

JerseyJazz

Journal of the New Jersey Jazz Society *Dedicated to the performance, promotion and preservation of jazz.*

Volume 39 • Issue 9
October 2011



Singer Tamar Korn and Dennis Lichtman performed a sizzling set with the Western Swing band Brain Cloud to close this year's JazzFeast in Princeton. Photo by Tony Mottola.

JazzFeast 2011

Come Rain or Come Shine

By Tony Mottola *Jersey Jazz Editor*

Given the near Biblical rains of the late summer season it's no wonder Princeton JazzFeast's long-running fair weather streak came to an end on September 10; early into the Alan Dale New Legacy Jazz Band's performance, the afternoon's second set, the deluge came.

No matter, the group quickly segued into "September in the Rain," the stalwart audience popped open a colorful array of umbrellas — an impressive majority remaining in their soggy seats — and the band played on.

But nearly five of the festival's six hours unfolded under at least partly sunny skies and, as usual for the popular event, thousands of jazz fans and foodies thronged Palmer Square, taking in top-notch jazz and patronizing the many diverse food stands lining the adjoining streets.

The Princeton University Jazztet directed by Dr. Anthony Branker, returning for their ninth JazzFeast appearance, opened the festival, with a well-turned program of standards and originals. The fine saxophonist Audrey Welber was a last-minute fill-in for the quartet's

continued on page 28

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Mail Bag 4
 Jazz Trivia 4
 Editor's Pick/Deadlines/NJJS Info 6
 Crow's Nest 50
 New/Renewed Members 51
 Change of Address/Support
 NJJS/Volunteer/JOIN NJJS 51

STORIES

2011 Princeton JazzFeast cover
 Big Band in the Sky 8
 WPU Jazz Camp Scholarships 8
 WBGO Transmitter 10
 Giants of Jazz Honors Tootie Heath 10
 Jazz Journeys 11
 George Benson in Morristown 12
 Talking Jazz: Gene Di Novi 14
 Noteworthy 22
 Camp Samba 24

REVIEWS

Jazz House Kids Summer Festival 26
 Riverboat Cruise 34
 Vanessa Perea 35
 Newport 36
 College Jazz 39
 Carrie Jackson Birthday at Priory 42
 Book: Fred Astaire 44
 Caught in the Act: F.Cole, R.Kilgore,
 G.Generet 46

EVENTS

'Round Jersey: Morris, Ocean 52
 Institute of Jazz Studies/
 Jazz from Archives 53
 Somewhere There's Music 54
 The Name Dropper 55

ADVERTISERS

Jane Stuart 4
 WBGO 5
 Shanghai Jazz 7
 Bethany Baptist Church 9
 LauRio Jazz 11
 Jay D'Amico Trio 12
 The Theatre at RVCC 13
 Hibiscus 15
 Uproot Restaurant 17
 Carrie Jackson 21
 William Paterson University 23
 Berrie Center/Ramapo College 31
 Benny in Bridgewater 33
 Steve Albin Web Development 39
 PA Jazz Society 40
 WBGO PhotoBlog 40
 UCPAC 41
 Jim Eigo Jazz Promo 45
 CTS Images 45
 Marlene VerPlanck 46
 Jazzdagen 47
 John Nobile SummerSwing Orchestra 48
 Swingadelic 48
 Arbors Records 49
 Shelly Productions 50
 Princeton Record Exchange 56



Prez Sez

By Laura Hull President, NJJS

It's a pleasure to note that there are more venues offering live jazz around the towns.

The town of Morristown hosted its first **jazz and blues festival on the Morristown Green** with several groups on the bill including the Rusty Paul Band (son of legendary guitarist Les Paul), Ellington Legacy Band, Baby Soda, Winard Harper Sextet, and Jerry Vezza Quartet featuring Grover Kemble with special guest Rob Paparazzi. The Mayor committed to an annual festival in August. This event was sponsored by the town merchants and offered free admission. NJJS was pleased to be invited to participate, affording us the opportunity to build awareness about the Society and to attract new members. A special thanks to Sheilia Lenga and Jack Sinkway for spending the day distributing member fliers at this last minute opportunity.

There are so many live jazz venues and we recommend that you check them out! Some of them include **16 Prospect Wine Bar & Bistro** in Westfield, **The Mill at Spring Lake Heights**, **Hibiscus Restaurant** in Morristown, **West Patio Bar** at 4 West Diner in Englewood, **Shanghai Jazz** in Madison, **Uproot Restaurant** in Warren, **Ponte Vecchio** in New Providence, **The Priory** in Newark, **Bibi'z Lounge & Restaurant** in Westwood, **Glen Rock Inn** in Glen Rock, **Nicchio Restaurant** in Belmar, **Trumpets Jazz** in Montclair, **Casa Dante** in Jersey City, **Salt Creek**

Grille in Princeton, **Makeda**, **Hyatt Regency** and **Mike's Courtside** in New Brunswick, and all our performing arts centers including **Berrie Center at Ramapo**, **Watchung Arts Center** in Watchung, **Bickford Theatre** in Morristown, **Morristown Community Theatre**, **Theatre at Raritan Valley Community College** in Somerset, **Ocean County College** in Toms River and so many more. Don't miss out on all the fine jazz offered at these establishments.

■ Thanks to vocalist Patty Cronheim for enchanting us at the September Jazz Social. The next **Jazz Social** is scheduled for **October 23** and will feature Ricky Riccardi who is a pianist, author and archivist for the Louis Armstrong House Museum. Please join us for a presentation and book signing with Ricky Riccardi featuring his recent book, *What a Wonderful World: The Magic of Louis Armstrong's Later Years*. He will likely have some books on hand, so be sure to bring some extra cash along to purchase your signed copy. Jazz Socials are held at Shanghai jazz beginning at 3:30 PM. There is a \$10 food or beverage minimum charged at the Socials. Jazz Socials offer free admission for members and \$10 for non-members, which can be applied toward a new annual membership. The **November Jazz Social** will present the Scholarship Jazz Quartet, so be sure to mark your calendar for **November 20**.

