts of director Lynn Redmile a fundraising program which we hope will improve the financial health of the Society; solicitation letters were mailed during the last week of November and several donations have already been received. I hope that those reading this who have not yet contributed will do so by sending a tax-deductible contribution to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit, NJ 07901. Donations of any amount will be gratefully welcomed.

• Through the work of director James Pansulla, NJJS was awarded two grants, one a matching grant from the Morris County Arts Council to help fund our member socials during the next year, and the other a grant from the Rea Charitable Trust, which is based in Texas and funds projects by arts organizations, to allow us to revitalize the Generations of Jazz program which will be provided this year to a number of schools to be determined.

We sadly noted the passing during 2016 of longtime Board members Stan Myers and Don Robertson, and favorite musicians including Derek Smith, Hod O’Brien and Al Caiola.

Looking ahead, don’t forget upcoming NJJS-run or co-sponsored events, including the Chicken Fat Ball hosted by Al Kuehn and Don Greenfield at The Woodland (formerly the Maplewood Women’s Club) in Maplewood on Jan. 8, featuring among others Adrian Cunningham, Chuck Redd, Rossano Sportiello and Nicki Parrott; and the 48th Pee Wee Russell Memorial Stomp, which will take place once again at the Birchwood Manor in Whippany, on the afternoon of Sunday, March 26, and featuring bands headed by Adrian Cunningham, Dan Levinson, Peter and Will Anderson, and a fourth band to be named. Tickets will soon be on sale (see ad on page 19). We are also in the process of developing a special event, probably to be held in the fall, celebrating the Society’s 45th anniversary. Details to follow!
Jazz Trivia
By O. Howie Ponder
(answers on page 39)

JAZZ IN THE 90s (Part 2)

When Jimmy Heath guest soloed during Randy Weston’s performance at the Detroit Jazz Festival last September, the emcee said it was the first time two nonagenarians had played together (although Heath still had more than a month to go until his 90th). Adding to last month’s list, we present six more jazz heroes who played and sang until that ripe old age.

7. The pianist and composer became a household name in the 1950s when his quartet’s recorded tours of college campuses won him acclaim and a Time magazine cover. Their biggest hit, in 5/4 time, and other tunes in odd time signatures, are on one of jazz’s all-time best selling records. He remained a beloved performer nearly until his passing.

10. Trumpeters who still have chops in their 90s are rare. Inspired by Louis Armstrong, this Nashville native joined the vaudeville circuit in the 1920s, backing Bessie Smith and Clara Ward among others. He was a sideman in many noted big bands. Not until the 1970s did his solo mastery blossom, and he also charmed audiences with a laconic singing style.

8. Celebrated in later years as the last living link to ragtime, this pianist is also remembered for writing songs for black Broadway shows of the 1920s, including one successfully revived this past year. Though he claimed he was born in 1883, which would have made him 100 when he died, official documents confirm his birth was in 1887.

11. This New Orleans trumpeter and singer seldom strayed far from his home town, giving up his job in the original One Mo’ Time band when the hit show moved to New York. He played regularly into his 100s, having a steady Saturday gig at the Palm Court Café, where he charmed listeners reminiscing about early day in society orchestras and a WPA Jazz band.

9. Best known as a pop “star” from the late 1940s through the ’50s, this Oklahoma reservation-born woman got her start singing Western swing on the radio, landing early jobs with bandleaders Joe Venuti, Bob Crosby, Glenn Miller, Wingy Manone and Charlie Barnet. She signed with Capitol Records and her fortunes rose until the arrival of rock ‘n’ roll knocked her off the charts. She returned to her jazz roots, made an album with Basie in 1968 and sang with Tony Bennett on his 2001 album of blues duets.

12. The NY native started on trumpet but carved out his legendary career as an alto saxophonist, arranger, bandleader and film composer. His alto playing earned him the sobriquet “King.” He arranged for Fletcher Henderson and Duke Ellington among others before moving to Europe, then Hollywood in the 1940s. Returning to jazz in the 1970s he kept swinging and collecting awards (including honorary doctorates from Princeton and Rutgers).

Howie also welcomes suggestions for future questions — or comments from readers. Contact him at jazztrivia@njjs.org.
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1/11: ORAN ETKIN
Fri 1/13: JERRY VEZZA & GROVER KEMBLE
Sat 1/4: CUBAN JAZZ
Thu 1/19: BUCKY PIZZARELLI
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Fri 1/20: BLUE SOUL
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Paquito D’Rivera’s Magical Memoir

Early in his career, when he was making a name for himself in Havana as the founder and bandleader of the popular Cuban Orchestra of Modern Music, Paquito D’Rivera received a fan letter from a young aspiring musician who wanted to know how to forge a musical career. The letter was signed “Yeyito,” but there was no return address. Over the decades, as D’Rivera’s career and reputation grew, the letter always stuck with him. Finally, he decided to respond to Yeyito and the other music lovers in a series of letters about his life — about persevering under Fidel Castro’s socialist regime for years before defecting to America (and for many years now living in New Jersey); collaborating with Dizzy Gillespie, Stan Getz, Yo-Yo Ma and other great artists in jazz, Latin and classical music; and lessons learned during six decades in the arts.

D’Rivera’s cultural and artistic interests range far and wide and his love of the Latin American magic realism literary genre is sometimes apparent in his fanciful prose, including a dream sequence where he performs with Dizzy Gillespie dressed as Sherlock Holmes while Dracula sips a Bloody Mary at the bar. In another passage the musician scurries around Havana’s mean streets with a black market filet of beef and vegetables stashed in the bell of his saxophone as he tries to elude the police.

The book is written with the same imagination and enthusiasm D’Rivera brings to his music. Letters to Yeyito should sit comfortably on the jazz memoir bookshelf next to classics by the likes of Armstrong, Mezzrow and Mingus.

To test the book’s authenticity I loaned it to my Cuban friend Victor. “I laughed or chuckled on almost every page,” he said, and bought me a pan con bistec at Omar’s Cafe in Newark.

Letters to Yeyito: Lessons from a Life in Music
by Paquito D’Rivera; translation by Rosario Moreno
227 pp $15.99 | Restless Books 2015
Big Band in the Sky

Al Caiola, 96, guitarist, September 7, 1920, Jersey City – November 9, 2016, Allendale, NJ. Practically everyone has heard Al Caiola play the guitar, even if they don’t know it. As northjersey.com’s Jay Levin pointed out (November 16, 2016), “If there is a song you love or an artist you revere, Al Caiola was in the background — and both the song and the artist were better for it. He collaborated with Frank Sinatra and Barbra Streisand, Elvis Presley and Glen Campbell, Paul Anka and Perry Como, Tony Bennett and Johnny Mathis. He toured for a quarter of a century with Steve Lawrence and Eydie Gorme. He played on Simon and Garfunkel’s ‘Mrs. Robinson,’ Neil Sedaka’s ‘Calendar Girl,’ Rosemary Clooney’s ‘Come on a My House,’ Bobby Darin’s ‘Mack the Knife,’ and Ben E. King’s ‘Stand By Me.’ And, he had his own hits, notably the theme songs from TV’s Bonanza and the movie, The Magnificent Seven.”

While serving in the Marines during World War II, Caiola played with Bob Crosby’s band. After the war, he came to New York and played with the CBS Radio orchestra for 10 years, working on shows hosted by Steve Allen, Jackie Gleason, Arthur Godfrey and Ed Sullivan. After leaving the network, he began freelancing with many of the previously mentioned pop stars. His first album under his own name, Deep in a Dream, was recorded on the Savoy label in 1955 and featured Hank Jones on piano, Clyde Lombardi on bass, Kenny Clarke on drums and Bernie Prinvin on trumpet.

Caiola appeared before a packed house at a New Jersey Jazz Society Social in February 2012. Accompanied by bassist Gary Mazzaroppi, he played 16 standards over two sets, opening with the Walter Gross/Jack Lawrence song, “Tenderly.” At one point, he resurrected his time with the popular TV show Sing Along With Mitch. As editor Tony Mottola reported in the April 2012 issue of Jersey Jazz, he said, “I’m going to play a verse and then I’d like you to sing along.” He introduced “It Had To Be You” (Isham Jones/Gus Kahn), and, according to Mottola, “the audience gamely joined in the performance.”

In 2011, Caiola joined fellow guitarist Lou Pallo, Bucky Pizzarelli, and Frank Vignola, along with bassist Mazzaroppi, to record an album called New Jersey Guitar Mafia. Recorded in the Showplace Production Studios in Dover, NJ, it featured “a tasty assortment of Italian songs” such as “Volare,” “Ciao, Ciao, Bambina” and “Summertime in Venice.” Vignola told Jersey Jazz he feels “very, very fortunate to have been able to do that album.” Caiola, he said, “had the sweetest tone you could ever imagine, like butter. We were able to do a couple of shows together in New York in 1994 and ’95. It was amazing how many songs he knew.”

Pizzarelli simply described Caiola as, “one of the best. We did a lot of record dates. He was a great guy and great gentleman.” Pallo recalled to northjersey.com’s Levin that Caiola, “worked with every artist you could think of. He could play jazz; he could play rock; he could play country.

Bob Cranshaw, 83, bassist, December 10, 1932, Chicago – November 2, 2016, New York City. Cranshaw’s legacy was captured in a statement released by Jazz at Lincoln Center the day after his death: “From his long-running collaboration with Sonny Rollins to his crucial contributions on iconic records like Lee Morgan’s Sidewinder and Joe Henderson’s Inner Urge, Cranshaw left an indelible mark on the music’s history, recording and performing with seemingly everyone over the course of his storied career.”

Drummer-vibraphonist Chuck Redd met Cranshaw in 1987 when they were members of a trio led by pianist Monty Alexander. “He was a gentle, warm, intelligent and soulful gentleman,” Redd recalled in an e-mail to Jersey Jazz. “He had a beat that was rock solid and swinging as much as anyone who ever played bass.”

Cranshaw was the definitive sideman. He never recorded an album as a leader, but, in addition to Rollins, Morgan and Henderson, he performed and recorded with a long list of jazz luminaries including Ella Fitzgerald, Coleman Hawkins, and Thelonius Monk. According to Matt Schudel, writing in The Washington Post (November 4, 2016), Cranshaw appeared on more recordings on the Blue Note.

By Sanford Josephson
Sunday, February 12 • 4:00 p.m.
Trumpeter Claudio Roditi with the WP Latin Jazz Ensemble directed by Chico Mendoza

Sunday, February 19 • 4:00 p.m.
Vincent Herring and Eric Alexander Quintet

Saturday, March 4 • 8:00 p.m.
Double Portrait
Renee Rosnes and Bill Charlap
Two-Piano Duets

Sunday, March 26 • 4:00 p.m.
Vocalist and pianist Johnny O'Neal

Sunday, April 30 • 4:00 p.m.
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BIG BAND IN THE SKY
continued from page 8

jazz label than any other bass player, “I didn’t ask to be a star,” he told pianist Ethan Iverson in a 2014 interview on the Do the Math website, “I wanted to be a sideman,” he said. “I wanted to be a super-sideman.”

His association with Rollins, which lasted more than 50 years, began in 1959 when they performed together at the Playboy Jazz Festival in Chicago. He appeared on Rollins’s classic 1962 Bluebird/RCA Victor album, The Bridge, eventually appearing on close to 25 albums with the legendary tenor saxophonist.

In the early 1970s, Cranshaw adopted the electric bass as his primary instrument, motivated by back injuries he received in a car accident, which made it difficult for him to perform on the larger upright acoustic bass. He was criticized by jazz purists but defended his decision. “A bass is a bass,” he told Iverson. “That’s my attitude. I know that the jazz guys don’t dig the electric, so I gotta make it sound and feel like I’m playing the string bass.” In 2001, he told Jazz Times that although, “there’s a certain characteristic to the electric, I play it like an upright because I’m not really a funk player — I’m still a jazz bassist.” He recalled a conversation with the vibraphonist Milt Jackson, “someone who normally wouldn’t allow an electric bass anywhere near their bandstand…I offered him a choice, as to whether he wanted the added cartage and expense of the upright, and he’d say, ‘That’s okay Deacon, you just bring along your pork chop.’”

Cranshaw, who was often seen on television, spent more than 25 years as the bassist on Sesame Street, recording the show’s theme song written by Joe Raposo and other songs closely associated with show such as “It’s Not Easy Bein’ Green” and “Sing”. He was in the first studio band on Saturday Night Live from 1975-80, worked with Billy Taylor as part of the studio band for The David Frost Show from 1969-72, and, in the early ’80s, was musical director for the Dick Cavett Show.

Redd remembered asking Cranshaw to appear on one of his albums a few years ago. “His schedule was naturally very busy,” Redd recalled, “and the recording paid a little less than I assumed he usually made, considering his legendary status. I said, ’Bob, do you mind doing this?’ He said, ‘I’m happy to do this with you — you’re family. ’It’s one of the most meaningful compliments I’ve received.’”

Survivors include: his wife, Bobbi Curtis Cranshaw; three children from a previous marriage; two stepchildren he had adopted; and several grandchildren.

Mose Allison, 89, pianist/vocalist/composer, November 11, 1927, Tippo, MS – November 15, 2016, Hilton Head, SC.

Although he never stopped considering himself a jazz artist, Allison’s musical influence extended way beyond the world of jazz. This was perhaps best pointed out by North Dakota’s Prairie Public Broadcasting in a post shortly after his death. “Mose Allison’s songs,” the post read, “have been covered by Van Morrison, John Mayall, The Who, The Clash, Eric Clapton, The Yardbirds, Elvis Costello, and Bonnie Raitt, to name a few. Van Morrison recorded a tribute album, Tell Me Something: The Songs of Mose Allison (Verve: 1996), and musicians such as Pete Townshend, Bonnie Raitt, Ray Davies and Bill Wyman have frequently cited Mose Allison as a major influence.”

Allison’s definition of jazz, quoted in a 2006 BBC documentary, Ever Since I Stole the Blues, is: “Music that’s felt, thought, and performed simultaneously. And that’s what I’m looking for every night.” Allison began taking piano lessons at the age of 5, and his musical hero, growing up, was Nat King Cole. He was also influenced by the big bands of Count Basie and Tommy Dorsey and the trumpet playing of Louis Armstrong.

Allison served in the Army, and graduated from Louisiana State University with an English degree. After briefly performing in southern clubs, he moved to New York City in 1956. He worked in a quintet led by tenor saxophonists Al Cohn and Zoot Sims and also performed with Stan Getz and Gerry Mulligan.

According to John Fordham, writing in theguardian.com the day after his death, “the invigorating New York scene encouraged him to draw together all the disparate influences in his musical sensibilities: the relaxed swing piano of Nat King Cole and Erroll Garner, the various angles on bebop adopted by Thelonius Monk, John Lewis, and Al Haig, and, of course, the distant childhood sounds of the blues singers…He brought together a mix of jazz and country sounds new to ’50s East Coast hipsters, and, on a single sung track, simply called ‘Blues,’ he seemed to be opening up possibilities for a white voice exploring black material creatively rather than as a pastiche that anticipated the white R&B boom of the decade still to come.”

In 1958, Allison told DownBeat magazine, “In the South, I’m considered an advanced bebop type. In New York, I’m considered a country blues-folk type. Actually, I don’t think I’m either. Maybe I’m a little of both.” In 1962, Allison was signed by Atlantic Records, and his first album, I Don’t Worry About A Thing, introduced tunes that became some of his best-known songs. In a review of the album’s reissue on Rhino Records, Scott Yanow described it as “his breakthrough date. One of jazz’s greatest lyricists at the time, Allison was making the transition from being a pianist who occasionally sang to becoming a vocalist who also played his own unusual brand of piano. In addition to the original versions of ‘Your Mind is on Vacation,’ ‘I Don’t Worry

continued on page 12
JANUARY’S MIDWEEK JAZZ GUEST

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Ricky Riccardi

What’s Going On: The Marvin Gaye Experience

MAR 29

Dennis Lichtman

MAR 15
BIG BAND IN THE SKY

continued from page 10

About a Thing,’ and ‘It Didn’t Turn Out That Way,’ he sings bluish versions of two standards, ‘Meet Me at No Special Place’ and ‘The Song is Ended,’ and plays five instrumentals with his trio.”

Allison’s album production slowed after the mid-1970s, but according to The New York Times’ Nate Chinen (November 15, 2016), “he never stopped writing songs, in his dryly satirical vein. The title track of one album in the ’80s was Middle Class White Boy (Elektra/Rhino). A later album — released in the early 1990s, when he was 66 — opens with ‘Certified Senior Citizen’, followed by its incredulous pushback, ‘This Ain’t Me’.”

In the ’90s, he toured as the opening act for Van Morrison. Pianist Ben Sidran, who appeared on Tell Me Something: The Songs of Mose Allison, had interviewed Allison on NPR in 1986, referring to him as “the William Faulkner of jazz.” During the interview, Allison grouped his material into three categories: slapstick, social comment, and personal crisis. “Sometimes,” he added, “all three of those elements wind up in a tune.”