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

Hibiscus Dining Discount Hibiscus offers NJJS members a discount of 10% off their check. See their ad page 15.

FREE Film Series...Some Wednesday nights at 7 PM at Library of the Chathams. See calendar next page for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...Join us for music and mingling. Free for members, \$10 for non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 in coming issues for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

Tell them you saw it in Jersey Jazz!

■ Joe Lang continues to host our **jazz film series** at the Chatham Library. The *Stan Levey* film's been rescheduled to September 28. And be sure to catch *Ben Webster: Tenor Sax Legend*, featuring three concert segments and a documentary about Ben Webster on Wednesday, October 26 at 7 PM. Discussion follows each film. The Jazz Films takes place at the Library of the Chathams in Chatham and admission is free. The next film will be *Stephane Grappelli: A Life in the Jazz Century*, a documentary about the legendary jazz violinist presented on November 16.

■ Warren Vaché & Friends will join us for the **annual meeting on Sunday, December 4** beginning at 2 PM. This meeting will mark the passing of the baton to the next NJJS President, Frank Mulvaney. Frank joined the Board shortly after I did and has been a terrific ambassador for jazz. We owe him a debt of gratitude for the terrific job he has

done in growing the college outreach program. His warm communication style and competent leadership have succeeded in building strong relationships with jazz studies directors of the leading programs in the state, and Frank has brought to our attention the multitude of talented musicians coming out of those programs. The Society will be in very capable hands with Frank at the helm come 2012.

■ We are in need of some capable volunteers in 2012. With the advent of new leadership comes the need for various skills. Whether as volunteer or future board member, we invite you to submit your interest, together with a resume detailing your experience and skill set. We are in need of skills in marketing and communication including social media, event and project management. Please forward your resume to pres@njjs.org. Be sure to stay tuned to our monthly E-blasts for more

information about NJJS events, raffle opportunities, and more. If you are not on our E-mail list or if you have recently changed your email address, simply drop a line to publicity@njjs.org and we'll get you on the list.

I look forward to seeing you soon. JJ

MARK YOUR CALENDAR

NJJS annual meeting

Sunday, December 4
Warren Vaché & Friends

WELCOME RECENT/NEW ADVERTISERS!

NJJS is proud to welcome Bethany Baptist Church, Carrie Jackson, the Jay D'Amico Trio, Raritan Valley Community College, Union County Performing Arts Center, William Paterson University, the Full Count Big Band, Berrie Center, Steve Albin, Uproot Restaurant, and The Mill at Spring Lake Heights as recent/new advertisers. Please see their ads in this and other issues. Advertisers help to support our work and mission while keeping their names in the minds of our readers. Please support them as well!

Jersey Jazz magazine seeks your help to cover jazz in Jersey as comprehensively as possible. Please help us expand our reach to all corners of the musical Garden State. Consider submitting a story or even a brief paragraph when you visit any venue featuring jazz. If you can include a high-res photo, even better. We'll happily credit your work when we print it and you'll have the satisfaction of spreading the jazz message and fulfilling your creative impulses! JJ

for updates and details.

<p>Sunday Sept 25 JAZZ SOCIAL — <i>Patty Cronheim</i> Shanghai Jazz 24 Main St, Madison 3-5:30 PM</p>	<p>Sunday Oct 23 JAZZ SOCIAL — <i>Ricky Riccardi</i> Shanghai Jazz 24 Main St, Madison 3-5:30 PM</p>	<p>Wednesday Nov 16 FREE FILM <i>Stephane Grappelli – A Life in the Jazz Century</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday Nov 20 JAZZ SOCIAL <i>Scholarship Jazz Quartet</i> Shanghai Jazz 24 Main St, Madison 3-5:30 PM</p>
<p>Wednesday Sept 28 (new date) FREE FILM <i>Stan Levey: The Original Original</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Wednesday Oct 26 FREE FILM <i>Ben Webster – Tenor Sax Legend</i> Library of the Chathams 214 Main Street Chatham 7 PM</p>		

NJJS Calendar

The Mail Bag

JOE LANG'S "JEFF ATTERTON, A REMEMBRANCE" brought back memories of the countless hours (and dollars) I spent in the Sam Goody store on West 49th Street augmenting my vinyl collection. Jeff hipped me to the likes of Zoot Sims, Al Cohn, Dave McKenna just to mention a few. He favored button down shirts, regimental striped ties, weskits, and would have looked right at home in Rogers Peet or Brooks Brothers. Lanky Jeff along with diminutive Harry Lim (bow ties, Famous Door records) were the hippest Mutt and Jeff you might ever meet.

Dick Waters
Chatham

Matching Gifts to NJJS

Corporate matching gifts really add up! Please check with your employer to see if the company offers matches of dues and donations to NJJS. We are an eligible 501(c)(3) institution. Funds sustain our scholarships and musical programs.

For more information, contact NJJS Treasurer Mike Katz at makatz@att.net or 908-273-7827.

Jazz Trivia

By O. Howie Ponder II

EARLY AUTUMN

October ushers in the fall season and, although Howie may be slightly "early," here are some questions about that iconic Woody Herman masterpiece to exercise your memory.

(answers on page 50)

1. Woody Herman's band recorded "Early Autumn" in December, 1947, and many feel that it launched the career of this 21-year old tenor saxophonist. Who was he?
2. "Early Autumn" was really the final part of a four-part musical work that had its own title. What was it called?
3. It is said that the "Early Autumn" melody is better known to the eastern-European jazz audience than to Americans. Why is that?
4. What does "Early Autumn" share with the scores for the Broadway musicals "Chicago," "Cabaret," "Sweet Charity" and "Thoroughly Modern Millie"?
5. How did its title come about?
6. Lyrics were added to the song in the 1950s. Who wrote them?

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



NEW RELEASE
DON'T LOOK BACK

Available at
CDbaby.com and iTunes

"...SHE IS A KNOCKOUT,
A RARE TREAT AND AN
ABSOLUTE SENSATION..."