According to The Times’ Chinen, Allison, “skewered hypocrisies in ‘Everybody’s Cryin’ Mercy,’ recorded by Bonnie Raitt, and mastered the sardonic put-down in ‘Your Mind is on Vacation (And Your Mouth is Working Overtime),’ covered by Elvis Costello.”

In 2013, Allison was named a National Endowment for the Arts Jazz Master. At the induction ceremony, he was accompanied by his daughter, Amy, at the piano, in a rendition of his song, “Was.” The first five lines were, as published in The New York Times obituary, were:

When I become was, and we become were
Will there be any sign or a trace
Of the lovely contour of your face?
And will there be someone around
With essentially my kind of sound?

In addition to Amy, he is survived by his wife of 65 years, Audre; two other daughters, Janine and Alissa Allison; a son, John; and two grandchildren.

■ Kay Starr, 94, vocalist, July 21, 1922, Dougherty, OK – November 3, 2016, Los Angeles. Starr was best known for her huge popular hits in the late 1940s and early 1950s — songs such as “Wheel of Fortune”, “Side by Side” and “The Rock and Roll Waltz.” But her commercial success overshadowed her talent as a jazz and blues singer.

She was discovered by jazz violinist Joe Venuti, who hired her at age 15 when he heard her perform with a western swing band on a Tennessee radio station. Everyone has Joe Venuti stories, and Starr was no exception. She once told the Los Angeles Times that, “If you didn’t know the words, you’d better make them up, because he’d hit you across the butt with that violin bow…I made up more lyrics than Johnny Mercer.” After leaving Venuti, she briefly played with Bob Crosby and his Bobcats before filling in for the ailing Marion Hutton with the Glenn Miller band. She toured again with Venuti before succeeding Lena Horne in the Charlie Barnet band where she made one of her better known jazz recordings, “Share Croppin’ Blues.”

Other notable jazz recordings were “Stormy Weather” with Nat King Cole on piano, “Honeysuckle Rose” with saxophonist Willie Smith, and “If I Could Be With You One Hour Tonight” with saxophonists Benny Carter and Coleman Hawkins.

In 1968, she made an album with Count Basie, and in 1975 she recorded Back to the Roots on the GNP Crescendo label, an album of standards that included Red Norvo on vibes, Blue Mitchell on trumpet, Georgie Auld on tenor saxophone, and Jimmy Rowles on piano. Kevin Lemoine, reviewing the album for JazzReview, called it “arguably the best jazz recording she ever did…Kay’s strong blues influence is in full bloom on these recordings. In addition, her phrasing is impeccable.”

Later in her career, Starr performed regularly in Las Vegas and in hotel lounges throughout the country. She also toured as part of “4 Girls 4,” a review that included Rosemary Clooney, Margaret Whiting and Rose Marie, among others. On the day of Starr’s death, Rose Marie posted a tribute on Facebook. “I was devastated to learn about the passing of my dear friend Kay Starr,” she said, “Oh, the fun we had together. Wonderful memories I’ll cherish forever.”

In 2001, Starr appeared with Tony Bennett on his Sony Records duet album, Playin’ With My Friends. Jazz critic Will Friedwald, in his book, A Biographical Guide to the Great Jazz and Pop Singers (Pantheon Books: 2010), recalled receiving a call in 2001 from Bennett’s son and manager, Danny. “Tony was doing an album of duets based on the blues and wanted to include Kay Starr. What Danny wanted to know was, could she still sing? So I put the word out and heard from a few people who had seen her in the last few months. Yes, the answer came back, she still sounded wonderful. Thus, Tony and Danny followed through, and, lo and behold, Starr wound up duetting beautifully and touchingly with Tony on her old Basie favorite, ‘Blue and Sentimental’…In the last few seconds of the track, you can hear Starr ad-libbing the line, ‘one more for the road’ — an appropriate coda and last hurrah for one of the most distinctive stylists American music has ever known.”

Starr was married six times. Survivors include a daughter from her first marriage, Katherine Yardley of Sunland, CA, and a grandson.

■ Hod O’Brien, 80, pianist, January 19, 1936, Chicago – November 20, 2016, Lake Monticello, VA. When he was 21 years old, O’Brien was asked by the trumpeter Red Rodney to take Bill
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BIG BAND IN THE SKY
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Evans’s place in the Oscar Pettiford Quintet. The group had been alternating sets with Thelonious Monk at the Five Spot, a jazz club in New York City’s Bowery neighborhood. As a result of that gig, O’Brien joined a band led by tenor saxophonist J.R. Monterose that also included drummer Elvin Jones and bassist Wilbur Ware.

In 1963, O’Brien took a break from jazz, attending Columbia University to study mathematics. But he returned to jazz in the mid-’70s, opening his own New York club, The St. James Infirmary, where he led a rhythm section with bassist Cameron Brown and drummer Beaver Harris. Guest headliners included trumpeter Chet Baker, alto saxophonist Lee Konitz, and tenor saxophonist Zoot Sims. After the club closed, he had a five-year, five-night weekly gig at Gregory’s, a club in the East 60s. Among his sidemen were guitarist Joe Puma, bassist Frank Luther and Duke Ellington alumni, drummer Sonny Greer and reedman Russell Procope.

O’Brien and his wife, Stephanie Nakasian, performed at the New Jersey Jazz Society’s Social in March 2016. He also made several appearances in recent years at the Greenwich Village jazz club, Mezzrow. Reviewing his performance in July 2015, The New Yorker pointed out that, “Although O’Brien has slipped in and out of the jazz scene in the course of his six-decade career, effectively insuring his semi-legendary status, this gifted pianist made use of his abundant resources to play with everyone from Chet Baker to Zoot Sims, Roswell Rudd and Archie Shepp. At seventy-nine years old, O’Brien still speaks bebop with an authentic accent.” When he appeared at Mezzrow again in July 2016, the Jazz Lives blog posted this: “At this Mezzrow gig in New York City… the wonderful pianist Hod O’Brien had laryngitis. But his winding melodies, his ingenious harmonies, and easy swing had their own powerful voices.”

In addition to his wife, Stephanie, O’Brien is survived by his daughter, vocalist Veronica Swift; and a sister, Deborah O’Brien. A memorial service will be held on January 17 at the Emmanuel Episcopal Church in Greenwood, VA.

Had O’Brien’s May 2011 Jersey jazz interview is available in the archive at www.njjs.org.

■ Tony Monte, 77, pianist, January 24, 1939 – November 14, 2016, New York City. For most of his career, Monte played solo piano in New York City hotels, most notably the Stanhope. But he also accompanied and/or arranged for singers such as Johnny Hartman, Peggy Lee, Sylvia Syms, Marlene VerPlanck and Margaret Whiting; and he played in small groups with guitarist Bucky Pizzarelli and drummer Butch Miles.

While playing at the Stanhope in January 1991, Monte was described by The New York Times’ John S. Wilson as “a chubby, twinkling-eyed pianist with a flowing, lightly romantic, jazz-influenced style. Mr. Monte became a celebrity while he was playing solo piano several years ago at the Plaza Hotel and the Pierre with Margaret Whiting, Peggy Lee, Sylvia Syms and, years ago, Johnny Hartman. At the Stanhope, he has returned to his solo piano role.”

VerPlanck, in a Facebook post, recalled her first gig with Monte at Michael’s Pub in the late 1970s. “The rhythm section,” she said, “was Milt Hinton, Bucky, and Butch Miles…Subsequently, Tony played with me for years — Tavern on the Green, Marty’s, and dozens and dozens of gigs in between.” Pianist Russ Kassoff, also on Facebook, recalled sharing and trading gigs with Monte over a span of 35 years, “most notably the Bucky Pizzarelli Trio at the Café Pierre, numerous shows, club dates, and, finally, many of the piano sessions at Del Posto.”

Survivors include his brother, Paul Monte-Bovi and his wife, Diane; and his niece, Nicole Monte-Bovi.

■ Henry “Hank” Carr, 93, trumpeter, educator, June 27, 1923, New York City – November 12, 2016, Fairfax, VA. Carr was band director and supervisor of music at Colonic Central High School in Albany, NY, for more than 30 years. During his tenure there, he reached out to several well-known guest artists play with the high school band during its annual spring concert. Among the “guests”: trumpeters Clark Terry and Doc Severinsen, drummers Louis Bellson and Ed Shaughnessy and trombonist Urbie Green.

In addition to his career at the high school, Carr was founding director of the Memorial Concert Band of Colonie, conductor of the bands at SUNY Albany and Rensselaer Polytechnic Institute, and conductor of several symphony orchestras in upstate New York including the Adirondack Winds and the Northeast Symphonic Band. He played trumpet with the Albany Symphony Orchestra and toured Europe several times with the Music International Concert Band.

Survivors include his daughter, Virginia Carr of Fairfax, VA; daughter, Amy Carr of Lithonia, GA; son, Keith Carr of Falls Church, VA; and granddaughter Desiree Carr of Jacksonville, FL.

■ Carol Stone, 87, co-founder, Cape May (NJ) Jazz Festival, 1929, Hamburg, NY -- September 23, 2016, Cape May, NJ. Stone and her partner, Wilmer “Woody” Woodland moved from the Philadelphia area to Cape May in 1987 and founded the Friends of Cape May Jazz, Inc. in 1994. The organization launched semiannual festivals there in April and November, continuing for 16 years until disagreements over finances led to Stone’s and Woodland’s departures from the board.

Over the years, the festival presented a variety of top jazz artists including Maynard Ferguson, Mose Allison and Mark Murphy. They were supplemented by many “locals” from the Philadelphia and Atlantic City areas.

After two years without a festival in Cape May, the Exit 0 Festival was born in 2012, led by promoter Michael Kline. In August 2016, Stone and Woodland were honored by the South Jersey Jazz Society and Jazz Bridge. Over the years, the pair also received special recognition from Stockton College and WRTI Radio in Philadelphia. The 2016 Exit 0 Festival, held in November, observed moments of silence in honor of Stone. A memorial concert was held November 26 at the Clef Club musicians union hall in Philadelphia.
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Talking Jazz
A Jersey Jazz Interview With Billy Drummond

By Schaen Fox

Originally from Virginia, drummer and teacher Billy Drummond has long made his home here in New Jersey. His discography is long and growing as both jazz legends and emerging artists have chosen Drummond to keep them on the beat. Having seen his name on so many recordings, I jumped at the chance to do a phone interview with him this past October, when he briefly came off the road.

JJ: Please tell us about your recent tours. You have been busy.
BD: I did a West Coast tour with Stanley Cowell, an unbelievably great musician and composer. We did the Monterey Jazz Festival, then Portland, Seattle and Edmonton, Canada. That was about a week, but really nice. I then did Taiwan and China. On November 6th I leave for Europe for about a ten day tour. Taiwan and China were also very nice. I have been to China before, but never Beijing. They have a Blue Note Club there that opened recently. We played it for two nights.

The rest of the time was in Taiwan. I was in Taipei for some master classes, Taichung for the Taichung Jazz Festival and Kaohsiung for some master classes, concerts and club appearances. It was very interesting to play for both the Chinese and Taiwanese audiences, because they are not very well versed in jazz. It’s new for them, but they were very appreciative and eager to learn about it. There are some students there that have studied in the United States, then gone back and tried to get things started there, but it is the new frontier for the jazz traveler.

JJ: Is the Beijing Blue Note similar to the one in New York?
BD: It’s much nicer, not nearly as cramped. From what I understand the building used to be the United States embassy. It is just off Tiananmen Square on very nice well-kept grounds. The club is in the basement. It has good sound, good equipment and an all Chinese staff. They have all studied in America and speak fluent English; so there are no communication problems at all. They are affiliated with the Blue Note here, and in Milan and in Tokyo. Oh, there is a new Blue Note in Hawaii, and they are building one in Napa, California from what I understand. The Blue Note is kind of becoming the McDonalds of jazz. [Laughs]

I was in a trio of myself, the wonderful pianist Harold Danko, and Vincent Hsu, a bass player. Vincent is Taiwanese and was a student of mine at NYU several years ago. For his senior project he had to do a recording. He asked me to play on it, which I did. That recording won the equivalent of the Taiwanese Grammy. Upon the success of that, he did another recording with Harold and myself. This was the tour behind the release of the new recording. Vincent and his wife organized it.

JJ: What did you think of Tiananmen Square?
BD: I didn’t get the chance to actually visit it. I passed by when we went to the club. It is huge; much bigger than I was aware of from seeing pictures on television. The city itself is huge, busy and polluted. The air pollution is terrible. When you fly in, everything is bright and sunny. As you

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going to Europe with and where?

BD: The pianist Steve Kuhn. I’ve been associated with him for about the last 27 years. He is a very dear friend. I think he is one of great, great pianists of our time. I know the first stop is Paris for two nights, but I don’t have my itinerary yet. Steve mentioned the Toulouse Jazz Festival, but I don’t know when. I’m hoping Italy. [laughs] I love French food and Italian food. I eat better there than at home. [laughs]

JJ: Any travel tips to make the road easier?

BD: Eat and rest when you can if you are doing a bunch of one nighters. That is usually the case now, especially in Europe. You are usually hopping from one place to the next and a lot of times one country to the next. You are traveling certainly six or seven hours between towns, so you have got to get your rest. A lot of times you get there the morning you play. I’ll sleep a little during the day. Then there will be a sound check in the late afternoon. You try to get something to eat then play or try to get something to eat after the gig.

If the next day I’m lucky to still be in the same place, I don’t have to get up and make a lobby call at 5:00 AM to make a flight. Plane trips are not what they used to be. You are treated more like a criminal before you board the plane. That is the part I don’t like. I feel like I’m paid to be inconvenienced. The playing is painless but the rest of the time you are feeling the rigors of the road. I teach at Juilliard and NYU, so a lot of times I’m missing my lessons. I have to do make up lessons later. It is a juggling act.

JJ: Do you have any souvenirs of your career that a visitor might see?

BD: I have a photo of myself and the president and photos with a lot of musicians, like Elvin Jones, Billy Higgins, and Joe Henderson. I have some framed posters from tours. There is one with Sonny Rollins from a tour we did in Japan. Those are the only things people might see, but I probably have boxes of old programs from festivals over these last 30 years or so.

JJ: Do you recall any standout moments?

BD: I remember they had a big dinner for all the honorees. Former president Bill Clinton gave an impromptu speech. I was very impressed with him. He talked of his days as a want-to-be saxophone player and of transcribing solos. He was naming tunes that I wouldn’t imagine any politician even knowing. He talked about “Freedom Suite” and “Till There was You” — records that musicians talk about. He is a former president of the United States and he wanted to sit with Sonny. He followed Sonny around like he was a puppy. That was nice to see someone like that showing such respect and admiration for a great musician. Sonny deserves it times a hundred.

JJ: Amen to that. Do you recall any other similar moments?

BD: That has happened a few times. Earlier this month I was at Smoke with Eric Reed and Simon Rattle, the great classical conductor was in the audience. He really dug it. He paid myself and everybody else in the band nice personal complements. Here that happens more often than not, because all kinds of people are in New York from all walks of life and all professions. You never know who’s a jazz fan. Many years ago I was playing in Switzerland with Milt Hinton, the bass player. That was a thrill for me. In the audience was Burgess Meredith. He was a huge jazz fan. I think he knew Milt from way back. As a child, I remembered him as the Penguin on [the TV show] Batman and I found that amusing.

JJ: Is there a film, book or play you feel will give us non-musicians
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an accurate idea of what a musician’s life is like?

**BD:** No, certainly not a film. I haven’t seen the latest films about Miles Davis and Chet Baker, but I’ve heard not so good things about both from people whose opinion I respect. Harold Danko was Chet’s pianist for many years. He said the movie wasn’t even close. He didn’t get Chet right at all and Chet wouldn’t have done a lot of the things that are in the film. The Miles movie wasn’t supposed to be real. Miles was certainly a colorful guy, but I don’t believe any of that stuff happened.

The Monk movie Straight No Chaser might be the most honest, but that is a documentary, not a movie. It just followed him around, and you see him in the studio, in rehearsal, and at the airport. Monk was a very colorful, unique character too. That is the most true to life, but that isn’t an actor. It is him being him. He certainly was an iconic genius and one of the great musicians of any time.

**JJ:** Has anything of significance in your career happened in New Jersey?

**BD:** I’ve lived in New Jersey for 24 years, and I don’t really play in New Jersey more than four or five times a year, if that much. When I play “locally,” it’s in New York City. It would be lovely to not have to be stuck in the Lincoln Tunnel to get to a gig. [laughs] Only Shanghai Jazz in Madison and Trumpets in Montclair regularly have a jazz policy. I’ve always found that odd, because there are so many world class musicians that are New York based, but actually live in New Jersey. They would play here if there were venues, but it is about the audience to support it.

I’ve recorded at Rudy Van Gelder’s in Englewood several times and in other studios in New Jersey. There are recording studios here, but not that many live venues. My first record as a leader was preceded by a film, but I don’t think it’s the same as a film. In the history of the music, that was special both because it was my first as a leader, and second it was by Rudy Van Gelder, the most famous recording engineer in the world. That was quite an honor and a special moment. I recorded probably a dozen or so times there after that with many groups.

He was great and “particular,” that is the best word I can say. He was very particular in the way he wanted things to be; where to eat, where not to go, and what not to touch in his house. His studio was part of his house. It was an addition, but it was his home. I got along with him really well. He liked me, and I liked him, but there are stories of where he unleashed his wrath on somebody for whatever. I guess he put up with a lot of stuff back in the day when some musicians were out of control. That didn’t happen in the last 30 or 40 years. Just being in that studio gives you the shivers, because all the recordings you grew up listening to and cherishing were made there.

**JJ:** By any chance do you have Synesthesia, seeing a color with a sound?

**BD:** I don’t, but there is a documentary on one of my favorite drummers called Elvin Jones: A Different Drummer. In it he is talking about his cymbals. He hits one and says, “This cymbal is kind of purple.” Then he hits another and says, “This is more green,” which is fascinating. That was the way he heard cymbals. I think about cymbals and drums as being dark or light, but not a specific color.

**JJ:** Since you mentioned the air in Beijing, how did the ban on smoking in clubs affect you?

**BD:** Once it wasn’t there you realized, “Hey, this is nice.” I think it is a great thing, and I wouldn’t want to go back to that. There was a period where the rest of the world hadn’t taken up that policy. Then you’d go to Europe or Japan and it was all bets are off, smoke away. For years my drums still smelled like a smoky nightclub. I’ve never been a smoker, and I hope all those years of playing in smoky clubs don’t catch up to me later in life.

**JJ:** I read that your father was a drummer. Were there any other professional musicians in the family?

**BD:** No, and my father was an amateur and stopped playing. By the time I was born he was a sheriff. He was a jazz fan and had a very nice record collection and was always playing them. He took me to concerts and turned me on to the drums. My mother loved music, and they would put on Nancy Wilson and Billy Eckstein records and dance sometimes. My dad had great taste. I still have all of his records: Miles, Sonny Rollins, Max Roach, Lou Donaldson, Jackie McLean, Jimmy Smith, Wes Montgomery and all that good stuff. [laughs]

**JJ:** How did your parents feel about your career choice, and did they live to see you success?

**BD:** They were completely supportive of that. My mother passed away in ’79, so she did not see my success, but my father did. He died in ’94. He saw me playing with Horace Silver, J. J., Sonny Rollins and other people he was familiar with. He enjoyed the CDs I sent him that I was on, but he didn’t come up here too often, and I seldom got to play down there.

**JJ:** You started playing in bands at age eight. Might we know any other members of any of those bands?

**BD:** I grew up in Newport News, Virginia, and there were a lot of kids in my neighborhood that were musicians. One family’s kids became The Wooten Brothers, a family band similar to the Jackson 5. Victor Wooten is probably one of the greatest electric bass players of our time. They lived around the corner from me. It was a community of musicians, and we put together bands. We played talent shows, social clubs, dances and the NCO clubs on the army bases in that area.

**JJ:** Al Foster talked you into moving to New York. How did that happen?
BD: It wasn’t quite like that. Several years before I moved, I was playing in a Top 40 cover band in Virginia Beach. It paid really well, and I was saving to move to New York. I was always playing jazz on the side because that was what I wanted to do. At that time there was People’s Express Airline with flights to New York for $23 one way. On my days off, I would fly to New York, stay in a cheap hotel, and catch the last night at the Vanguard, Blue Note or whatever. Then come back Tuesday morning and start my weeklong gig.

I had met Joe Henderson who told me about Al Foster. I was a huge fan of Al’s, but I had never seen him play. Joe was going to be playing with Al, so I came up for that. I met Al, and he asked me to sit in. That was completely insane, but I did stumble around doing the best I could. I befriended them and made a point to come up whenever he was playing. After doing that several times, he said, “Man you keep coming up here. When are you going to move here?” He gave me the encouragement to make a move. Art Blakey said basically the same thing. He asked where did I live? When I told him he asked, “Why? Why? If you want to play the drums you’ve got to move to New York.” That was several years before Al. When those guys say that to you, you take it to heart. I was planning to do it anyway, but it was nice to get a little kick in the pants from people you admire and respect.

JJ: How was it getting into the jazz scene in New York City?

BD: I was very fortunate that things happened very quickly. My second week in New York I had my first gig at a major club with an established group, Out of the Blue (OTB). I came in as a sub for their regular drummer. Then it worked out I was leaving to pursue a career on his own, and they asked me to join. I wasn’t near ready, but that’s what happened. I got swept up with them, traveling right away. I went to Japan and Europe for the first time. That got my name out, and boosted my confidence. I joined Horace Silver pretty quickly and played with Joe Henderson pretty quickly. I always wanted to be with the fast company because that is how you learn.

Opportunities like that usually don’t happen. Nowadays it is even less likely because those opportunities to play with people of that stature aren’t around. I’m glad I was around when people like Dizzy Gillespie, J.J. Johnson, Art Blakey, Horace Silver, and Milt Jackson were hiring younger guys and giving them the opportunity to learn how to play. Looking back, I can’t believe it myself. I wasn’t even dreaming of that. I was just thinking, “I’ll save some money, come to New York, see if I can last for a year. If I can’t, I’ll go back and try to get my gig back with the Top 40 band.

JJ: Were you still with OTB when they broke up?

BD: Yeah I guess so. [laughs] I don’t even know how it happened. Everybody was involved in other things. I certainly was. Oddly enough, three members of the band, including myself ended up playing with Horace Silver at the same time. So we kind of branched off into that, which was great too. I really don’t know what happened. I was the new guy, so I wasn’t privy to what was going on businesswise.

I joined Horace Silver in 1989, and I was with OTB all of ’88 into ’89. I guess there was time when nothing was happening with either of those, and I was just doing gigs around town playing with my contemporaries. It was a good time. I was young and had no worries or commitments. After Horace Silver I began working with in no particular order but around the same time period: Buster Williams, Bobby Hutcherson and Steve Kuhn on a fairly regular basis. All of these men were people I absolutely loved playing with. I learned so much by playing with them. I still play with Steve and Buster. Sadly we just lost Bobby Hutcherson. I will miss him. He was a giant! There were others that hired me during this time including, Charles Tolliver, James Moody, Jon Faddis and Nat Adderley, all great musicians.

JJ: How was it playing with Horace Silver?

BD: It was great, fantastic. I don’t remember real details about it, but you’re a young guy playing with Horace Silver. What could be bad? You’re traveling, and you’re well received because he’s well received, not because of you. You learn how to play trying to make him happy musically. He was loved everywhere we went. He had fans everywhere, like Dizzy Gillespie. I wish I could have done it after I was a little more seasoned, but I could say that about many gigs. I’d like to go back, but you can’t. You are there for a reason. They see something in you, hopefully you learn from it, and take that away to bring to the next situation. You can’t go back — most of the time. [Chuckles]

JJ: Did you see him again after you left his group?

BD: I did. He came to one gig when I was with Sonny Rollins. That was really nice to be around my new boss and my old boss, two giants. Another time I was playing with Doctor Lonnie Smith, the great organ player. Horace came to that with his son. We chatted, joked and laughed about old times. Another time I was playing at the Iridium. He was in a wheelchair then, but he was cool. It was always nice to see him and I always said to him, “If you need me, I’d love to try it again.” [Laughs]

JJ: Did Horace or any of those giants you played with give you advice that you pass on to your students?

BD: A lot of those guys didn’t say that much to you. It was more about watching them to intuit what to do and what not to do. They didn’t explain stuff to you. Andrew Hill was more abstract as to what he wanted
TALKING JAZZ/BILLY DRUMMOND

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and pretty much left it up to me as to how to interpret his very unique personal music, whereas Carla Bley was more specific about her very unique personal music. It was such an honor to play and record with them.

I do remember Horace saying, “Let things build.” In terms of the tune, let it build to the climax. Don’t start at 100 miles an hour. He wanted the tunes to have a shape. He might have had some comments for the bass player because Horace had left hand stuff in the bass notes that he wanted that were part of his composition and made it what it is. “Don’t veer from that too much because it loses what the composition is about.” He’d have those kinds of things to say, but other than that it was more about seeing what worked, if you were sensitive and wanting to make it work.

JJ: When did you start teaching and why do you do it?

BD: I started when I was a teenager. I was taking private lessons from a really wonderful teacher named Wynn Winfrey. He had a teaching studio and was so overwhelmed with students, that he enlisted me to teach some of his beginning students. Sometimes they were kids younger than me, but some were adults who wanted to get the basic skills. In terms of teaching in universities, I started around 2000. I was at City College and Jersey City University. I didn’t go to the schools to teach. I was a vendor, not on their staff. They would farm out students to musicians that were known and were willing to take on a student or two. Then I was asked to teach officially, going to the school to teach, around 2002 at Juilliard and NYU, both at the same time. One reason I did it, was I thought it would help if I could be at home more for, my son Dylan’s sake. He was just starting school, and I wanted things to be as consistent for him as possible, considering that both of his parents had to travel quite a bit for work. I did go out on the road when he was being taken care of during that time. Now things are easier in that regard as he’s away at University.

JJ: By any chance is Dylan considering a career in music?

BD: Yes. He’s a very talented guitarist/songwriter/singer. I guess he calls it indie Rock. He definitely has the music bug. I’m very proud of him! His band is Tula Vera. They are based out of Montclair, New Jersey and play at Venues like The Stone Pony and The Stone House, etc.

JJ: Do you want to mention any of your students that we might know?

BD: I’m proud of so many. They’re doing various things. Some have gone on to do exactly what they wanted, to be jazz drummers. My first student at Juilliard was Ulysses Owens. He was recently playing with Christian McBride’s group.

Carmen Intorre is with Pat Martino, Marion Felder with the Count Basie Orchestra, Aaron Kimmel with Toshio Akiyoshi/Lew Tabackin Quartet, etc. — all top shelf gigs with international touring artists. Others are breaking into the New York jazz scene and will certainly move on to greater things.

I get many, many students from Europe who, when visiting New York, want to take a lesson from myself and other “established” drummers in the area.

I can’t recall all their names, but when I travel I run into them, and many of them are established on their own turf if you will.

JJ: Do you have any interests besides music?

BD: I have a little hobby, its high-end audio equipment. It’s fun and related to what I do, but I don’t have any other big interests. I’ve always been interested in the drums since I was a kid. Having it be my vocation as well as my passion is certainly a blessing.

JJ: That is a nice thought to end with. Thank you for being so generous with your time. It was a real pleasure talking to you.

BD: Likewise, and I hope to see you soon.

On January 6 and 7, Billy is leading his band Freedom of Ideas at Small’s Jazz Club in Greenwich Village. The band consists of David Virelles, piano; Chris Potter, saxophones; Dezron Douglas, bass; and Billy Drummond, drums. On January 7 he is also in performance with pianist Kris Davis for the Winter Fest Jazz event at Subculture on Bleeker Street at 7 pm.

Schauen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music and shares his encounters with musicians in this column.
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Mentor Inspired Peter and Will Anderson to “Pay It Forward”

By Lynn Redmile

Described by the New York Times as “virtuosos on clarinet and saxophone,” both Peter and Will Anderson have extraordinary reed playing skills—perhaps you caught their most recent New Jersey performance at the Princeton JazzFeast in September. And we’re very excited that they will be one of the bands at this year’s Pee Wee Russell Memorial Stomp. But their musical prowess is not the only impressive thing about them. They love to give back to the community—they have presented dozens of clinics around the country while on tour, educating students from college level to elementary school. But perhaps their most ambitious philanthropic venture is the scholarship program they are setting up in memory of saxophonist Joe Temperley. More on that a little later!

It was around 2010 when I first saw Will and Peter Anderson play—it goes without saying that I had difficulty telling the identical twins apart, but no trouble at all identifying the exceptional level of skill and confidence they displayed at such a relatively young age. I was honored to be invited to their final recitals at Juilliard, and other big band performances they led, and as the years have passed, I’ve had the great pleasure of attending shows they’ve presented at Symphony Space and 59e59 Theaters, to name a couple of venues, and have always enjoyed their concerts. Despite their busy schedule, I was able to catch up with Will Anderson recently for a formal interview.

LR: You grew up in Bethesda, MD, how did your lives as musicians start?

WA: When we were in elementary school, there was a Chips Ahoy cookies TV commercial with Benny Goodman’s “Sing, Sing, Sing” soundtrack—we figured playing jazz clarinet could get us more cookies! Peter and I started playing the clarinet in our public elementary school music program in the 4th grade, then added the saxophone in the 5th grade. Later we started playing the flute and piano. We are very grateful for the strong music programs in our elementary, middle, and high school. We had dedicated, diligent band directors Frankie Ball and Chris Allen! In high school, we joined a semi-professional youth traditional jazz band called the Capitol Focus Jazz Band where we were educated about the music of New Orleans and jazz greats like King Oliver, Louis Armstrong, Sidney Bechet and Jelly Roll Morton. The director of this ensemble, cornetist Dave Robinson [brother of New Jersey reedman Scott Robinson] gave us an invaluable experience, especially when we toured the United Kingdom for two weeks! Also in high school, we had the opportunity to study privately with many great musicians, most notably saxophonist Paul Carr, who is currently the director of the Mid-Atlantic Jazz Festival as well as Maryland’s Jazz Academy of Music. He really laid the ground work for our jazz playing. A few pieces of advice stuck with me: “Practice every day. Even on your birthday,” and “Don’t believe it when your parents tell you that you sound great. Only you know you have a lot of work to do.”

LR: I’ve often seen your parents in your audience—they seem wonderfully supportive.

WA: Yes, they’re still our biggest fans. Thank you, Mom and Dad! They and took us to live jazz shows in DC, New Orleans and New York, bought us jazz CDs of Count Basie, Duke Ellington, Benny Goodman, and drove us to countless lessons and rehearsals. Washington DC was home to four full-time professional military big bands (The Army Blues, The Airmen of Note, the Jazz Ambassadors, and the Navy Commodores) which my brother and I would see play often—they really got us inspired about big band jazz, and we befriended many of the band members. In 2001, we had a very memorable inspiring experience. Our parents took us to New York City to see alto saxophonist Jackie McLean perform at the Village Vanguard. We sat in the front row, and Jackie called us out in the middle of the performance, saying, “These guys are musicians—I can tell!” He was very nice and encouraging to us.

LR: Tell me about some other noteworthy mentors you’ve had.

WA: There are too many to list! Ever since we moved to New York, we followed around the late saxophonist and flautist Frank Weiss. He had a silly but “no nonsense” personality, and we spent many afternoons jamming in his apartment. He was in his late eighties at that point—but still gave 100% all the time. Other special mentors to us have been James Moody, Jimmy Heath, Tootie Heath, Lou Donaldson, Benny Golson, Joe Wilder and drummer Kenny Washington. Saxophonist/clarinetist Bob Wilber was a very special inspiration for us. We became friends and performed with him several times, including a Brazil tour with his sextet in 2012, and we recorded an album together. His playing blended the styles of Sidney Bechet and Benny Goodman seamlessly, which is easier said than done! Of all of our mentors, Joe Temperley, our private teacher for six years at Juilliard, was the closest and most important to us.

LR: I know you had to write original compositions in school. Do you still do that?

WA: Yes! Duke Ellington, Billy Strayhorn, George Gershwin and Richard Rodgers are some of our favorite composers, and continue to inspire us. Composing music is daunting but extremely rewarding. For us, songs that give the feeling of growth and evolution are the most engaging. Peter and I both
write original music and incorporate it in most of our shows.

**LR:** Tell me about some of your recent shows.

**WA:** Over the years we’ve played all over New Jersey in Bridgewater, Morristown, Madison, Toms River, Whippany, Asbury Park and most recently at the Princeton JazzFeast in September. When we were growing up, we would visit New Jersey often. Our mother’s family lived there. 2016 has been very exciting for us, including shows at the Kennedy Center, The Blue Note, Garrison Keillor’s Prairie Home Companion, Jazz at Lincoln Center and Jack Kleinsinger’s Highlights in Jazz. We have also toured extensively. Our full schedule is on our website at PeterAndWillAnderson.com but coming up, our quintet will be performing a Dorsey program at the NY Hot Jazz Winterfest Stage in January, and our sextet has an exciting show titled *My Funny Valentine* on February 19th at Symphony Space Thalia, celebrating the music of Richard Rodgers.

With Molly Ryan on vocals, we’ll be featuring well-known gems including “My Favorite Things,” the title song “My Funny Valentine,” “It Might As Well Be Spring,” “My Romance,” “Where Or When,” “Have You Met Miss Jones” and “Isn’t It Romantic.” In March, we’ll be playing at Shanghai Jazz in Madison, and at the Deer Head Inn in Pennsylvania — and we’re very excited to bring our quintet to the Pee Wee Russell Memorial Stomp.

**LR:** And you’ll be touring too?

**WA:** Yes, we are touring the southern U.S. January 19th through February 17th with guitarist Adam Ondezina, and will be embarking on a coast-to-coast U.S. tour in April and May. In addition to being able to connect with jazz fans all over the map, our touring schedule provides us an opportunity to visit tons of schools with students of all ages and experience levels: elementary, middle and high schools, and colleges. We were extremely fortunate for the strong music programs in all our schools, and we love holding clinics and sharing what we do with young students, giving them as much inspiration and knowledge in the limited time afforded. Time with the youth is such a precious thing. Although it might be perceived as us “giving back,” I have to say: we learn more about what, how, and why we play music from these experiences. Young students will teach you right back when you engage with them.