DR. HERB WONG

www.janestuartmusic.com



TAKE JAZZ TO NEW HEIGHTS

**WBGO Poised
to Fix Static!**

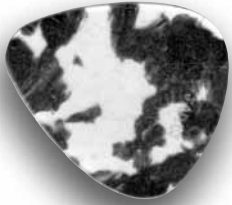
WBGO is in the home stretch of its Signal Improvement Project.

You can help WBGO reach ALL the way to the final goal of building a new transmitter system and improving YOUR reception. Call 1-800-499-9246 or make a pledge online at wbgo.org.

Ask about the special benefits of becoming a sustainer member when you call.

WBGO





The Editor's Pick

By Tony Mottola *Jersey Jazz* Editor

Dancing With Duke: An Homage To Duke Ellington

John Brown - Cyrus Chestnut - Adonis Rose
(2011 Brown Boulevard Records)

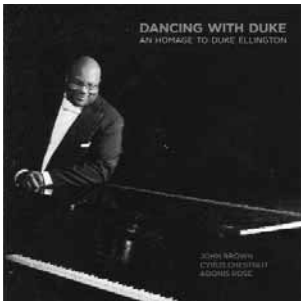


A first glance at the CD cover for *Dancing with Duke: An Homage to Duke Ellington*, showing the elegantly tuxedo-clad John Brown leaning on a grand piano, might mislead one to think Mr. Brown is a pianist. He is in fact a fine bassist, best known for his work with Elvin Jones and Nnenna Freelon, and this self-produced disk is his third as leader.

Not to worry about the piano, the recording's ivories are handled by the all-world pianist Cyrus Chestnut. Versatile drummer Adonis Rose rounds out the trio, who are working together here for the first time.

The disk's title derives from a recognition that the Ellington band often played at dances, and its greatest popularity came in an era when jazz was the nation's dance music. There is no lack of Ellington tribute recordings, but as jazz violinist Aaron Weinstein intoned at the outset of one of his first New Jersey appearances, "You can't go wrong with Duke." Nor with Chestnut. His exuberant playing and prodigious technique are front and center here, with the leader often content to serve as a sideman on his own recording. Not that Brown doesn't have his moments, examples include his solo work on the seldom covered "Pie Eye's Blues" and a beautiful arco melody lead on "Solitude."

The arrangements were created on the spot in the studio, giving the disk an air of spontaneity, but no lack of originality or creativity — "Do Nothing 'Til You Hear from Me," for example, is taken as a bright waltz and "Perdido" in a clave rhythm that highlights Rose's block and bell and Chestnut's Latin-style parallel octaves. While seven of the disk's 10 cuts are up-tempo — and danceable — its finest moments may come with the beautiful medley "Sweet Ballad Suite" which combines "A Flower is a Lovesome Thing," "I Got It Bad (and That Ain't Good)" and "Solitude." Rounding out the set list are: "In a Mellow Tone," "Isfahan," "I'm Beginning to See the Light" and "It Don't Mean a Thing (If It Ain't Got that Swing)," with not a clunker in the bunch.



WIN THIS CD

Jersey Jazz has a copy of *Dancing With Duke: An Homage To Duke Ellington* to give to one lucky NJJS member. To enter the drawing simply E-mail [your name and mailing address to chickiejazzdog@njjs.org](mailto:your_name_and_mailing_address_to_chickiejazzdog@njjs.org) with the words "Duke CD" in the subject line, or mail your information to the editor at the address in the right hand column on this page. Entries must be received by October 27, 2011.



Comments?

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

Advertising Rates Quarter page: \$50; Half page \$75; Full page \$100. Biz card size \$25. 10% discount on repeat full-page ads. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to NJJS to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:

November: September 26 • December: October 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society

Volume 39 • Issue 9
USPS® 00-668

Jersey Jazz (ISSN 07405928) is published monthly eleven times per year with a combined July/August issue for members of The New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901. Membership fee is \$40/year. Periodical postage paid at West Caldwell, NJ. Postmaster please send address changes to 382 Springfield Ave. Suite 217, Summit NJ 07901.

All material in *Jersey Jazz*, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2011. All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor

27 Upper Mountain Ave., Montclair, NJ 07042
E-mail: editor@njjs.org

Linda Lobdell Art Director/Co-Editor

352 Highland Ave., Newark, NJ 07104

201-306-2769

E-mail: art@njjs.org

Fradley Garner International Editor

E-mail: fradleygarner@gmail.com

Dan Morgenstern Contributing Editor

E-mail: dmorgens@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor

Photo@njjs.org

John Maimone Entertainment Contributor

908-753-6722

E-mail: jjm426@att.net

Fred McIntosh Entertainment Contributor

201-784-2182

E-mail: derfie_07675@yahoo.com

**NEW JERSEY JAZZ SOCIETY
OFFICERS 2011**

Laura Hull President

PO Box 771 Morris Plains 07950

973-229-4275 | pres@njjs.org

Frank Mulvaney Vice President

908-233-4824

Mike Katz Treasurer

908-273-7827

Caryl Anne McBride Membership Chairperson

973-366-8818 | membership@njjs.org

Al Parmet Recording Secretary

908-522-1163

Jack Stine President Emeritus

908-658-3515

Andrea Tyson Immediate Past President

732-356-3626

Joe Lang Past President

973-635-2761

DIRECTORS

Steve Alexander, Kate Casano, Carolyn Clemente,

Joanne Day, Cynthia Feketie, Carrie Jackson,

Sheilia Lenga, Stan Myers, Larissa Rozenfeld,

Stewart Schiffer, Mitchell Seidel, Jack Sinkway,

Marcia Steinberg, Elliott Tyson, Jackie Wetcher,

Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

ADVISORS

Jeff Atterton, Schae Fox, Amos Kaune,

Bruce Lundvall, Bob Porter

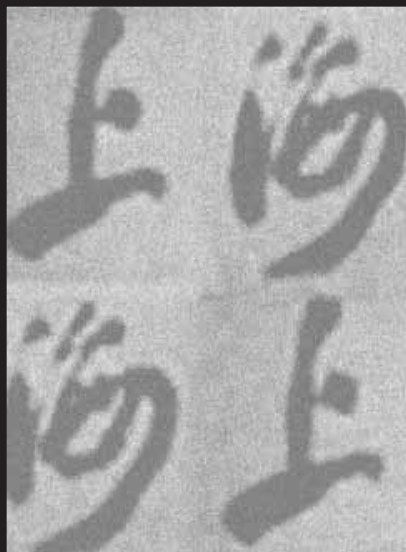
Marketing/Public Relations Consultant: Don Jay Smith

Website: www.njjs.org

E-mail: info@njjs.org

Hotline: 1-800-303-NJJS (1-800-303-6557)

To join the NJJS and begin receiving this magazine, go to "JOIN NJJS" (see table of contents) or visit www.njjs.org for complete information.