**LR:** And this has helped inspire your scholarship program in memory of Joe Temperley?

**WA:** We want to “pay it forward” some of what we have received. Joe Temperley was the first saxophonist I was mentored by when I moved to New York to study at Juilliard. I’ve always tried to imitate the depth of his baritone sound through my much smaller alto saxophone. I’m still working out physical and musical concepts now that he shared with me many years ago.

He would always tell me, “Even when you play alone, I want to hear the drummer, I want to hear the beat.” This was some of the greatest advice I ever received. When I was 18, in one of my first lessons with Joe, I was feeling a bit under the weather. He said, “Will, go home, drink an entire bottle of scotch, and go to sleep. You need to sweat it out!” I said, “Ok.” But the trouble was, I didn’t know what scotch was! I’m grateful for the bottle of scotch, and go to sleep. You need to sweat it out!”

**LR:** I’ve heard Joe Temperley called “Scotland’s greatest jazz musician” — he first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton’s band from 1958 to 1965, didn’t he?

**WA:** Yes. He also played baritone sax with Woody Herman, Buddy Rich, Thad Jones, the Duke Ellington orchestra, and was an original member of the Jazz at Lincoln Center orchestra. He passed away last May at the age of 86. In January/February, Peter and I will have an initial campaign fundraiser for a new CD of our original compositions dedicated to Joe, *Blues for Joe*, which will be released in June 2017. Our quintet will feature two other Juilliard teachers, guitarist Peter Bernstein and drummer Kenny Washington, as well as organist Pat Bianchi. This CD fundraising will also serve to establish a Joe Temperley Scholarship Fund at Juilliard. Our intent is to ultimately raise $100,000 to create an endowment fund which will enable a $5,000 scholarship to be awarded every year to a saxophone student.

**LR:** Joe Temperley was a fan of Richard Rogers too, I believe.

**WA:** Our *My Funny Valentine* show at Symphony Space in February will take place in the final week of the initial fundraiser. This special show will feature our sextet and renowned author Will Friedwald, and we will also perform on one of Joe Temperley’s personal baritone saxophones, made in the 1930s, that he gave to us several years ago.

**LR:** Joe was quite a character, I believe.

**WA:** He really had a warm, casual and honest personality. Joe had a number of great quotes that still stay with me — “Don’t play too loud, you’re not stripping paper off the walls,” and “You don’t get paid by the note.” Another of my favorites: “If you want to play jazz, then learn to concentrate.”

**LR:** If our readers want to contribute to this scholarship fund, should they contact you?

**WA:** Yes please. We’d appreciate any and all possible support for Joe Temperley’s Scholarship Fund at Juilliard. All the details of the campaign can be found on our website at PeterAndWillAnderson.com and readers can email us directly too at PeterAndWillAnderson@gmail.com

**LR:** Thank you for your time, Will!

**WA:** It’s been a pleasure. And we look forward to playing at the Pee Wee Russell Memorial Stomp in March!

Yes, it always pays to be prepared when visiting sunny Florida, even if you might not be spending all your time at poolside with your hand around a fruit-filled drink. It just so happened that the 26th annual Suncoast Jazz Classic in Clearwater Beach on the November 18-20 weekend had sunny skies outside as well as sunny music inside.

Just as you should be prepared for anything when you hit the Tampa Gulf Coast area, that same rule goes for its long-running jazz party, which traces its roots to a Dixieland jazz event. There's still a good amount of trad jazz to be had, but the idea of “good time” music can extend well beyond that made with tuba, washboard and banjo.

As many of the same people attend the event each year, organizers take into account personal favorites of the audience. That, and the fact that many better-heeled Suncoast Jazz Classic board members and volunteers provide money to “sponsor” the attendance of soloists and groups, means that there are more than a few repeat performers.

This year’s event would have to be considered clarinet-centric, what with the appearance of Benny Goodman clone Dave Bennett and youngish old soul Ken Peplowski. It is a credit to their talents as jazzmen, musicians and entertainers (no, not mutually exclusive groups) that they kept their respective repertoires fresh throughout three-plus days of performing. Some of Peplowski’s jokes, though, may have been recycled.

In any event, the classic made ample use of both clarinetists, even finally having them perform together in a surprise collaboration on the last day.

Besides his Goodmanesque looks and clarinet stylings, another reason Bennett is so popular on the jazz party circuit is his versatility. Where else can you get a man who can do a spot-on rendition of “Sing, Sing, Sing” one set and then come back hours later and do an equally impressive “Great Balls of Fire” ala Jerry Lee Lewis.

There were some extra umbrellas at poolside at the Sheraton Sand Key as festival-goers mingled with the rest of the guests during a second line parade for the opening of the Suncoast Jazz Classic on Nov. 18.

The only time this pair played together was at the last Arbors Records Invitational Jazz Party about five years earlier, so clarinet kings Dave Bennett, left, and Ken Peplowski took the opportunity to team up on the last day of the 26th Suncoast Jazz Classic, in the same ballroom where they last performed.

Despite the GBFs of the clarinetists, the most unique aspect of the clarinet pair’s performance was that their big band music was focused on the 1950s pop instead of more traditional Dixieland jazz. Bennett’s bag also includes Beatles chestnuts “Eleanor Rigby” and “Yesterday,” lyrical 1960s pop tunes that are, face it, half a century old and have stood the test of time.

Saturday night the two clarinetists were playing different venues in the Classic’s main hotel, the Sheraton Sand Key, but neither of them were playing that instrument. Bennett was devoting an entire set to his vocal and piano tribute to Jerry Lee Lewis while Peplowski reminded all within earshot that his tenor sax abilities put him in the range of a Zoot Sims.

If you still hadn’t had your fill of licorice, there was always Joseph Midiri, the reed-playing half of the Midiri Brothers, who was in attendance with his vibist sibling Paul and their band. With trumpeter Dan Tobias in tow, their group presented a weekend’s dose of small group swing from the 1940s.

On the more local scene guitarist Nate Najar, a Charlie Byrd devotee, and bassist John Lamb, a Duke Ellington alumni, were frequently seen around the event, most notably in a tribute to jazz samba. The two
were always wonderfully in sync, responding to each other’s solos like they’d playing together all their lives.

Big band fans were sated by the appearance of trombonist Bill Allred’s Classic Jazz Band, a collection of some of the region’s best players performing arrangements of originals and swing era classics. It was something of a family affair for Allred, who celebrated his 80th birthday at the affair with his son John, also a trombonist in attendance along with granddaughter (and John’s niece) Valeka Ramakis.

After observing a lineup so filled with swing, bop and beyond, you might have wondered whether traditional jazz had all but been removed from the event along with the word Dixieland. There was still plenty of that to go around as well. Fear not. A second hotel, the Marriott Suites Clearwater Beach on Sand Key had a good deal of its performance spaces reserved for the event devoted to the more traditional styles. Groups like Cornet Chop Suey and The High Sierra Jazz Band played older music and newly written tunes in the Dixieland style, but a sense that the music was brand new and not a museum piece.

Even non-attendees were not immune to the lure of jazz. The hotel bar at the Sheraton was turned into one of the venues for the Classic sans admission fee, so sports fans watching the big screen televisions there could get a dose of swing with their college gridiron action. And sunbathers around the Sheraton pool taking advantage of the warmer than usual November temperatures during the traditional kickoff of the event on Friday were serenaded by a New Orleans-style second line parade complete with tuba, washboard, banjos and parasol-toting ladies.

By Sunday afternoon much of the jazz had run its course and a good number of the attendees and musicians were making their way home or preparing to. Before kicking off his ultimate set of the event with “You’d Be So Nice to Come Home To,” Pepowski observed: “This is our 125th set of the weekend. If we had another set, Jerry Lewis would be up here with a tote board.”
Deelee Dubé Wins 5th Sarah Vaughan Vocal Competition

London-based singer Deelee Dubé took first-place in the 5th annual Sarah Vaughan International Jazz Vocal Competition. The search for the “next great female jazz vocalist,” was held on Sunday, November 20 at the New Jersey Performing Arts Center in Newark, as part of the TD James Moody Jazz Festival.

As the first-prize winner of the SASSY Award, Dubé receives an exclusive recording contract offer through Concord Music Group, an appearance at the 2017 Montreal International Jazz Festival, and a $5,000 cash award. The second-place winner of the competition was Sinne Eeg from Denmark, who was awarded a $1,500 cash prize, and the third-place winner was New York-based Detroit native Lauren Scales who received $500.

Dubé was among five finalists who performed before a live audience in the arts center’s Victoria Theater and a judging panel consisting of five-time Grammy-winning jazz vocalist Dianne Reeves, legendary jazz vocalist and NEA Jazz Master Sheila Jordan, jazz radio WBGO’s Sheila E. Anderson, Sirius XM’s Mark Ruffin and Grammy Award-winning bassist and NJPAC Jazz Advisor Christian McBride. Some reports noted that second-place winner Eeg seemed to be the audience favorite, but Dubé apparently turned judges heads with her performances on the standards “Darn That Dream” and “Cherokee.”

The competition recalls the humble beginnings of legendary jazz singer Sarah Vaughan who, in 1942, was a Newark teenager and winner of an amateur singing contest at Harlem’s Apollo Theater. That memorable night help launch the lifework of one of the most successful, influential jazz vocalists in the history of American music. “It has been decades since Sarah Vaughan first graced the stage at the Apollo Theater but her memory lives on. That evening, which singlehandedly changed Vaughan’s life, is what we honor through this jazz vocal competition,” says John Schreiber President and CEO of NJPAC. “We are thrilled to offer the next generation of talent a historic opportunity to carry on Sarah Vaughan’s legacy.”

The competition — presented by NJPAC and WBGO JAZZ 88.3 FM — was established in 2012 by NJPAC and music producer Larry Rosen. Sarah Vaughan International Jazz Vocal Competition is supported by the National Endowment for the Arts and was and is sponsored by PSE&G and The Geraldine R. Dodge Foundation.
Charlap Features The American Songbook At Rutherfurd Hall

By Sanford Josephson

Pianist Bill Charlap has a special relationship with the American Songbook. He admires its composers and lyricists and understands their important contributions to the legacy of jazz.

On Sunday, November 27, he shared that appreciation with his audience at Rutherfurd Hall in Allamuchy, NJ, in a solo piano concert that demonstrated his virtuosity and versatility. Charlap combined the recognizable melodies of the tunes he played with dollops of bebop, swing and stride in order to make the connection between Tin Pan Alley and 52nd Street.

He started things off with Richard Rodgers' "You Took Advantage of Me," followed by Vincent Youmans' "Tea for Two." Later, he recounted the story of Russian classical composer Vladimir Dukelsky, who had come to the United States in the 1920s and was befriended by George Gershwin. According to Charlap, Gershwin encouraged Dukelsky to try his hand at composing American pop music and suggested he change his name to Vernon Duke. Charlap then played Duke's "April in Paris," followed by Burton Lane's "How About You?"

The audience was also treated to the music of Willie "The Lion" Smith, "who was a huge innovator and an influence on Duke Ellington" and James P. Johnson. "I'm not even going to try to play it like James P. Johnson would." Then, Charlap moved on to Ellington, recalling a comment by Ellington that Gershwin had once told him he'd wished he'd written the bridge to "Sophisticated Lady." That story, of course, was followed by a beautiful interpretation of "Sophisticated Lady."

Prior to playing Jerome Kern's "The Way You Look Tonight," Charlap told his audience that Kern was "the angel at the top of the tree, the paradigm of what was considered great theater writing." Before playing Hoagy Carmichael's "Riverboat Shuffle," Charlap reminded everyone that, "Where Hoagy Carmichael is, Bix Beiderbecke is close by." Next was Isham Jones's "The One I Love Belongs to Somebody Else" ("It's only a song," Charlap cautioned). Then, the next song was transformed into a sing-along. One of the best popular songs ever written," Charlap said, was Jones' "It Had To Be You." And, he added, "Everybody in this room has enough range to sing it." During the performance, with some mild encouragement from Charlap, the audience began to softly sing along. The afternoon came to an end with Jesse Greer's "Just You, Just Me," Lane's "On a Clear Day I Can See Forever" and "By Myself" (Arthur Schwartz/Howard Dietz).

Music critic Will Friedwald once asked Charlap why jazz musicians bothered with old songs rather than just playing brand new material they had written themselves. His response was, "Those songs are the lifeblood of jazz." At Rutherfurd Hall, he showed why that is true.

A special note: Ed Coyne, the producer of the Rutherford Hall series, announced that the Charlap concert was his 100th as a producer, a combination of productions at Centenary University in Hackettstown and Rutherfurd Hall. Some of the artists that have appeared at Coyne's concerts are Bucky Pizzarelli, David "Fat Head" Newman, Phil Woods, Bill Mays, Houston Person, Grant Stewart, Robin Eubanks, Bobby Caldwell, the Four Freshmen, The DIVA Jazz Orchestra, Tony DeSare and many more.

Ed Coyne, now 89, started producing the concerts when he was 74 and says seeing audiences give jazz musicians standing ovations are among the best experiences of his life. It's the most rewarding part of producing and promoting the shows, he said.

First Of Jazz’s Most Famous “Bootlegs” Released

The records were made after hours, off the books — and without the consent of the artists recorded — by engineer William "Bill" Savory at a radio transcription service where he worked in the 1930s and '40s. So they could easily qualify as bootlegs. Given the famous artists recorded they can easily make a claim to being the most famous jazz bootlegs ever recorded.

Appetizingly dubbed "The Savory Collection," the recordings were announced to much fanfare in 2010 by Loren Schoenberg, a jazz musician and historian who acquired them for the National Jazz Museum in Harlem where he serves as the founding director and senior scholar. Schoenberg spent more than 30 years tracking down the collection.

Now, after years spent on restoration, some of the recordings are being made available commercially for the first time in a digital release on iTunes and Apple Music in two "Volumes." It’s not clear if there will be a release of physical recordings in the future. Here’s Schoenberg’s statement on the release:

"It’s a jazz lover’s dream come true. Created by recording engineer William Savory, The Savory Collection includes more than 100 hours of recordings made from live New York City radio broadcasts between 1935 and 1941 and never heard since their initial airing. Count Basie, Louis Armstrong, Billie Holiday, Lester Young, Duke Ellington, Lionel Hampton, Fats Waller, Artie Shaw, Benny Goodman, Teddy Wilson, Django Reinhardt, Coleman Hawkins, Louis Jordan, Lennie Tristano and Bunny Berigan are all showcased in The Savory Collection.

Bill Savory, who recorded commercials off the air for a transcription service by day, compiled his own musical treasure chest at night, recording directly from the radio networks on professional equipment. The extended nightclub and ballroom performances captured were longer, free-flowing, and creatively daring as the artists were freed from the constraints of a conventional studio. Packed away for decades and only rumored to exist, the Savory Collection was acquired by the Museum in 2010, the culmination of a 36-year quest.

We’ve spent the past six years lovingly restoring this long-buried treasure into high-fidelity digital gems. And now we are thrilled to share the wonders of this music with you. This extraordinary find is an educational gem, an authentic record of our rich musical heritage that adds new layers to the story of jazz as we know it.

Volume 1: Body and Soul features Coleman Hawkins, Ella Fitzgerald, Fats Waller, Lionel Hampton, Carl Kress and Emilio Caceres.

Volume 2: Jumpin’ at the Woodside showcases The Count Basie Orchestra featuring Lester Young.

More releases are planned for later this year.
Musicians born in a half-dozen countries who have come to play in the U.S.A. gave the fall Cape May Exit 0 Jazz Festival (Nov. 11-13) an international flair. The weekend served as a timely confirmation that immigrants add so much richness to American culture. Wynton Marsalis was the headliner, with singer Cecile McLorin Salvant, singer-drummer Jameson Ross, veteran guitarist Pat Martino, pianist Omar Sosa and flutist Jane Bunnett among other notables.

Marsalis wasted no time wowing the sold-out audience with his formidable technique. A quirky opening number saw the trumpet legend and tenor Walter Blanding in lockstep on quick bursts of a “Flight of the Bumblebee” sequel. The set was generally mellow, as though Marsalis and his quintet enjoyed a break from Jazz at Lincoln Center’s demanding schedule. Blanding established a late-night mood on a ballad, and Marsalis harked back to jazz’s early days in New Orleans on a blues duet with a Jelly Roll Morton-like Dan Nimmer on piano. An impressive array of sounds spilled from the leader’s muted horn.

Most entertaining was an uptempo romp that at times evoked the winter classic “Sleigh Ride,” but the ride kept veering wildly off course, dissonant phrases tumbling from all involved until orderly swing was restored.

Salvant, from Miami (her parents came here from France and Haiti) won a Grammy with her second album and quickly convinced the Cape May crowd it was deserved. Her perfect pitch, three-octave range, predilection for urgent swing, intense emotional intensity and a channeling of Afro-Cuban grooves that grew inexorably in intensity, with synthesizer sounds and echoes, trumpet solos that magically split into duets, trios; bellowing vocals and ululations. Word of mouth resulted and the next day’s second set was SRO.

Pat Martino may be the hardest-working guitarist in jazz. His lightning-speed single-note solos were dazzling, and when quintet mates took the lead, there was Martino comping furiously. On the set’s lone ballad, a Charles Mingus-composed “Duke Ellington’s Sound of Love,” Martino strummed one gorgeous chord after another.

Cuban music was in the spotlight during back-to-back sets. Canadian flutist Jane Bunnett has been introducing generations of Cuban artists to North America for 30 years, and has a new band, Maqueque, comprising five women from the island who excel as both vocalists and instrumentalists. They cooked up a joyous stew of Caribbean delights. There was one surprise: “This Song’s For You,” with a haunting five-part “hummony” prelude. It served as a tribute to composer Leon Russell, who died over that weekend.

Preceding Maqueque, Israeli-born flutist Itai Kriss, whose adopted “homeland” is Cuba but who lives in Brooklyn, led his sextet made up of two fellow Israelis, two Cubans and a percussionist from Puerto Rico. All spoke the language of Afro-Cuban jazz eloquently on a bevy of captivating Kriss originals.

Jameson Ross is a full-throated singer, a tenor who reaches effortlessly into alto range, and a drummer. He offered self-revealing tunes with his quartet, and standards from the likes of Etta Jones and Abbey Lincoln. Ross’s band delivered perhaps the weekend’s most electric performance, a 10-minute solo by guitarist Rick Lollar. He took a simple blues riff, teased it, turned it this way and that, powered down to a hush, then gradually cranked up the volume to a scream, with pounding piano, drums and bass adding to the a din. When the tension finally broke, the crowd jumped to its feet.

It’s a mostly older crowd at the three Cape May concert halls, but younger visitors joined the fun at the three Ocean Avenue bars at night for more raucous music. The High & Mighty Brass Band from New York would fit right in on Bourbon Street. And dancersstormed the floor when Red Baratt and stretching melodies old songs new, bending and stretching melodies and lyrics, as on a coquettish “Let’s Face the Music and Dance.”

Music by black performers from earlier eras were painful reminders of the nation’s troubled history. Bert Williams’s 1905 tune “Nobody” was a harsh portrait of life in the Jim Crow South. “If I Were White” was Josephine Baker’s skillful skewering of racism. And a ripple of laughter followed Salvant’s announcing her last number. “Tell Me What They’re Saying Can’t Be True.” It was just three days after the election, but the song wasn’t political, just about love and betrayal.

Keyboard wizard Omar Sosa (from Cuba) has a new trio — percussionist/vocalist Gustavo Ovalles (Venezuela) and trumpeter Jon Kraus (Germany). The set was mesmerizing — Afro-Cuban grooves that grew inexorably in intensity, with synthesizer sounds and echoes, trumpet solos that magically split into duets, trios; bellowing vocals and ululations. Word of mouth resulted and the next day’s second set was SRO.

Pat Martino may be the hardest-working guitarist in jazz. His lightning-speed single-note solos were dazzling , and when quintet mates took the lead, there was Martino comping furiously. On the set’s lone ballad, a Charles Mingus-composed “Duke Ellington’s Sound of Love,” Martino strummed one gorgeous chord after another.

Cuban music was in the spotlight during back-to-back sets. Canadian flutist Jane Bunnett has been introducing generations of Cuban artists to North America for 30 years, and has a new band, Maqueque, comprising five women from the island who excel as both vocalists and instrumentalists. They cooked up a joyous stew of Caribbean delights. There was one surprise: “This Song’s For You,” with a haunting five-part “hummony” prelude. It served as a tribute to composer Leon Russell, who died over that weekend.

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Meanwhile, in an intimate upstairs hideaway, Davis Rogan, a genuine New Orleans character and one of the inspirations for the TV’s “Treme,” sang amusing original songs and spun tales about his hometown while playing R&B piano straight out of the 1950s.
TD Moody Festival Celebrates GRP: ‘The Label That Saved Jazz’

By Sanford Josephson

“...the label that saved jazz.” That’s how John Schreiber, CEO of the New Jersey Performing Arts Center described GRP Records, as he launched the “GRP Jazz Revisited Honoring Larry Rosen” concert on November 17 in NJPAC’s Prudential Hall. Schreiber’s comment may have been a bit of an overstatement, but, at a time (the early ‘80s) when mainstream jazz was experiencing a down period, pianist/composer Dave Grusin and the late Larry Rosen succeeded in making jazz fun again by injecting elements of rock and R&B into the music. As Grusin told me, “We were trying to find musically the place where each of these artists were most comfortable. Musically, we had to decide what was the best way to present these people but still let them be free enough to do what attracted us to them in the first place.” Or, as alto saxophonist David Sanborn described it, GRP, “created an environment so musicians could make a living playing the music they love.”

Rosen started his career as a drummer before becoming a music producer. Grusin hired him to become part of the band accompanying vocalist Andy Williams, and the two founded GRP in 1982.

The label produced every album on the new digital recording technology, CDs, and Billboard magazine named it the Number 1 contemporary jazz label for five consecutive years. GRP albums were nominated for more than 80 Grammy Awards and won 33. Rosen and Grusin sold the label to MCA Records in 1990.

One thing was clear at the NJPAC concert, part of the annual TD James Moody Jazz Festival. Everyone was there to have fun. The audience was in a buoyant mood, and the musicians were effusive in their praise of the two men who had created a very special musical working environment. The concert kicked off with a performance by the Yellowjackets, a fusion quartet formed in 1980 by keyboardist Russell Ferrante and drummer William Kennedy. Tenor saxophonist Bob Mintzer joined the group five years later, and the newest member is bassist Dane Alderson. “We are honored,” Mintzer said, “to take part in a tribute to Larry Rosen. GRP was a label for described by Mintzer as “our soft delicate number,” from the 1989 MCA release, The Spin.

After intermission, a rhythm section consisting of Grusin on keyboards, guitarist Lee Ritenour, bassist Melvin Lee Davis and drummer Sonny Emory opened with a spirited medley dedicated to the late guitarist Wes Montgomery. Then, Sanborn arrived onstage, leading the group in the highlight of the night, a pulsating performance of Oliver Nelson’s “Stolen Moments” from the legendary album, Blues and the Abstract Truth, (re-released by GRP in 1995). That was followed by “Maputo”, written by bassist Marcus Miller for the 1986 Bob James/David Sanborn Warner Brothers album, Double Vision. That album won a Grammy Award for Best Jazz Fusion Performance and a Soul Train Music Award for Best Jazz Album – Group, Band or Duo.

The rest of the evening featured the rhythm section with a brief appearance by vocalist Phil Perry, who told the audience that Rosen and Grusin, “gave me a chance that no one else did. It was the me that was, rather than the me I couldn’t be.” The evening was more party than concert, with the audience clearly having a great time and calling for more at the end.

GRP recorded more than 20 artists during its prime. In addition to those at the NJPAC concert, the roster included vocalists Diana Krall and Diane Schuur, saxophonists Tom Scott and Michael Brecker and keyboardists Ramsey Lewis and David Benoit. A large photo of Rosen looked over the festivities throughout the evening. And his widow, Hazel Rosen, along with James Moody’s wife, Linda, joined Schreiber in welcoming everyone at the start of the concert.
Presidential Blues: Election Night At The Jazz Standard

By Sxchaen Fox

For at least 64 years, I’ve anxiously stayed by a TV every election night for the presidential contest results. This campaign was too disturbing for that. When I saw the headline “Jazzy Election Week At Jazz Standard” I was interested. On the night of decision, Ted Nash’s big band, composed of most of the members of the Jazz at Lincoln Center Orchestra, would play his Presidential Suite in one of our favorite clubs. The choice was clear: A rehash of disgusting low points, or an excellent big band playing a wonderful composition built on the theme of freedom. We booked the early show.

The crowded gathered well before the club opened, and people happily explained why they came. One woman spoke for others saying she loves the music and the musicians. She, however, traveled over three hours from Connecticut to be there. Another said that she and her husband traditionally come to the Jazz Standard every election night, because it has “…great musicians and a great vibe. Once you pay the cover, you don’t have to eat or drink. You are in.”

The room filled with people of all ages. Among them were drummer Matt Wilson, band leader Andy Farber and vocalist Kristen Lee Sergeant. Some patrons and musicians wore stickers showing they had voted, and all appeared upbeat. Ted started by describing his Presidential Suite, but noted that where the CD’s speech excerpts are read by famous people, tonight “my brothers from the Jazz at Lincoln Center Orchestra” would do that. Also, Pulitzer Prize-winning journalist Fred Kaplan, and Peabody Award-Winning journalist Brooke Gladstone would give periodic election news updates. Mr. Kaplan quipped that meant he would be bringing either “relief or enough nausea bordering on suicide.”

I’ve enjoyed Presidential Suite for weeks. Even so, sitting close as the band played made it almost an all new thrilling experience. Recordings are wonderful, but still mere shadows of the live music. Two of many highlights were exceptionally moving speeches. Sherman Irby voiced their thoughts best, “Keep playing music. It’s important.” Fred Kaplan eloquently expanded on that by stressing the importance of jazz among American’s artistic achievements; and how a culture’s art may endure long after its people are forgotten. He noted that the prehistoric peoples are unknown, but their beautiful cave paintings endure. The turmoil of Shakespeare’s time is little remembered, but the world treasures his writings. He pleaded that jazz musicians are true artists, and the Jazz Standard is one of the places where they nourish their art.

We need to support that.

New Home For Institute Of Jazz Studies Website

By Adriana Cuervo  Associate Director, Institute of Jazz Studies

The Institute of Jazz Studies at Rutgers University is pleased to share its renovated website with our friends at the New Jersey Jazz Society and the rest of the world! You can now find us at www.libraries.rutgers.edu/jazz. This will be our main point of sharing news and events, as well as having all the information you need to use our library and archives materials. The Public Events section will be updated with information on our upcoming concerts and lectures. Just to give you a taste of what’s to come, we hope you can join us in the spring at the new exhibit titled Records at Play: The Institute of Jazz Studies @ 50. We were invited to display our most prized possessions in the context of the Institute’s 50th anniversary of being located at Rutgers-Newark. This exhibit will be located at the gallery of the new Express Newark building (the old Hahne’s Building) on Halsey Street in Newark. Catch all the details on this on our website or give us a call.

We hope to see you at the IJS in 2017!
When it comes to the art of solo piano in jazz, currently there are two classes of performers: Fred Hersch and everybody else.
— All About Jazz

Afternoon Music
The Unitarian Church in Summit
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Fradley Garner International Editor Jersey Jazz

RUSSIAN HUSBAND AND WIFE FIDDLERS WOW ’EM WITH ELLINGTON TO ALBIONI...
PHILLY’S LEE MORGAN BAND TAPEP “THE PERFECT ALBUM”...“FAMILY OF JAZZ” AT ST. PETER’S JAN. 5-6...WILL “THEY DIED BEFORE 40” BE SCREENED IN NEW JERSEY?

FUNCHAL, WEST OF CASABLANCA, on the Isles of Madeira, The Island Soul Duo offers a “Tuesday Jazz Programme” from 6 to 7 PM. Two young Moscow Tchaikowsky Conservatory-trained Russian violinists, Andrei Ladeishchikov and his wife, Olga Ladeishchikova, stand in the nave of small, circular Holy Trinity Church. Andrei bids welcome in English to an audience of eight senior citizens, several from England and two from Denmark. The couple opens with an upbeat “In the Mood.” Every note is clean. Same with “Sing, Sing, Sing” and “Hello, Dolly!” The two fiddlers follow the manuscripts on music stands in front of them. It’s delightful listening, though I wonder about the element of improvisation—
a hallmark of jazz. Are all the notes written out? On a few numbers, including Kurt Weil’s “September Song,” Olga backs her husband on guitar. The Tuesday concerts last an hour. At 6 PM on Fridays, The Island Soul Duo switches to classical: Bach, Handel, Mozart, Britten and more. Outstanding, to these ears, is a gorgeous rendition of Albioni’s “Adagio.” The audience of 20 claps like 40. Andrei and Olga have just released their Jazz Arrangements Vol. 1 and we buy the CD. Back home, we enjoy them all over again.
E-mail: ladeishchikov@yandex.ru

ON NOVEMBER 19, 1966, the young Philadelphia trumpeter Lee Morgan turned up at Rudy Van Gelder’s recording studio in Englewood Cliffs, NJ. With him were pianist Cedar Walton, tenor saxophonist Hank Mobley, bassist Paul Chambers and drummer Billy Higgins. “When they arrived, the quintet recorded what I consider to be a perfect album,” writes the journalist Marc Myers on his daily blog, JazzWax. “The songs were beautifully selected, the material was well rehearsed and the playing was pure bliss by all five musicians.” Many tracks “have a light Latin rhythm that was in sync with the bossa nova craze of the day.” After it was recorded, however, Blue Note decided not to release The Rajah in 1966. The reasons are manifold. “The good news for us,” writes Marc Myers, “is that re-issue producer Michael Cuscuna discovered the tape reels in the Blue Note vaults in 1984 and released the album the following year.” In 1972, Edward Lee Morgan was shot by his common-law wife Helen More (a.k.a. Morgan) at Slug’s Saloon on East 3rd Street in Manhattan. He bled to death before an ambulance reached the jazz club. Sample the The Rajah album tracks on YouTube.

"THE FAMILY OF JAZZ" is the theme of the 2017 Jazz Connect Conference, set for January 5-6 at Saint Peter’s Church, East 54th Street and Lexington Ave., Manhattan. Organized by JazzTimes and the Jazz Forward Coalition, the conference leads into the annual Association of Performing Arts Presenters Conference and Winter Jazzfest. The Family of Jazz event highlights a two-day series of workshops, panels and events. Last year’s conference drew over 800 registrants. For more information, e-mail jazzconnectnyc@gmail.com.

"THEY DIED BEFORE 40" is the title of Howard Fischer’s new film—not “They Died too Young,” as falsely reported last month in this column. And there could be news: Mr. Fischer has been contacted by NJJS regarding a possible public showing of his movie at a northern New Jersey theater or auditorium. The New York attorney wrote, directed and raised funds to produce the life stories of eight musicians: Thomas “Fats” Waller, 39 when he died in 1943; guitarist Charlie Christian, who died at 25 in 1942; 23-year old bassist Jimmy Blanton, who died the same year; drummer Chick Webb, 34, who passed in 1939; tenor saxophonists Herschel Evans, 29, Chu Berry, 33, who both died in 1939; and trumpeters Bunny Berigan, 33 when he died in 1942, and Clifford Brown, dead at age 25 in 1956.

Six of the eight died before they were 30, and some only recorded for two or three years. Fischer said, “Yet all were major figures on their instruments.”
Dan’s Den | In An Indigo Mood: Schoenberg On Sinatra

By Dan Morgenstern

Loren Schoenberg has been a close friend for so long it’s hard for me to recall a time when I didn’t know him. I first met him as a pesky kid of about 14 who already knew far more about jazz than insiders twice his age, so his asking lots of questions was a surprise rather than a nuisance. Our encounters would take place at the original New York Jazz Museum, not connected with the National Jazz Museum, in Harlem of which he is the executive director — and the founding of which he had much to do with.

Loren was studying piano with the great and near forgotten Sanford Gold and getting pointers from Teddy Wilson and Hank Jones, which might surprise those who, when thinking of him as a musician rather than a shaker, mover, lecturer and writer, would identify him as a tenor man, but enter nous, he’s a better pianist than some who are primarily that. He has of course also led great big bands, been Benny Goodman’s personal manager, and a host of other things to numerous to list here, including the love we share for W.C. Fields, among other non-jazz icons of popular culture.

All this to report on on of Loren’s all too rare appearances as a player, at a invitation evening of music organized and presented by him at the Century Club in midtown Manhattan, where over many years I’d been before a few times, including a special event for another member, George Wein. Like most private clubs, decor includes portraits of founding and/or prominent members, including, above the improvised bandstand, a gentleman with a most distinguished full beard.

No beards in the band, though, but in addition to Loren on tenor, his longtime friend and distinguished colleague Ken Peplowski on clarinet, and a treat for me, longtime-no-see pianist Keith Ingham, and two fine younger players, bassist Dan Chmielinski, new to me, and drummer Aaron Kimmel. The title of the musicale was “Mood Indigo — A Jazz Portrait of Frank Sinatra,” the main point of which was to emphasize the great singers stature as a musician. (Some of my readers may recall that Frank produced and conducted an album of music by Alec Wilder, and stories about his musicianship abound among those who’ve worked with him. There was quite a bit of commentary here as well, but not too much, including the inevitable Benny Goodman stories, primarily one I’d heard before about Frank’s opening at the Paramount early in his solo career, backed by the top billed Goodman band — when Frankie (as we should call him at this stage) appeared, the bobo soxer audience made such a noise that Benny, on open mic, said “What the hell was that?” (Ah, the days when that was a four letter word in public!).