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

Thank you
Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

New Jersey's
"Top Jazz Club"
— Star Ledger

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

"It's a true night out
on the town."

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

Highlights, late September, October 2011:

- sun 9/25:** DICK HYMAN, by reservation only
- tues 9/27:** JOHN PIZZARELLI with GROVER KEMBLE,
by reservation only
- wed 9/28:** JOHN PIZZARELLI
with BUCKY PIZZARELLI,
by reservation only
- fri 9/30:** JERRY VEZZA
- sun 10/2:** DARYL SHERMAN
- wed 10/5:** WARREN VACHÉ
- fri & sat 10/7 & 8:** JUNIOR MANCE
- sun 10/9:** JOHN CARLINI
- wed 10/12:** DEREK SMITH
- wed 10/19:** WARREN VACHÉ with MAUD HIXSON

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

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

**for latest schedules and updates,
please visit www.shanghaijazz.com**

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

Big Band in the Sky By Sanford Josephson

■ **Russell Gerard Moy, 67, drummer, educator, March 6, 1944, Elizabeth, NJ – August 5, 2011, Linden, NJ.** Russell Moy played and recorded with some of the entertainment industry’s top stars including Tony Bennett, Sammy Davis, Jr. and Pearl Bailey. But he will probably be remembered most for his commitment to and passion for educating young musicians. His obituary in the August 7, 2011 edition of *The Star-Ledger* pointed out that “his greatest pleasure was witnessing the progress of his students, many of whom have successful drumming careers of their own.” Moy operated and taught at his own studio for 47 years and was the first recipient of the Jim Chapin Teacher’s Award, honoring his lifetime service dedicated to teaching young drum students. He was also a faculty member of the Elon College Music Festival.

The pianist Rio Clemente played with Moy for about five years and described him to *Jersey Jazz* as “a marvelous musician and educator. He felt his mission in life was to

give children an opportunity to play the drums. He had a sense of humor that wouldn’t quit. His smile was infectious. He was a very sensitive guy who would not hide his emotions.” Clemente and Moy established an educational program called “Viva Latina Musica.” “We would go into the schools,” Clemente recalled, “and have the children play along with us, using our musical toys. It was quite an experience to see the excitement in their faces. We exposed them to the different Latin rhythms. I would play the music, and Russ would demonstrate how the instruments were used along with the history of the different countries.”

In recent years, Moy, suffering from dementia, lived at the Delaire Nursing & Convalescent Center in Linden. In January 2009, a benefit was held for him at the Bickford Theatre in Morristown. According to Clemente, “a miracle took place. With some coaxing from Bernard Purdie, he ascended to the stage and, with the help of his oldest student, Joe Caraselli, he sat

behind the drums and began to play with such gusto, you would have never known he had dementia. There wasn’t a dry eye in the auditorium. That was the last time he played.”

When Clemente recently visited Moy at Delaire, Moy’s wife, Marianne, asked him to play for the staff and patients. “It was a blast and kind of a sendoff,” Clemente recalls. “Right now, I would say that Russ is the featured drummer with Count Basie in that great orchestra playing for God and his heavenly hosts. Keep on a swingin’, my dear friend.”

In addition to his wife, Moy is survived by a son, Ryan Moy. JJ

CORRECTION: In the of the Frank Foster obituary that appeared in the September issue of *Jersey Jazz* (page 8) the director of the County Basie band was misidentified as Grover Kemble. The band drector at that time was Grover Mitchell.

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine and is currently director of marketing and public relations for the Matheny Medical and Educational Center in Peapack, NJ.

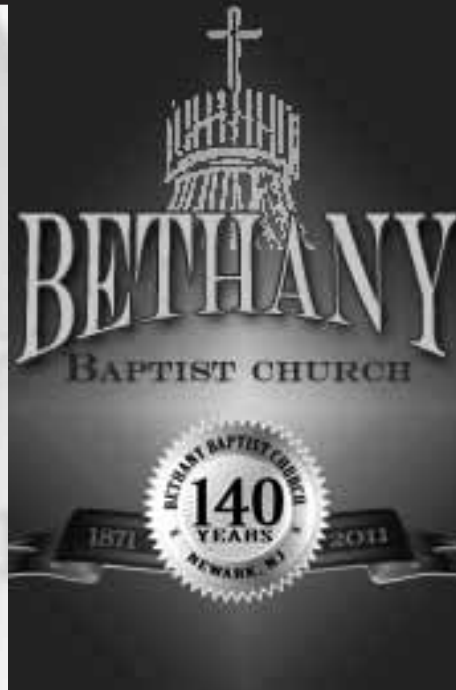


(l-r) WPU Jazz Studies Director David Demsey, NJJS scholarship students Carson Messer and Eric Montague, and NJJS Education Director Frank Mulvaney.

NJJS Scholarships Awarded for William Paterson University Jazz Camp

A donation to the NJJS in the name of founding member Jack Stine by Princeton JazzFest made possible the granting of two scholarships for the William Paterson University Jazz Camp (July 17-24). The recipients were Eric Montague and Carson Messer. Eric is a 17-year-old senior from Bloomfield High School, who has been studying alto sax and piano for eight years. Carson is a 15-year-old sophomore from Sacramento, CA, who has studied drums for four years. The university jazz faculty chose the students based on multiple criteria developed for the purpose. Dr. David Demsey, WPU Jazz Studies Program Coordinator, spoke glowingly of the exceptional talent of the two young men. JJ

BETHANY
BAPTIST
CHURCH
EVENTS



*All programs FREE
& open to the public!*

October 1 **JAZZ VESPERS** with Neal Smith Quartet, 6pm

Events Launching Bethany's 140th Anniversary Celebration

October 14 **BOOK SIGNING** with Randy Weston @ 4:30pm for the book:
African Rhythms: His Life's Story.