Opening with a brisk “What Is This Thing Called Love,” featuring Loren and Ken and establishing the rhythm section’s fine conception of swing, selections included “One Note Samba” featuring Ken’s sterling clarinet (tenors well warned to stay away from the bossa genre so as to avoid the challenge of Getz), “Indian Summer” as a vehicle for Loren’s big tenor sound (the loves Lester Young but sometimes, as here, reminds me of the great unsung Chu Berry — and Hawk, whose recording of this Victor Herbert piano piece turned into a song by the addition of lyrics is a wonder. There was a surprise to me, “The Gypsy,” which I associate with Louis rather than Frank but nicely turned out by all hands (Louis fans will recall his aside after the lyric’s “She looked in my hand” — namely “…and slapped me in the face.”

To this listener, the musical high point of this most pleasant musical and social evening was Ken’s rendition of Noel Coward’s lovely “I’ll Follow My Secret Heart,” a perfect example of how much musical gold can be mined from the huge Sinatra repertory. The man was indeed a musician — though by no means the only singer, male or female, to share that distinction.

We defer to our longtime friend Joe Lang when it comes to discussing recent recordings, but Joe will forgive me, I’m sure, for this instance of poaching. Not long ago, on March 26, David Baker, a grand man of jazz — player (trombone, cello), composer, teacher, and builder of musical, social and human bridges — left us at the age of 85. I came to know David well when we served together on the Jazz Advisory Panel of the National Endowment for the Arts, which he chaired for many years, in a manner that demonstrated all of his admirable qualities as a leader — including a marvelous sense of humor (more than welcome) and ability to mediate. He was also that truly rare phenomenon, in jazz as well as other musics: a genuine composer, in the true sense of that often misapplied term. (Someone who strings together some blues changes or fashions an instantly forgettable melody and calls it an “original” is not a composer.) The double CD I’ve been listening to of late, Basically Baker Vol. 2: The Big Band Music of David Baker by the Buselli-Wallarab Jazz Orchestra (on the Patois Records label) has me looking for Volume 1, for it is a wonderful musical trip. The band is made up of many who studied with Baker during his close to 50 years of teaching at Indiana University (!) so they know their Baker. A couple of distinguished guests, trumpeter Randy Brecker and guitarist Dave Stryker, contribute solo spots, but there’s plenty of talent in the ranks, including trumpeter Tony Kadleck and saxophonist Rich Perry. Trombonist Wallarab and trumpeter Buselli co-lead with panache, and the music is beautifully balanced and recorded, clearly a labor of love.

With the exception of a terrific Baker take on Dizzy’s “Bebop,” the 11 compositions are David’s originals, and they all shine. This is not your conventional big band stuff, nor is it in any way something contrived in striving to be original. But original it is, in what I might be tempted to call an organic jazz way — real music by a real composer. He would have been pleased with the way it has been brought to life here. And so will you!
RHYTHM & RHYME
Our Poetry Editor Gloria Krolak explores the world of jazz in verse.
This month’s poem is a paen to the fearsome King of Swing, Benny Goodman.

HAYDEN CARRUTH
This American poet was born in 1921 in Waterbury, Connecticut. His lifelong devotion to jazz frequently influences his poems such as “Sure,” said Benny Goodman.” Akin to jazz musicians, Carruth was educated as a traditionalist in form who came to enjoy improvising over these structures.

Freelance writer Richard Mertens posted an in-depth biography detailing Carruth’s difficulties with the insomnia, phobias and anxieties that haunted him all his life, factors leading to his alcoholism and a voluntary commitment to a mental hospital in 1953 for 18 months. His daughter Martha died in her forties of cancer, following which Carruth penned a 15-page elegy. Reviewer Fred Muratori wrote that it “refuses to release us until its final syllable.” In spite of that, or maybe because of it, Carruth wrote more than 30 books of poetry, literary criticism, essays, a novel and two poetry anthologies. In 1996 he won the National Book Award in poetry for his Scrambled Eggs and Whiskey, as well as numerous other awards. Many of his best known poems are centered in Vermont, where he lived for many years with his fourth wife, Joe-Anne McLaughlin, also a poet and with whom he found some peace of mind. After leaving Vermont he taught at Syracuse University for a decade, eventually buying a house outside Utica and living there in near seclusion until his death in 2008.

In 2005 Carruth wrote the simple two-liner, titled “The Last Poem in the World”:

Would I write it, if I could?
You bet your glitter ass I would.

ABOUT THE POEM
Benny Goodman, the uncontested “King of Swing,” was immortalized in 1996 on a postage stamp as part of the Legends of American Music Series. He had another nickname, “The Ray,” describing the death glare the perfectionist disciplinarian would give musicians who made a mistake.

To say that poet Carruth admired the clarinetist-composer-bandleader musically, is an understatement, especially in comparison to competitor composer-bandleader, trombonist Tommy Dorsey who could not play either Fats Waller’s “Honeysuckle Rose” or “Aunt Hagar’s Blues” — depending on the version — on the easiest instrument to play ever invented. Then he rightfully applauds Goodman for his interracial bands, one of the first in 1935 and at Carnegie Hall in 1938. Goodman even disguised himself as “Shoeless” John Jackson to record Irving Berlin’s “Blue Skies” and “When Did You Leave Heaven?” with his own revered pianist and arranger, Mel Powell, in 1942 on the Commodore label. Carruth then comes close to paraphrasing Isaiah 25:13 himself when he quotes a minor Incan priest who humbled himself before the Sun God and gets an unexpected result. The poet might have had the same sublime praise for Goodman was he unaware of Xtlgg’s sudden expulsion from the Incan citadel. Once upon a dark time in America, i.e. the Great Depression, a man who “knew exactly who he was, no more, no less,” said it.

It was rare and gratifying, as I’ve said. Do you remember the Incan priestling, Xtlgg, who said, “O Lord Sun, we are probably not good enough to exalt thee,” and got himself flung over the wall at Machu Pichu for his candor?

That if he had foreseen the outcome he might not have said it.

But he did say it. Candor seeks its own unforeseeable occasions.

Once in America in a dark time the existentialist flatfoot floogie stomped across the land accompanied by a small floozy. I think we shall not see their like in our people’s art again.

“Sure,” said Benny Goodman
By Hayden Carruth

“We rode out the depression on technique.” How gratifying, how rare,
Such expressions of a proper modesty. Notice it was not said
By T. Dorsey, who could not play a respectable “Honeysuckle Rose” on a kazoo,
But by the man who turned the first jazz concert in Carnegie Hall
Into an artistic event and put black musicians on the stand with white ones equally,
The man who called himself Barefoot Jackson, or some such,
In order to be a sideman with Mel Powell on a small label
And made good music on “Blue Skies,” etc. He knew exactly who he was, no more, no less.
It was rare and gratifying, as I’ve said. Do you remember the Incan priestling, Xtlgg, who said,
“O Lord Sun, we are probably not good enough to exalt thee,” and got himself flung over the wall at Machu Pichu for his candor?
I honor him for that, but I like him because his statement implies
That if he had foreseen the outcome he might not have said it.

But he did say it. Candor seeks its own unforeseeable occasions.
Once in America in a dark time the existentialist flatfoot floogie stomped across the land accompanied by a small floozy. I think we shall not see their like in our people’s art again.

“Sure, Said Benny Goodman” By Hayden Carruth, Tell Me Again How the White Heron Rises and Flies Across the Nacreous River at Twilight Towards the Distant Islands ©1986 by Hayden Carruth.
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1 magazine.uchicago.edu/0504/features/Carruth/shtml; 2 Written by Richard Whiting and Walter Bullock
3 Lord, thou art my God; I will exalt thee...”; 4 An existentialist is philosophically described as a free agent who is responsible for his/her own actions.
JUST RELEASED...her second album as a leader

Live in the Studio features Leonieke with a host of Jazz luminaries such as Steve Davis, Duane Eubanks, Mark Gross and Mark Whitfield, Juilliard composition professor and Wynton Marsalis collaborator, Andy Farber, provided the horn arrangements and tenor solos.

Four vocal tracks by both Natasha Scheuble (2014 IWJ award winner), and a fantastic young vocalist from Brooklyn, Dyahnah Wilson, also grace the album. The rhythms section is rounded out by Leonieke’s longtime bassist, Tim Givens and her dad, Nick Scheuble, on drums.

Please come out to hear and meet Leonieke in person at one of these exciting events!

**SUNDAY**
**JANUARY 22, 2017**
CD Release Party
**New Jersey**
6-8:30pm
Shanghai Jazz
24 Main St.
Madison, NJ
973-833-2899

**SATURDAY**
**FEBRUARY 04, 2017**
CD Release Party
**New York City**
9:30pm–1:30am
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New York, NY 10009
212-505-8183
Hosted by Home Neal
and Banana Puddin’ Jazz

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**FEBRUARY 06, 2017**
8PM
Special guest of Amani
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Morristsown, NJ
973-971-3706

**THURSDAY**
**APRIL 6, 2017**
8PM
Jack Kleinsinger’s
“Highlights in Jazz”
BMCC Tribeca
Performing Arts Center
199 Chambers St.
New York, NY 10007
212-220-1460

“Live in the Studio” is available from Amazon.com, CD Baby, iTunes or via Leonieke’s website:
www.leoniekescheuble.com
Caught in the Act

By Joe Lang
Past NJJS President

For their first set on November 9, they performed nine of the fourteen tunes on the CD. The band comprises Tierney Sutton on vocals, Christian Jacob on piano, Trey Henry and/or Kevin Axt on bass and Ray Brinker on drums.

As on the album, they opened with “Driven to Tears,” in an arrangement that interpolated an excerpt from the Miles Davis classic “So What”. This is characteristic of the marvelous ingenuity with which they formulate their always engaging arrangements. This one, as are nine of the others, was created by Trey Henry. Christian Jacob penned the chart for “Fields of Gold,” while three other selections, “Language of Birds,” “Synchronicity” and “Consider Me Gone,” the first two of which were performed in this set.

Sting has created songs that are much more sophisticated musically and lyrically than those of most other contemporary songwriters. This affords the TSB much material that is ripe for the type of interpretations that are hallmarks of their unique approach to the songs that they choose to perform.

Sutton has a flexible vocal instrument that functions as one part of the integrated unit that is the Tierney Sutton Band. Jacob is among the best of piano accompanists, and his solo interludes give a hint of his impressive jazz chops. Both Henry and Axt are strong presences on bass. There are few drummers who can match the musicality of Brinker. Together, they are a group that has developed a sound that is singularly theirs, challenging the listener to absorb the subtleties of their music.

On this occasion, they also performed “If You Love Somebody Set Them Free,” “Seven Days, “Every Breath You Take,” “Walking in Your Footsteps” and “Fortress Around Your Heart” from the album. “Walking in Your Footsteps” had a scintillating two-bass accompaniment for Sutton’s vocal, with Jacob sitting out for this number. Once again, Henry incorporated an excerpt from a Miles Davis tune, in this case “All Blues.”

The band also is present on the soundtrack to the recently released film Sully, with a score mostly written by Christian Jacob and Clint Eastwood, and they took a brief detour from the Sting material to perform one selection from the film, “Flying Home.” It had a totally different feeling from the Sting songs. This proved to be a fascinating set. The selections are not easily absorbed with a single exposure. Fortunately, the album enables you to listen several times, and discover nuances that reveal themselves with each return visit. It makes for a continuously satisfying listening experience.

ALEXIS COLE
The Magic of Disney Love Songs

In 2010, Alexis Cole released an album on Venus Records from Japan, Someday My Prince Will Come, on which she sang a program of twelve romantic songs from Disney films. She has now created a show, The Magic of Disney Love Songs, based on this album to which she has added a few tunes and some informative commentary.

The songs that she chose for her program covered a broad range of the vast Disney output. What is most striking about the songs is how nicely they work with Cole’s jazz-influenced approach to vocalizing. Accompanied by pianist/arranger Scott Arcangel, bassist David Finck and drummer Kenny Hassler, with contributions from flautist Sarpay Ozcagatay and a string quartet, Cole addressed a baker’s dozen of Disney songs with the earliest, “Someday My Prince Will Come,” coming from the first feature length animated Disney feature, the 1937 classic Snow White and the Seven Dwarfs, and the most recent, “If I Never Knew You,” from Pocahontas released in 1997.

Among the other selections were “So This Is Love,” Cole’s opener from Cinderella, “La La Lu” from Lady and the Tramp, “The Second Star From the Right” a lovely tune from Peter Pan, the much loved “When You Wish Upon a Star” from Pinocchio, and the program’s closer, the title song from Beauty and the Beast.

Cole nicely mixed soft ballads and gently swinging selections, always singing with a passionate feeling for the lyrics. She has a strong alto that easily covered an emotional range from the sensitive to the emphatic. Arcangel’s arrangements provided a musical foundation that brought out Cole’s appealing voice to fine effect.

Cole’s between song patter identified the film from which each song came, and acknowledged the songwriters who created them.

In performance, the show proved to be as charming and effective as it was in concept. Cole was in fine voice, had a confident stage presence, and found a Snow White-style outfit that added a special touch to her presence. Her musical partners wonderfully complemented her singing. As a total package it was pure enchantment.
JAZZ TRIVIA ANSWERS
Questions on page 4

7. Dave Brubeck (1920-2012)
8. Eubie Blake (1887-1983)
9. Kay Starr (1922-2016)
10. Doc Cheatham (1905-1997)
11. Lionel Ferbos (1911-2014)

NJJS Offers Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

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

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

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

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

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Irene Miller at membership@njjs.org or call 973-713-7496. To make a donation right away, New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.

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NJ Jazz Society, c/o 382 Springfield Ave., Suite 217, Summit, NJ 07901.

Snowbirds: Don’t forget to send us your winter address and return date.

Sherman Swings At Shanghai
Trio Tops Annual Meeting’s Musical Agenda

Pianist/vocalist Daryl Sherman pauses to take in Scott Robinson’s tenor solo at the New Jersey Jazz Society Annual Meeting at Shanghai Jazz in Madison on Dec. 4. Boots Maleson is on bass. Photo by Lynn Redmile.

By tradition the selection of a musicians for the NJJS annual meeting is a presidential prerogative, and for 2016 President Mike Katz chose pianist/vocaist Daryl Sherman, who in turn invited bassist Boots Maleson and reedman Scott Robinson as her accompanists. Daryl and Boots play often together but it’s a rare treat for her to play with Scott Robinson. From what I understand, Scott invited Daryl sing with his band years ago at a Jersey Society concert (summer Jazzfest?). At Shanghai the trio opened with Ellington’s “Love You Madly” and “Flying Down to Rio” featuring Scott on flute. Scott also had a nice turn on “You’ve Changed.” Highlights included Daryl’s vocal on “Skylark,” Louis Armstrong’s seldom heard “Redcap” and “The Very Thought of You.”

— Lynn Redmile

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Happy 90th Birthday “Little Bird”

Five NEA Jazz Masters were onstage at Flushing Town Hall on Nov. 18, namely Barry Harris, Jimmy Heath, Jimmy Owens, George Coleman and Jimmy Cobb Bassist David Wong joined in. The show was also an opportunity to celebrate Mr. Heath’s 90th birthday which occurred on Oct. 25. Photo by Tony Graves.
A few readers have noted the lack of any big band reviews in the last couple of issues. Well, this time around, there are some suggestions for you big band fans.

Having recently returned from a six-day celebration of the music of STAN KENTON in Los Angeles, it seems appropriate to start off this column with a new Kenton release. For over 20 years, Bill Lichtenauer has been releasing previously unavailable Kenton music, mainly live recordings, on his Tantara label. Some of the releases have also included Kenton-related music played by other bands, mostly college jazz bands.

A Kenton Celebration (Tantara – 1132) features a newly discovered 1959 concert by the Kenton band at Brigham Young University on one disc, with THE BYU SYNTHESIS BIG BAND on the other disc playing some rare Kenton charts from the late 1940s.

The Kenton concert gives a nice taste of the 1959 band. This music is from one of the Kenton periods that is often overlooked, with the band experiencing a lot of personnel turnover. The BYU concert took place in February, and the material is augmented by two selections taken from an engagement at the Red Hill Inn in Pennsauken, New Jersey from June. There is close to a 50 percent change in personnel over that four-month period. The material includes arrangements by Bill Holman, Pete Rugolo, Marty Paich and Bill Mathieu, and there are three of the most recognizable Kenton favorites, “Intermission Riff,” “The Peanut Vendor” and “Artistry in Rhythm.” The band is tight, despite the fluctuations in personnel, and the sound quality is outstanding.

During the late 1940s, Pete Rugolo was the major arranger for the Kenton band, although there were also contributions from Kenton himself, Joe Coccia, Gene Roland and the enigmatic Bob Greattinger. Most of the摇乐队 remember for composing the suite, “City of Glass,” one of the most controversial pieces of music that entered the Kenton book. The material played by the BYU aggregation is quite challenging, much of it never commercially recorded by the Kenton band. These young musicians do a spectacular job of bringing these difficult charts to vibrant life. Particularly striking are the Graettinger charts on three standards, “September Song,” “Laura” and “April in Paris.” Hear Rugolo’s imagination run wild on “June’s Bop,” “Hollywood Turmoil” and “Weird Dreams.” This music illustrates why Kenton was a controversial figure on the jazz scene of the day. He led the movement of big band jazz from the dance floors to the concert halls, and his music was often challenging for the listeners as well as the players.