SPECIAL PERFORMANCES in a program titled
"In The Spirit of Jazz: at Bethany" with **Carla Cook, Houston Person**
& **Randy Weston**. Awards Presentation. 6:00pm.

October 15 **SPECIAL PROGRAM** presented by Bethany's Sacred Music Institute.
"Music and the Black Church" — A lecture by Dr. Josef Sorett. Film screening:
"You Can't Sing It for Them: Continuity, Change and a Church Musician."
Panel of choir directors in a symposium on "The Role of the Minister of Music."
Program begins 11:00am.

November 5 **JAZZ VESPERS** with Marcus Printup

December 3 **SMI (SACRED MUSIC INSTITUTE) PROGRAM**, 4pm.
JAZZ VESPERS with Courtney Bryan, 6pm.

275 West Market St., Newark, NJ 07103
973-623-8161 • www.bethany-newark.org • Secure Parking

WBGO Reaches New Heights with New Transmitter to Expand Audience in the World's Jazz Capital

Newark-based WBGO Jazz 88.3 FM, the New York metropolitan area's only full-time jazz station, has unveiled its plans to enhance its signal and improve the quality of reception for listeners throughout the region.

An upgraded transmitter and antenna system are being erected atop 4 Times Square in New York City. WBGO's broadcast studios, production facility, and administrative offices — its nerve center — will remain in Newark.

When WBGO switches to the new transmitter this fall, the station will be better positioned to spread jazz and the love of this original American art form. Listeners throughout most of the station's coverage area will now be able to receive the station's signal devoid of the existing interference caused by a combination of physical barriers and the low-lying location of the existing transmitter.

"This action is a vital step in seeing WBGO through a bold vision of enhancing the listening experience, supporting and growing culture throughout the marketplace and sharing our love of jazz with the world. The transmitter project is an investment in the future of WBGO and a testament to terrestrial radio being alive and well, despite common misconceptions to the contrary," said Cephas Bowles, President and CEO of WBGO.

A \$3 million capital campaign, seeded by a \$500,000 grant from the Prudential Foundation, will enhance the station's radio signal at 88.3 FM and provide organizational and facility support for the station.

"In concert with strengthening WBGO's role in the Newark community, the signal enhancement supports the lifeblood of our operation — the presentation of jazz via our radio signal," he said.

WBGO has been increasing its visibility over the past several years with high-profile partnerships with New York- and New Jersey-based arts and entertainment organizations, including Jazz at Lincoln Center, the New Jersey Performing Arts Center, the Brooklyn Museum, 92Y Tribeca, Dizzy's Club Coca-Cola, City Parks Foundation (Summerstage) and the Heart of Brooklyn.

"Strategic partnerships help us engage with the metro community in a variety of ways, be it over the airwaves, on the ground or online. We work with organizations that are committed to serving their communities in unique ways — from hosting the highest quality jazz performances to promoting cross-cultural awareness for children — qualities that enhance the WBGO mission and listening experience," added Bowles. JJ

South Orange Giants of Jazz Honors Tootie Heath on Oct. 1

Now in its thirteenth year, Giants of Jazz has become a much anticipated event, presenting a one-night festival that's earned South Orange recognition as a major New Jersey venue for world-class jazz.

A highlight of the event each year is the presentation of the South Orange Jazz Masters Award to a distinguished artist who has had a major impact on jazz performance and/or education. Previous recipients include the renowned musicians Jimmy Heath, James Moody, Clark Terry, Frank Wess, Benny Powell, Dr. Billy Taylor, Frank Foster, Marian McPartland, Slide Hampton and Bob Cranshaw.

The 2011 Jazz Master Honoree is Albert "Tootie" Heath, the first drummer to be honored by the program.

Tootie Heath is the youngest of the legendary Heath brothers and, like his siblings has been a major force in jazz. During his career he has performed and

recorded with Wes Montgomery, JJ Johnson, Tommy Flanagan, Herbie Hancock, Barry Harris, The Modern Jazz Quartet, Thelonious Monk, Joe Pass, Billy Taylor and McCoy Tyner, as well as his brothers, Percy and Jimmy Heath, and many others.

Born on March 31, 1935 Tootie debuted as drummer in 1957 with John Coltrane. During the late 1950s and early '60s he worked with JJ Johnson, Cedar Walton and Bobby Timmons. Heath appeared on many recordings for Riverside Records and toured Europe with Kenny Drew and Dexter Gordon. During the late '60s Tootie worked with Herbie Hancock, and with Yusef Lateef from 1970 to 1974. In 1975, he joined his brothers and created the sound of the Heath Brothers. Tootie's musicianship is legendary, continuing the bebop tradition while staying current with new concepts.

Performances by guest artists at the event will include Don Braden, Cyrus Chestnut, Billy Hart, Louis Hayes, Bob Cranshaw,

Claudio Roditti, Yotam, Michael Dease, Sharel Cassity, Randy Weston, Roy Hargrove, Winard Harper, and others to be announced.

Giants of Jazz is co-produced by South Orange resident John Lee, a respected bassist, composer, educator and producer. Lee has played with the top names in jazz and is Executive Director of the Dizzy Gillespie All-Stars. Proceeds from the concert support the free summertime Concerts in the Park series, presented every Wednesday evening in July at South Orange's Flood Hill Park.

This year Giants of Jazz moves from its former South Orange Middle School home to the South Orange Performing Arts Center at 1 SOPAC Way. The concert takes place on Saturday, October 1 at 9:00 PM. Tickets are \$50 and may be purchased online at www.sopacnow.org, or by calling 973-313-2787. JJ

Jazz Journeys

The Jazz Ministry at Saint Peter's Church announces Randy Weston Honoree at All Nite Soul 2011 Sunday, October 9th

On the 41st anniversary of All Nite Soul, the Jazz Ministry of Saint Peter's Church — the Jazz Church — is thrilled to honor Randy Weston, NEA Jazz Master, composer and pianist. On Friday, October 7 at 4 PM, in preparation for All Nite Soul, David Schroeder interviews Randy Weston with a book signing of Weston's autobiography *African Rhythms*. This takes place at Barnes & Noble bookstore at 150 East 86th Street at Lexington Avenue, NYC. Then at Saint Peter's Church on Sunday, October 9 at 5 PM, Jazz Vespers begins with the sound of African rhythms. All Nite Soul goes into full

swing at 7 PM with over 80 musicians celebrating All Nite Soul and honoring Randy Weston.

Randy Weston was born in Brooklyn, New York, in 1926 and cites Count Basie, Nat King Cole, Art Tatum, and, of course, Duke Ellington as his other piano heroes. It was Thelonious Monk, however, who had the greatest impact. "He was the most original I ever heard," Weston remembers. "He played like they must have played in Egypt 5000 years ago."

"Weston has the biggest sound of any jazz pianist since Ellington and Monk, as well as the richest most inventive beat," states jazz critic Stanley Crouch.

Saint Peter's Church is located at 619 Lexington Avenue (at 54th Street), NY, NY.
www.saintpeters.org/events

Deer Head Inn

The Deer Head Inn is located at 5 Main Street Delaware Water Gap, PA
www.deerheadinn.com
570-424-2000

OCTOBER MUSIC SCHEDULE

Thursdays, Jazz Jam with Bill Goodwin & Friends

Sat, 10/1, 7 – 11 PM, Orrin Evans Trio

Sun, 10/2, 5 – 8 PM, Hal Galper Trio

Friday, 10/7, 7 – 11 PM, Stephanie Nilles & Zach Brock

Saturday, 10/8, 7 – 11 PM, Bob Dorough Trio

Sunday, 10/9, 5 – 8 PM, Gypsy Jazz

Friday, 10/14, 7 – 11 PM, Nancy Coletti Trio

Saturday, 10/15, 7 – 11 PM, Ellington Legacy Band

Sunday, 10/16, 5 – 8 PM, Gaptime Ensemble

Friday, 10/21, 7 – 11 PM, European Jazz Motion with Gene Perla

Saturday, 10/22, 7 – 11 PM, Bucky Pizzarelli Guitar Trio

Sunday, 10/23, 5 – 8 PM, Bill Charlap & Steve Gilmore

Friday, 10/28, 7 – 11 PM, Mike Collins Quartet

Saturday, 10/29, 7 – 11 PM, Phil Woods & Bill Mays

Sunday, 10/30, 5 – 8 PM, Bob Leive & the Wooster Street Trolley Band

William Paterson University's Jazz Room, Fall 2011

William Paterson University
300 Pompton Road
Wayne, New Jersey
973.720.2371
www.wplive.org
See ad page 23.

Eddie Palmieri-Brian Lynch Jazz Quartet featuring Boris Kozlov and Dafnis Prieto
October 2, 2011, 4 PM

Jay Leonhart Trio
October 9, 2011, 4 PM

Matt Wilson Quartet
October 16, 2011, 4 PM

Harold Mabern Quartet featuring Eric Alexander
October 23, 2011, 4 PM

Ravi Coltrane Quartet
October 30, 2011, 4 PM

Trombonist/Vocalist/Arranger Pete McGuinness with the William Paterson Jazz Orchestra Conducted by David Demsey
November 6, 2011, 4 PM

Each show offers Sittin' In Meet-the-Artist Session before the concert: 3 PM, Shea 101; Concerts, 4 PM, Shea Center

Ticket prices vary; free for William Paterson University students, discounts available for William Paterson University alumni, faculty, staff, and seniors.



LauRio Jazz

Laura Hull



Featuring

The swinging songs of Broadway

Rio Clemente



Ed Wise



Brooks Tegler



For free artists information package with DVDs contact:

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

“Guitar Man” George Benson in Morristown Oct. 20

Jazz guitarist and vocalist George Benson performs music from his new album *Guitar Man* as well as the works that have made him one of the most successful jazz-pop crossover artists on Thursday, October 20 at 8 pm at the Mayo Performing Arts Center. Tickets are \$57-\$97.

George Benson is one of the greatest guitarists in jazz history, but he is also an amazingly versatile musician, who can play in just about any style — from swing to bop to R&B to pop — with taste, a beautiful rounded tone, and an always unquenchable urge to swing. His inspirations may have been Charlie Christian and Wes Montgomery — he can do dead-on impressions of both — but his style is completely his own. Benson also sings in a soulful tenor.

He actually started out as a singer, performing in nightclubs at age eight, recording four sides for RCA's X label in 1954, and forming a rock band at 17 using a guitar that his stepfather made for him. Exposure to records by Christian, Montgomery, and Charlie Parker got him interested in jazz, and by 1962, the teenaged Benson was



playing in Brother Jack McDuff's band. After forming his own group in 1965, Benson became another of legendary producer John Hammond's discoveries, recording two highly regarded albums of soul-jazz and hard bop for Columbia, and turning up on several records by others, including Miles Davis's *Miles in the Sky*.

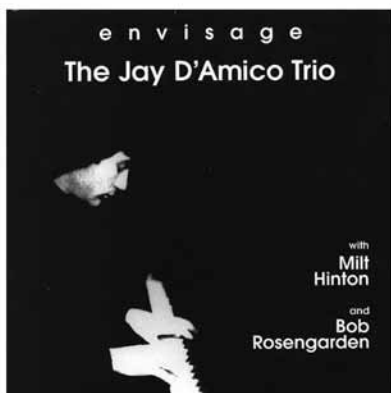
While his early albums made Benson a guitar star in the jazz world, the mass market didn't catch on until he began to emphasize vocals after signing with Warner Bros. in 1976. His first album for the label, *Breezin'*, became a Top Ten hit on the strength of its sole vocal track,

“This Masquerade,” and this led to a string of hit albums in an R&B-flavored pop mode, culminating with the Quincy Jones-produced *Give Me the Night*. Benson reversed field late in the '80s to record a fine album of standards, *Tenderly*, and another with the Basie band, his guitar now featured more prominently.