If you are a Kenton enthusiast, this is a must have two-CD set. (www.tantaraproductions.com)

In 1961, RAY CHARLES was enjoying great crossover success, having moved from being regarded mainly as a rhythm and blues artist to major pop star with his hit recording of “Georgia on My Mind.” This led to greater financial resources, enabling him to go on tour with a full big band. Zurich 1961 (TCB – 02142) captures Charles in a concert with a 16-piece big band that included players like trumpeters Marcus Belgrave and Wallace Davenport, trombonists Dickie Wells and Keg Johnson, and saxophonists Rudy Powell, Hank Crawford and David “Fathead” Newman. Charles performs vocals on nine of the seventeen tracks, including “Georgia on My Mind,” “Margie,” “Hit the Road, Jack” and “I’ve Got News for You.” The big band is front and center on the other selections, with six of the arrangements supplied by Quicy Jones who had a friendship and musical relationship with Charles that began when both were in their teens and playing in Seattle. This recording captures the excitement generated by Charles and his band at a point when he was expanding his popularity and musical horizons. (www.amazon.com)

The SCOTT REEVES JAZZ ORCHESTRA has a lineup of first-call New York City musicians who absolutely nail the challenging charts comprising the program on Portraits and Places (Origin Records – 82710). The tunes are all originals by Reeves except for the Jobim composition “Aguas De Marco (Waters Of March).” The centerpiece of the album is his three-movement “L & T Suite,” a piece that he dedicates to his wife. Reeves writes compositions and arrangements that are always engaging, and provide a palette of musical colors that conjure up a range of emotions as you listen. The execution by the band is precise. The soloists say what they have to say, and avoid the excesses that seem to plague solo interludes on so many current big bands. Reeves has created a big band album that is creative, listenable and one of the best examples of contemporary big band writing to come out recently. (www.originarts.com)

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Annual Print Edition and Quarterly Online Editions

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OTHER VIEWS
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■ Complete Abandon! by the DANNY TOBIAS QUINTET is a complete delight. Joining trumpeter Tobias for this recording are Paul Midiri on vibes, Joe Holt on piano, Joe Plowman on bass and Jim Lawlor on drums. They examine the musical niceties of a dozen standards and the original piece by Tobias that serves as the title of the self-released album. The playing is spirited throughout with most of the selections taken at up tempo. When Tobias turns to ballads, as he does on “Lotus Blossom,” “The Very Thought of You” and “These Foolish Things,” his sensitivity shines through. This is especially true on the first of these on which he sets down his trumpet and plays an Eb alto horn. There is even a taste of Tobias singing on “Love is Just Around the Corner.” Holt is given the spotlight on “Give Me the Simple Life,” and is a joy to hear. This is a nifty set of swinging, straight-ahead jazz played by five fine musicians playing just the kind of music that they dig themselves. (www.DannyTobias.com)

■ There is no more appropriate jazzman to lead a tribute to Charlie Parker than his musical cohort DIZZY GILLESPIE. Just such an event took place in Montreal on a November evening in 1980. The concert by a group that had, in addition to Gillespie, James Moody on tenor sax and flute, Milt Jackson on vibes, Hank Jones on piano, Ray Brown on bass and Philly Joe Jones on drums, is documented on Concert of the Century – A Tribute to Charlie Parker (Justin Time – 259). As might be imagined, this spectacular lineup delivered a memorable evening of music. The program gave each of the participants moments in the spotlight, Dizzy’s luscious muted trumpet take on “Time on My Hands” his duo performance with Jones on “Stardust,” Moody’s flute on his original, “Darben the Red Fox” and on tenor on “The Shadow of Your Smile,” Jackson’s thrilling take on “If I Should Lose You,” and Brown’s incredible bass solo, pairing “Manhã de Carnaval” and “Work Song.” When all hands are on deck for “Blue ‘n Boogie” and “Get Happy,” it recaptures the spirit that infused the legendary Jazz at the Philharmonic blowing sessions. What an evening of music, captured for posterity on this must have disc. (www.justin-time.com)

■ Flugelhornist RON HELMAN explores eleven selections on the self-released It Never Entered My Mind in the company of Mike Mainieri on vibes, Rachel Z. Hakim on piano, David Spinozza on guitar, James Genus on bass and Joel Rosenblatt on drums, with guest appearances by saxophonist Steve Wilson and vocalist Ann Hampton Callaway. Helman has a wonderful tone on the mellow flugelhorn. It meshes nicely with his bandmates, particularly the vibes of Mainieri. They play ten standards like “You’ve Changed,” “Close Your Eyes,” “When Sunny Gets Blue” and “Don’t Explain” plus the Steve Wonder hit, “Overjoyed.” The program is a nice mixture of ballads and mid-tempo selections. There are no gimmicks here, just straight down the middle jazz that puts a smile on your face. (www.cdbaby.com)

■ Volume I (One Nightstand Records – 2016-001) is the debut recording from the wonderfully creative Canadian jazz pianist STU HARRISON. Joining him on this endeavor are two of Canada’s most heralded jazzmen, bassist Neil Swainson and drummer Terry Clarke. While very much a mainstream player, Harrison is imaginative in his approach to each of the ten selections. Choosing to play “Blame it on My Youth” with a gospel feeling is unusual, and it works. He gives a nod to the most famous of Canadian jazz musicians, Oscar Peterson, with a cooking performance of Peterson’s “Place St. Henri.” His probing of “Nature Boy” is magisterial. Paring down “Manteca” to a piano trio format shows his willingness to think outside of the box. With unwavering support from Swainson and Clarke, Harrison proves to be an exciting new voice on the jazz piano scene. Surely there will be a Volume II. (www.stuharrison.com)

■ Pianist/vocalist MATT BAKER arrived in New York from Sydney, Australia in 2010, and brought his Oscar Peterson influenced playing into the heart of the most competitive jazz scene extant. He has now established himself as a player of significance, and his new album, Almost Blue (Jazzelm Music – 1001) gives a taste of why this has come to pass. There are 14 tracks that mix standards like “A Beautiful Friendship,” “I’ll Be Seeing You,” “In the Wee Small Hours of the Morning” and “Wouldn’t It Be Lovely” with three more contemporary tunes on which he adds vocals, “Wouldn’t It Be Nice,” “Almost Blue” and “ Foolproof”. A highlight is the piano/tenor sax duo with Joel Frahm on Thelonious Monk’s lovely ballad “Reflections.” In addition to Frahm, other participants on the recording are guitarist Louie Lentz, bassist Luques Curtis, drummer Obed Calvaire and percussionist Bashiri Johnson. Baker shows his versatility throughout the session, reflective on the ballads, and possessed of chops that are comfortable at any tempo. Frahm and Lund both contribute some sparkling solo interludes.

■ There is always a feeling of exuberance on the recordings of MIKE LEDONNE. On That Feelin’ (Savant – 2159), LeDonne has gathered around him the cats who form his Groover Quartet, tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth, for a nine-tune romp that emits a contagious, happy vibe. They open with LeDonne’s “I’d Never Change a Thing About You,” the first of three originals that also includes “Sweet Papa Lou,” a nod to one of the masters of this format, and it sets the tone for what is to follow. Also on the program are a pair of jazz tunes, Donald Byrd’s “Fly Little Bird Fly” and Ray Brown’s “Gravy Blues,” two standards, “At Last” and “A Lot of Livin’ to Do,” plus a couple of soul songs, “La La Means I Love You” and “This Will Be an Everlasting Love.” All of the players are in the moment throughout, and they exhibit the kind of ongoing musical empathy that makes the music that ensues a pleasure to hear. If you are looking for music with a groove that grabs you, but doesn’t shake you, That Feelin’ is the right prescription for you. (www.jazzdepot.com)

■ My first reaction when considering Time Remembered: The Music of Bill Evans (Unseenrain – 9960) by trombonist PAT HALL was what is there in the music of Evans that would inspire a trombonist to enlist an organ trio comprising Greg “Organ Monk” Lewis on Hammond organ, Marvin Sewell on guitar and Mike Campanelli on drums to explore these tunes? Well, spending a bit over an hour listening to the album showed me that music associated with an iconic jazz player like Evans can be interpreted by good musicians with their own perspectives, and with interesting, satisfying results. The choice of Lewis is logical as he has
released three albums of music by or associated with Thelonious Monk using his organ-based group, reconceiving the material, much as Hall has done with the Evans songs. The program includes four selections composed by Evans, “Watz for Debbie,” “Know What I Mean,” “Time Remembered” and “Perl’s Scope.” There are two songs by close associates of Evans, “Gloria’s Step” by bassist Scott LaFaro, and an Evans favorite, “Elsa” by Earl Zindars. Also included is another song often addressed by Evans, “Spring Is Here.” Hall is a superb improviser with technique to spare. The Lewis trio is not typical, being much more modern in conception than most organ-based units. All of this makes for a fascinating engagement with the Evans oeuvre. (unseenemperered.com)

- MATTHEW KAMINSKI is the organist for Atlanta Braves home games. Much like the late Jane Janis, who had the same position with the New York Mets for many years, Kaminski is also a fine jazz player. Live at Churchill Grounds (Chicken Coop Records – 7026) gives ample proof that this is a man who can swing, and make each tune that he plays come alive. On six of the ten selections vocalist Kimberly Gordon nicely augments Kaminski’s quartet of Will Scruggs on tenor sax, Rod Harris Jr. on guitar and Chris Burroughs on drums. This is an organ group that is more in step with a swing band sound than the soul jazz style that dominates most such groups. Gordon’s vocals are spot on, and a welcome presence. The instrumental numbers, “Sail on Sailor,” “Hot Dog” and “Midnight Special” that open the program create the groove for the evening, and the closer, Jack McDuff’s “A Real Goodun,” brings things to a laid back down home conclusion. If fun music is your thing, this is a real goodun! (www.chickencooprecords.com)

- 88 (Capri – 74144) is a new album by guitarist JOSHUA BREAKSTONE with an interesting concept. In his liner notes, he states that both the guitar and the piano are chordal instruments whose players can function as a rhythm section as well as being soloists. The 88 in the title refers to the number of keys on a piano, and he has chosen nine compositions by jazz pianists to explore with his group called The Cello Quartet. It has Breakstone on guitar, Lisle Atkinson on bass, Andy Watson on drums and Mike Richmond on cello. The pianist that he has selected to recognize are Harold Mabern (“The Chief”), Sonny Clark (“News for Lulu”), Cedar Walton (“Black”), Mal Waldron (“Soul Eyes”), Elmo Hope (“Moe Is On”), Barry Harris (“Lolita”), Tadd Dameron (“If You Could See Me Now”) and Lennie Tristano (“Lennie’s Pennies”). He composed the title tune, “88,” that pays tribute to those men of the keys. As is usually the case with Breakstone, his performances deliver nicely on his concept. He is a player whose improvisory vision is seemingly unlimited. He partners in music are equally adept creatively, and adding Richmond’s cello to the mix is an effective put. The disc on, and enjoy the ethereal magic that pours forth from your speakers. (www.caprireCORDs.com)

- It never ceases to amaze and impress me how many groups exist that carry on the tradition of Gypsy jazz made so popular by Django Reinhardt when he formed his quintet with Stephane Grappelli over 80 years ago. THE JIMMY GRANT ENSEMBLE is one of several groups from the Bay Area of California to offer up this style of music, and their new self-released CD, Lynns Blues is a nice example of the Gypsy jazz genre. Grant is on lead guitar, Hanna Mignano on violin, Javi Jiménez on rhythm guitar and Jamie Mather holds down the bass chair. Evan Price is added on violin for seven of the eleven tracks, with Sam Rocha on bass for one track. Grant provided four original tunes, there are two by Reinhardt, and a couple of standards, “Rose Room” and “I Found a New Baby” included on the disc. There is a suitable mix of tempi, reflecting emotions from almost mournful to exuberant. Gypsy jazz fans will have a fun time listening to the Jimmy Grant Ensemble. (www.robababy.com)

- On her fourth album for Summit Records, Happy Madness (Summit – 687), vocalist REBECCA DUMAINE shows as on previous outings, that she is a lady who knows how to sing and swing. Once again she is supported by a trio led by pianist Dave Miller, Perry Thorross on bass, Bill Belasco on drums, guitarist Brad Buthe and saxophonist Pete Cornell fill out the band. Her eclectic program includes 13 tracks with a few surprises like “Samba Saravah,” “Take a Chance” and “Spider Man,” from the 1960s television cartoon show. DuMaine is a confident singer who pays attention to the lyrics. Miller and his bandmates give DuMaine a perfect setting in which to sing. Her takes on “Nobody Else but Me,” “This Happy Madness” and “Here, There and Everywhere” are particularly outstanding. DuMaine has produced four fine vocal albums since signing on with Summit, and the Happy Madness that pervades this one is delightful indeed. (www.summitrecords.com)

- Like many performers for whom life has a way of altering their careers, DEBORAH SILVER took the role of being a mother seriously, and set aside a performing career to raise two children, a daughter and a son. Now that circumstances have changed, Silver has turned her attention once again to singing, and in a big way. Her self-released debut album, The Gold Standards, was co-produced by Steve Tyrell and Jon Allen, the arrangements were penned by Alan Broadbent, and Jack Jones and Ann Hampton Callaway guest on one track each. The well-titled collection includes songs like “The Nearness of You,” “I Could Have Danced All Night,” “Ain’t Misbehavin’” and “My Heart Belongs to Daddy.” There are two duets, with Jones on “I’ve Got a Crush on You,” and with Callaway on “The Glory of Love.” This all leads to a question, is this all hype, or can Silver deliver? Well, deliver she does. In the tradition of jazz/pop vocalists like Jones and Callaway, Silver is right up front with a strong voice, and a confident personality that comes through in her vocalizing. This is the kind of album that used to be one of many on the market. Times have changed, however, and it is the rare veteran like Jones or Tony Bennett, one of a few fortunate younger performers like Harry Connick Jr. or Michael Bublé, or a rock star going retro like Paul McCartney or Rod Stewart who can successfully release albums of classic pop material. From the evidence on The Gold Standards, there might just be another vocalist who enters these ranks, and her name is Deborah Silver. (deborahsilvermusic.com)

- Since signing with Concord Records about 15 years ago, vocalist CURTIS STIGERS moved from the pop scene to where his musical roots were, jazz. On most of his albums for Concord he has mixed material from the Great American Songbook with songs from more contemporary sources, but always approaching them with a jazz sensitivity. For his latest outing, One More for the Road (Concord Jazz – 00011), Stigers uses for his inspiration the classic live album Sinatra at the Sands. Performing at the DR Koncerthuset in Copenhagen with the superlative DANISH RADIO BIG BAND before a live audience, Stigers sings ten tunes associated with Sinatra, eight of them from the Sands album, plus “Summer Wind” and “They Can’t Take That Away From Me,” all with charts based on the originals by Nelson Riddle and Billy May. Stigers did not attempt to imitate Sinatra, although the influence is unavoidable, but his natural swing feeling captures the Sinatra spirit. In some ways, especially in the timbre of his voice, his performance is more reminiscent of Bobby Darin than Ol’ Blue Eyes, but he is mostly the very hip Mr. Stigers himself. If there is any drawback to this package, it is that there are only ten songs, and the running time is only a few minutes over one-half hour. It does leave you wanting more. Maybe there will be a follow-up, sort of another one more for the road. (www.concordmusicgroup.com)
Morris Jazz
The Bickford Theatre
at the Morris Museum, Morristown NJ
Tickets/Information: 973-971-3706

A New Year of unique entertainment at the Bickford Theatre. Let’s ring it in with the hot sounds of American jazz from the legendary to the "up-and-coming.

At age 91 guitar master Bucky Pizzarelli continues to make great music. His protégé, guitarist Ed Laub, will once again join him on the Bickford stage on Monday, January 9 at 8 pm to celebrate "Bucky’s Birthday Bash 2017." These two guitar virtuosos will be joined on stage by Bucky’s son, Martin Pizzarelli on bass and pianist Konrad Paskudzki will take the seat behind our concert grand. Born in Western Australia, Konrad spent years playing piano with the likes of the Clayton/Hamilton Jazz Orchestra and the Jeff Hamilton Trio. In 2013, he joined the John Pizzarelli Quartet. Also in the group will be drummer Dag Markus and one of New York City’s most sought-after clarinetists and saxophonists, Linus Wyrchs, and guest vocalist Cydney Hapin. This birthday party promises to be special! Special pricing: $20 in advance, $25 at the door.

Monday, February 6 at 8pm Beacon Hill musician, Marty Eigen (sax/flute) will bring his new quartet, Amani, to the Bickford stage for a concert called “Music From the Heart.” The word “amani” means “peace” in Swahili. The group was formed to share the concept of peace through music, performing for “peace” in Swahili. The group was formed to share the concept of peace through music, performing for people of all ages, races, and religious affiliations. Besides Marty, the core group includes veteran musicians Fred Fischer (piano), Stephen Fuller (vocals), Flip Peters (guitar) and special guest pianist Leonieke Scheuble, who recently received the “Best Up and Coming Young Artist Award” at the Hothouse Fan Award Ceremony held at The Metropolitan Room in Manhattan. This will be the Bickford Theatre debut of this unique jazz ensemble.