His later recordings include 1998's *Standing Together*, 2000's *Absolute Benson*, 2001's *All Blues*, and 2004's *Irreplaceable*.

George's new album *Guitar Man* will be released on October 4. **J**

“Jay D'Amico plays piano with a gossamer touch and canny sense of style... there is a certain shapeliness to each solo and a tangible sense of touch, like good sculpture.” —Fred Bouchard, *Downbeat Magazine*



Now Available
Classic Recording on CD!

e n v i s a g e

The Jay D'Amico Trio
with jazz legends
Milt Hinton & Bob Rosengarden

Available at cdbaby.com and other fine online retailers (including iTunes)

Visit www.jaydamico.com and look for Jay D'Amico's next appearance at Shanghai Jazz.



Club
→ **28**

Dave Leonhardt Trio
Fri., Dec. 16 12 & 8PM
Jazz pianist David Leonhardt has appeared internationally with some of the biggest names in jazz. Join us as we open a new series with a little Christmas from Dave's trio.

Improvised Shakespeare Company	Jan. 27
PROJECT Trio	Feb. 17
Guy Davis	Mar. 16
Tom Chapin	May 4

Each 8:00 PM performance in our relaxed on-stage cabaret setting is approximately 2 hours long & includes light snacks. • Tickets: \$30
Each 12 Noon performance in our on-stage theatre style seating is approximately 1 hour in length. • Tickets: \$10

RVCCARTS.ORG
theatre at rvcc • branchburg, nj • box office 908-725-3420

Talking Jazz

A Jersey Jazz Interview with Gene Di Novi

By Schaen Fox

While some of his peers were only beginning to learn their craft, teenaged Gene Di Novi had already played with many of the legendary jazz stars of 52nd Street. After maturing his skills in New York, he moved to Beverly Hills and worked with a host of stars such as Mel Torme, Peggy Lee and Lena Horne. He also began composing and conducting before taking the unusual step of moving to Toronto where he has lived for many years now. We spoke by phone last November.

JJ: Hello Gene. How are you?

GD: How are you? I'm OK. I'm working on two pieces for next year. Have you been up here?

JJ: Oh, yes, we have been up for the Stratford Theater Festival.

GD: They have a music festival too. I did that last summer. It was a beautiful gig at an excellent restaurant; nice piano and a wonderful audience. I gave up playing where people eat and talk. I had the best gigs, but people would end up fighting over who wanted to listen and who wanted to sell ball bearings. One time a fist fight literally broke out. [Laughs] Anyway, [laughs] I'm off the track. Why don't you lead me back?

JJ: OK, but first, Marty Napoleon wanted me to say hello. Marty said when you were a kid, you told him you were going to become a better piano player than he was — and you did.

GD: [Laughs] Ah, he is a sweet man. Did I say that? [Laughs] I upset a lot of older guys in those days because I was 15 and had already played with Charlie Parker and Dizzy Gillespie. The first time I heard of Charlie Parker I was playing with him and I was too stupid to be scared. I really don't believe in God, but I felt a deity on that bandstand. The atmosphere was just astounding. It was one of the great moments of my life. Music has been my religion, really.

There was a blackout in New York then because it was wartime. So they used to have these sessions from 4:00 in the afternoon until midnight. Then the



Gene Di Novi at the Old Mill Inn in Toronto in 2010.

clubs would go dark. There was a young group of us that used to hang around the doorways or sit all night in the bleacher section that Birdland and the Royal Roost had. I would buy a ginger ale and be able to talk to Art Tatum sometimes. [Chuckles] I used to say stupid things like, "Do you play any classical music, Art?" And he'd say, "Oh no, no, no." [Laughs] He could play anything as soon as he heard it. I got to play when Hank Jones or Al Haig or Bud Powell wouldn't show up, so I got to play with everybody. How they let me in the club I don't know. I must have looked old enough.

JJ: Was there a piano already in your house when you were a kid?

GD: Oh, yeah, a nice upright. It had the rolls in it and you could pump it. I should have done what Ellington did — watch the keys go down and learn to play from it, but I never thought to do that. I started late. I played baseball until I was 12 but then I got to the piano. My brother was an artist but earned his living by being an interior decorator. He used to decorate homes with his

continued on page 16



HIBISCUS

AMERICAN & CARIBBEAN CUISINE

THE NEW SPOT FOR LIVE JAZZ IN MORRISTOWN
OFFICIAL HOME OF THE NEW JERSEY JAZZ SOCIETY PIANO



Join us weekly for dining and live music!

Sunday Jazz Brunch in full swing.

One-of-a-kind
Sunday Brunch
at the only
place you'll
find traditional
American fare as
well as delicious
Caribbean foods.

Reservations
recommended.

Sundays Jazz Brunch 12-3PM

10/2: Restaurant will be closed.
*Come join us at the
Festival On the Green
in Morristown.*

10/9: Jerry Kozic
10/16: Pam Purvis
10/23: Lou Watson
10/30: Champian Fulton

Tuesdays Piano Jazz 6-9PM

10/4: Sue Maskaleris
10/11: Rio Clemente
10/18: Betty Liste
10/25: Rio Clemente

Fridays Jazz 7-10PM

10/7: Sue Giles
10/14: Laura Hull
10/21: John Bianculli
10/28: B.D. Lenz

Saturdays 6-9PM

Caribbean music/
Steel Drums
10/1, 10/8, 10/15,
10/22, 10/28



**NJJS
members
enjoy a
10%
discount!**

Located in the Best Western Morristown Inn
270 South Street, Morristown NJ 07960
(973) 359-0200

www.hibiscuscuisine.com

Walk-ins welcome/Reservations recommended
Call us for more info and music updates

Mon..... 5:30PM-9:30PM
Tue-Thu.. 11:30AM-9:30PM
Fri..... 11:30AM-10PM
Sat..... 2-10PM
Sun..... 12-8PM
Hours may vary;
please call.