Upcoming Concerts:
Feb. 20: AT THE "JASS" BAND BALL
A Centennial Celebration of Recorded Jazz
Dan Levinson’s Roof Garden Jass Band

Mar. 13: Big Bix Beiderbecke’s Birthday Bash
Mike Davis and Friends

Mar. 27: Tribute tp the Tony Bennett/Bill Evans Legendary Recordings
— Eric Hafen

All shows 8-9:30 pm; $20 at the door, $17 with reservation

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

Happy New Year! We might be creatures of habit but can you blame us for once again ringing in the New Year at Midweek Jazz with what’s sure to be another scintillating performance by Ocean County College favorites, The Midiri Brothers? The fun will take place on January 11 and whether you’ve enjoyed this memorable act year in and year out or whether this will be your first time attending one of their shows, you’ll want to buy your ticket in advance as it’s guaranteed to be a good time and a packed house.

The tradition of having the Midiri Brothers appear in January began with their annual tributes to Benny Goodman’s historic January 1938 Carnegie Hall concert. Like previous January extravaganzas, the aura of that concert will hover over the proceedings; the Midiri’s never get away without a healthy sampling of Goodman in their shows.

However, co-leader Paul Midiri tells me the group is planning a full-scale, big band tribute to the 80th anniversary of that legendary Carnegie Hall show in 2018 so for their January 2017 show, you can expect a small group affair paying tribute to “Benny Goodman and Friends.” They likely will feature some of the songs featured on the septet’s latest album, Simply Splendid, which this writer cannot recommend enough.

Though the group has released numerous albums over the years, with Simply Splendid, Paul says, “I’m very excited about this one because I think it is certainly one of our best.” Critics have agreed, including respected Los Angeles writer Scott Yanow who called the album “an excellent effort” and referred to the brothers as “major forces in keeping swing alive.”

The new album features a wide array of material from favorite standards like "Three Little Words" and "Lover, Come Back to Me" to tributes to jazz greats like Johnny Hodges (Joe Midiri does a marvelous job on "The Star Crossed Lovers") and Sidney Bechet (Joe again in the spotlight on "Si Tu Vois Ma Mere") to originals such as "Trenton’s Tony D" and the album’s title track. And not many jazz bands are making songs like "On the Beach at Waikiki" part of their repertoire these days, especially the way the Midiri’s swing it (complete with a Jim Lawlor’s hilarious impersonation of a steel guitar!).

The album features the septet that will make the trip to Toms River, a true band in that these musicians play together often, meaning it won’t be a jam session with musicians who might have just met the night of the show. In addition to Paul on vibraphone, trombone and maybe some drums and Joe on all the reeds, the group will feature Dan Tobias (cornet), Pat Mercuri (guitar), Jeff Philips (piano), Jack Hegyi (bass) and Jim Lawlor (drums).
You can purchase the CD at www.midribros.com but it will be much more satisfying to purchase in person after the Brothers swing out at the Grunin Center on January 11. Showtime starts at 8 pm and tickets can be purchased in advance at grunicenter.org. A perfect way to swing in the New Year!

— Ricky Riccardi

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

**Jazz At The Sanctuary**

1867 Sanctuary at Ewing | 101 Scotch Road, Ewing NJ

Tickets/Information: 609-392-6409

The NJJS co-sponsors jazz events at 1867 Sanctuary. Members receive a $5 discount on admission. This Romanesque Revival church hall has exceptional acoustics, padded seating and is wheelchair-accessible. Concerts have varied start times and are either one 90-minute set, or two sets with intermission. Free light refreshments (including cookies!) are served.

### This Month:

**Jan. 15 at 3 pm:** Luiz Simas, Brazilian piano jazz

**Jan. 28 at 7 pm:** [Jack Furlong Quartet](#).

Known as the “James Bond of Jazz,” recording artist Jack Furlong is a baritone sax artist by trade, yet diversifies his sound playing all types of saxophones, clarinets, and flute. Making up the quartet will be Sean Gough (piano), John O’Keefe (guitar), and Pat Kelley (bass).

**Upcoming Concerts:**

Feb. 4 at 8 pm: L Town Express

Feb. 12 at 8 pm: Joe Plowman and the Grand Slam Trio

Mar. 3 at 8 pm: Joe Holt, solo jazz piano

— Bob Kull

$20 for general admission and $5 for students with ID. Group tickets (10 or more in advance) are $15 each. Tickets are available online, at the box office 609-392-6409 or by email, 1867sanctuary@preservationnj.org.

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

### 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](http://www.njjs.org) and [www.jerseyjazzjournal.com](http://www.jerseyjazzjournal.com) 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 NCU President’s Jazz Festival in Jersey City, and more.

### Member Benefits

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

- **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](http://www.njjs.org) and [www.jerseyjazzjournal.com](http://www.jerseyjazzjournal.com) 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.
- **FREE listings** — Musician members get listed FREE on our website.

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

- **Family** $45: See above for details.
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- **Give-a-Gift $25:** Members in good standing may purchase one or more gift memberships at any time for only $25 each. Please supply the name and address of giftee. Good for new memberships only.
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- **Bandleader** $500+/family
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Members at Jazzzer 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](http://www.njjs.org)

OR simply send a check payable to “NJJS” to: New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.
From the Crow’s Nest
By Bill Crow

I recently heard a clip on YouTube of Yo-Yo Ma playing Saint-Saens’s “The Swan,” very beautifully. It took me back to the record player that was in our house when I was a child, an Edison cylinder machine that you wound up with a crank. We had a box of cylinders, maybe a dozen, mostly vaudeville songs and patriotic music. Among them was a long forgotten cello player playing “The Swan.” I liked the melody, but I thought the cello was an awful sounding instrument. It never occurred to me that the primitive recording method used by Edison could corrupt the sound. The first time I heard a real cello played well, I was shocked. It was so beautiful, and I had thought it was an ugly sounding instrument because of that old recording. That experience made me wary of recordings for a while. But when I heard later recordings of Louis Armstrong and Enrico Caruso, I had no complaint, even though the full resonance of their sounds hadn’t been captured. I became even happier in the late 1940s, when high fidelity recordings came on the market.

On a tour of the Broadway show Annie, one of the three trumpet players fell ill one day during the overture and went back to his hotel. For the big trumpet number in the middle of the first act, the conductor asked one of the reed players to play the second trumpet part. Kirby Tassos reports that the clarinetist played the part just fine, but he overheard him make this comment on the way back to the reed section: “Boy, I wish they’d write woodwind parts that were that easy!”

Tassos also told me that when he was younger, wearing a beard and long hair, he bore a resemblance to Chuck Findley, the Los Angeles lead trumpet player. Even though he played the saxophone, Kirby was sometimes mistaken for Findley. At the first rehearsal for a tour with a musical, a couple of the musicians had just been on the road with Buddy Rich’s band. Later, one of them said to a friend of Kirby’s, “Man, times must be tough in LA. I just saw Chuck Findley playing sax for this lame musical theater tour.”

On Facebook, Walter Barrett posted this story: “A few years ago I played Verdi’s Otello with a local opera company. The pit was really tight, so I had to sit on the steps leading from the house down into the pit. It was a modernized version. I think George Bush was Otello, because his costume in the first scene where he comes back from battle was a flight suit, with a “Mission Accomplished” banner.

“Near the end, Desdemona had a big scene in the Oval Office, telling her troubles to someone on the phone. She slammed down the receiver so hard that the phone sailed across the stage, missing my head by about three inches, and landed in the audience. I’m glad I wasn’t sitting on the next step up.”

Bill Wurtzel told me that when he was eleven years old, he was invited to perform on the radio with Montana Slim Skellet and his Rocky Mountainers. When Slim asked what Bill would sing, he said, “Blue Eyes Crying in the Rain,” or “Pecos Bill.” Slim announced that Pecos Bill would be singing “Blue Eyes Crying in the Rain.” So, Pecos Bill became Wurtzel’s stage name when he was a kid performer on radio and TV.

Boots Maleson told Wurtzel that he played for a singer who said the key was a little low for her. She asked if they could take it up an octave.

Lloyd Wells sent me a note expressing his sorrow at hearing that guitarist Howie Collins had passed away. Howie had done a lot of subs for Lloyd when he was doing Broadway shows.

Lloyd remembered seeing a Merv Griffin show that Howie subbed on for Jim Hall. Merv said something about the band, and the camera panned over to the bandstand, stopping right on Howie, who’s face was buried in a roast beef sandwich.

A record producer recently called me to see if I had any pictures of Don Joseph, the trumpet player from Staten Island who was a great ornament to the New York jazz scene, especially during the 1940s and 50s. I didn’t have any pictures of Don, but I do have some wonderful memories of him. I met him at Charlie’s Tavern, the midtown musicians’ hangout, from which he was eventually banned by Charlie Jacobs, the owner, for giving the place a bad name when under the influence. Don’s lament at the time was, “I’m barred from bands, and I’m banned from bars!”

I was playing at the Open Door in the Village with Don and Brew Moore one Sunday, and on the second set, our drummer agreed to let another drummer sit in for a couple of tunes. After the first tune, Don turned around and asked me, “What happened to that other drummer we had all nice and tired out?”
Legendary Drummer Jimmy Cobb Honored At 19th Annual “Giants Of Jazz” Show At SOPAC


Legendary drummer Jimmy Cobb was honored with the “2016 Jazz Masters Award” at the 19th Giants of Jazz concert at the South Orange Performing Arts Center on Nov. 16. The award cited his “significant contributions to jazz music” and his “helping fellow musicians.”

Cobb is the last surviving member of Miles Davis’s Kind of Blue band and also appeared on other important Davis albums including Sketches of Spain, Porgy and Bess and Someday My Prince Will Come. He worked with innumerable other jazz stars, among them Billie Holiday, Sarah Vaughan, Dizzy Gillespie, Clark Terry, Nancy Wilson, Wayne Shorter, Sonny Stitt, Benny Golson and Wes Montgomery.

Also a dedicated teacher, Cobb has taught master classes at Stanford University’s Jazz Workshop for the past nine years. He has also taught for Parsons: The New School for Jazz and Contemporary Music in New York City, at the University of Greensboro in North Carolina, for The International Center for the Arts at San Francisco State University, for St. Francis Xavier University in Nova Scotia, Canada, for Berklee’s College of Music in Boston and at numerous institutions around the world.

The tribute at SOPAC included performances by more than 20 of Cobb’s admirers and friends including Cyrus Chestnut, Roberta Gambarini, Roy Hargrove, Antonio Hart, Jimmy Heath, Freddie Hendrix, Victor Lewis, T.S. Monk, Claudio Roditi, Kojo Roney, Wallace Roney, Ameen Saleem, Tadataka Uno and Buster Williams.

The annual Giants of Jazz series is produced by South Orange bassist John Lee. Past honorees include Jimmy Heath, McCoy Tyner, Slide Hampton, Gary Bartz, James Moody, Clark Terry, Frank Wess, Benny Powell, Billy Taylor, Frank Foster and Marian McPartland.

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

JAZZ RESEARCH ROUNDTABLES.

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.

CONCERTS/PERFORMANCE

The IJS presents occasional free Wednesday afternoon concerts in the Dana Room of the John Cotton Dana Library, Rutgers-Newark. Theses include the Newark Legacy series and the Jazz With An International Flavor series that recently featured the Toshiko Akiyoshi-Lew Tabackin Quartet with Mark Taylor (drums) and Yasushi Nakamura (bass).

IJS presented the Toshiko Akiyoshi-Lew Tabackin Quartet in a rare performance on the Rutgers Newark campus on March 23. The husband-and-wife team — she an NEA Jazz Master, he an award-winning saxophonist and flutist — also answered questions from the audience about their many years of jazz performance. Photo by Mitchell Seidel.
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-$115 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.

Renewed Members
Douglas G & Inge K Baird, Wayne, NJ
Pamela Bennett, Union, NJ
Mr. & Mrs. Robert L. Boardman, Mahwah, NJ
Mr. & Mrs. C. Graham Burton, Ridgefield, CT
Anthony DeMoe, Mahwah, NJ
Rich and Regina Desvernine, Whiting, NJ
William J. Dodwell, Florham Park, NJ *
Mr. Tony Feil, Whitehouse Station, NJ
Mr. & Mrs. David and Rosemary Fortna, Elizabeth, NJ *
Mr. & Mrs. Hank Gasbeck, Camden, DE
Mr. Bruce M. Gast, Watchung, NJ *
Harriet Grose, Morristown, NJ
Mr. Stephen Gruber, Millington, NJ
William Hrushesky and Patricia A. Wood, West Orange, NJ
Barbara Humphreys, Parsippany, NJ
Carrie Jackson, Newark, NJ
Jane Kalfus, Fair Lawn, NJ
Mr. Severn P. Ker, Brookpark, OH - Patron
Mr. Dan Levinson, New York, NY
Ms. Betty Liste, Haledon, NJ
Dr. & Mrs. Robert L. Malatesta, Washington, NJ
Mr. & Mrs. John Mintz, Rockaway, NJ
Suzanne W. Newmann, West Orange, NJ *
Mr. & Mrs. Jerry Orleman, Brick, NJ
Mr. & Mrs. Allen Parmet, Springfield, NJ
Mr. Larry Peterson, Wyckoff, NJ
Mr. C. Douglas Phillips, Rahway, NJ
Mr. & Mrs. Pat Pratico, Trenton, NJ
Mrs. Patricia Root & Beverly Kruk, Madison, NJ
Mr. & Mrs. C. James Schaefer, Short Hills, NJ
Gail Schaefer, Brick, NJ
Mr. & Mrs. Bud Smith, Boynton Beach, FL
Mr. & Mrs. Anthony Speranza, Garwood, NJ *
Ms. Irene Stella, Edgewater, NJ *
Mr. & Mrs. Tom Stemmle, Clifton, NJ
Howard Tavin, Fort Lee, NJ
Mrs. Margaret Thompson, Mountainside, NJ
Marlene Ver Planck, Clifton, NJ
Mr. David Voorhees, Hopewell, NJ
Mr. Robert A. Wissow, South Plainfield, NJ
David & Anne Yennior, Belleville, NJ *

New Members
Dennis Dura, Trenton, NJ
Faye Hughes, Paterson, NJ
John B. Magill, Chatham, NJ
Alexis Morrast, Plainfield, NJ
Daniel Muccia, Glen Ridge, NJ
PJ Parker, Somerset, NJ
Harriet Sepinwall & Jeffrey Rosenberg, Pine Brook, NJ

Fran Kaufman photographs the world of jazz—on stage and behind the scenes.
See what’s happening—with a new photo every day—on the WBGO Photoblog.
Check out where Fran’s hanging, and see what she sees, at www.wbgo.org/photoblog
Chicken Fat Ball
2017
Benny and Django

Sunday, January 8, 2017
2pm to 5pm
The Woodland *
60 Woodland Rd.
Maplewood, N. J.

Benny
Adrian Cunningham – Clar/Sax
Chuck Red – Vibes
Rossano Sportiello – Piano
Aaron Kimmel – Drums
Nicki Parrott – Bass

Django
Jason Anick – Violin
Olli Soikkeli – Guitar
Henry Aker – Guitar
Max O’Rourke – Guitar
Nicki Parrott - Bass

Please send checks payable to:
Al Kuehn
12 Lenox Place
Maplewood NJ 07040
973 763 7955

Please bring your own
snacks and drinks.
Seating will be at tables.

Tickets $35

* New Location. Formerly - The Maplewood Women's Club
Co-sponsored by New Jersey Jazz Society

Please include this section with your ticket request
Name: __________________________________________
Address: _______________________________________
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Phone #: ___________ E-mail _______________________

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

DARYL SHERMAN QUARTET PLAYS AND SINGS COLE PORTER – Couldn’t get tix to the often soldout Chicken Fat Ball? Don’t fret, Daryl Sherman’s pays tribute to the ever suave Cole Porter at Rutherford Hall in Allamuchy on the same day, Jan. 8 at 3-5 pm, when she’s joined by the uber melodic Warren Vaché on cornoet. Tix $25 advance/$30 door. Visit www.RutherfordHall.org or call 908-852-1894.

ONE MORE ONCE BIG BAND WITH CLAUDIO RODITI AND ALEXIS COLE – At Trumpets Jazz Club in Montclair on Jan. 25, under the baton of guest conductor/arranger Scott Arcangel. The Bernards High School Big Band directed by Fred Trumpy opens at 7:30 pm for a “Students of Jazz” performance and the 18-piece OMO comes on at 8:15 and plays until 10. $10 cover, ($7/students) $7 food/beverage minimum.

TOSHIKO AKIYOSHI/LEW TABACKIN QUARTET – A marriage made in jazz heaven. NEA Jazz Master pianist Toshiko Akiyoshi and the virtuoso saxophonist and flutist Lew Tabackin have performed in various formats since the 1960s. At Borthaun’s Place/NJPAC in Newark on Jan. 22, World class jazz and a sumptuous Sunday brunch at the elegant NIKO Kitchen + Bar, $45 pp. Seatings at 11 AM and 1 PM. Info at www.njpac.org.
Send all address changes to the address above

RETURN SERVICE REQUESTED

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