GENE DI NOVI

continued from page 14

murals. He did this piano teacher's house and the teacher said, "Gee, I'm a little short of money now..." So he said, "Well, give my kid brother piano lessons." He wasn't very good, though he made an eclectic out of me. A lesson would consist of a Bach invention, and a piece called "Dainty Mist" which was like a "Nola" novelty piece. He was studying with a student of Joseph Schillinger. This was a method of writing music through mathematics done with graphs. He made me aware of a lot of things that you wouldn't get with a regular piano teacher. So I didn't know what a whole note was and I was doing these graphs; figure that one out.

JJ: How did your family react to your decision to make music your career?

GD: The idea was that music was not a real job. My mother didn't care although I realized in later years she was pretty hip. My father, unfortunately, died when he was only 58. I don't know if my father were around if I would have been able to go to 52nd Street. I was the sixth child of a family of six and I was 10 years after my brothers, so my brothers were fathers to me.

My brother Victor would take me to the Paramount and Lowes East State Theaters and I saw Chick Webb and Ella Fitzgerald. At the age of 10 he took me to see Benny Goodman with Mel Powell — Melvin Epstein from the Bronx — on piano. I heard Mel and said, "I'm going to do that." And I'm still trying. He was one of the uncanny talents in jazz, but he did it for 10 years and then quit. He became the dean of the California Institute of Art, which was funny because he was a young Communist. He probably drove Glenn Miller crazy because he was a bit of a rebel. They followed him around in the army and he would put them all on and do all crazy things. He wrote "Mission to Moscow" when it wasn't too cool to like the Russians.

JJ: Who else influenced you?

GD: Mel was first, then Teddy Wilson; and, needless to say, Tatum. I actually became very close to Teddy. He was a great gentleman, very much in the Benny Carter mold. Oscar Peterson had the great name for him; the "Prince of the Piano," which I think in a way is better than being the king. There is more of a human element to that. [Laughs] I mean, there is Tatum and then there is everybody else. You can't really compare him to anybody. [Laughs] I heard that when George Shearing met Art he carried on about how much he loved

I mean, there is Tatum and then there is everybody else. You can't really compare him to anybody. [Laughs] I heard that when George Shearing met Art he carried on about how much he loved Tatum's playing. When he finished Tatum said, "OK, kid, are you going to buy me a beer now?"

Tatum's playing. When he finished Tatum said, "OK, kid, are you going to buy me a beer now?"

In recent years I've become very close to Dick Hyman because we've known each other since 1944. They say that Bill Evans was the Chopin of jazz and Oscar Peterson was the Liszt of jazz. I think Dick could be the Johann Sebastian Bach of jazz. He is playing things today that are out of the range of what even Tatum did. It sounds sacrilegious to say that, but the guy has a mastery of the instrument which is unbelievable.

JJ: It is amazing that you started your career with the very top of the jazz pantheon.

GD: Well, I didn't know any better. But you are the result of the music you hear. Al Cohn sat next to me from Henry Jerome's band to Buddy Rich's band. That was one of the unconscious learning experiences of my life. I was 17 and Al Cohn is next to me, Johnny Mandel is in the trombone section; both were writing and I couldn't and they were happy I couldn't. They said, "This kid can play.

Thank god he can't write." This was Henry Jerome's band in the Charles Paramount Restaurant. Dizzy and Bird would sit in there

JJ: It is very impressive that you were so young and out in the clubs.

GD: I was so young that those guys sort of took care of me. Dizzy and Oscar Pettiford, you know, even Mingus liked me. I was very grateful for that because he was a tough guy. [Laughs] Mingus liked talking, and if you talked about music you were fine — as long as you weren't some cop giving him some bad time. I always got into music right away. He was like Buddy Rich, under a lot of layers of mean, they were very sensitive guys. [Laughs] They used to say that about Buddy. "Under 30 layers of mean he's a very sensitive guy."

JJ: OK. Bill Crow also wanted me to say "Hi" and remind you about when he worked with you at what was supposed to be a steady gig at...

GD: Oh, man, my bass player. [Chuckles] Eileen Barton's place! That's a New York story. They couldn't get their liquor license. I think the reason was that it was too close to the Copacabana and the guy that ran it didn't want another club so near and he got the club nixed.

JJ: Bill said that Eileen lured you away from another steady gig. You played opening night until midnight. Then they announced that the temporary liquor license expired and they couldn't sell any more. So it closed and never reopened and Jane Fonda was having her coming out party in the back.

GD: Oh, yeah? Funny he remembered that. I remember Jimmy Van Heusen came in that night. We bought new tuxedos and everything. [Laughs] We were playing for Mel Torme. He was the headliner. It was me, Bill and a wonderful guy named Johnny Cresci. He was the drummer and a funny, funny guy. That was a really good trio, but we didn't get to record.

JJ: Is there another club that you worked at that left an impression?

GD: I used to work in the Show Spot. That's where I learned a lot about the American popular song because I used to sit with David Wayne and he would tell me about Larry Hart and this, that and the other thing. Ellis Larkin used to come in and I'd get a piano lesson. He'd just come in, sit

continued on page 18

Fall into Jazz

uproot



South
←

9 Mt. Bethel Rd. Warren Twsp., NJ 07059

North
→

Warrenville Rd.

King George Rd.

ROUTE 22

ROUTE 78

A SUNDAY SPECIAL



WARREN VACHE ~ ALLAN VACHE ~ RANDY REINHART ~ DAN LEVINSON
VINNIE CORRAO ~ NEAL MINER

SUNDAY, OCTOBER 30, 2011 12 - 3 P.M.

\$18 With Reservation - WBGO & NJJ Members \$15

Phone 877-466-1212 Ext. 1

October Event Schedule

Thursday ~ Friday ~ Saturday 8 - 11-P.M.

10/1 Barara Rosene Trio

10/6 The Two Doyles

10/7 Ken Salvo Jazz Syndicate

10/8 Arturo Trio

10/13 Steve Minzer Trio

10/14 Robbie Scott New Deal Trio

10/15 Warren Vache Trio

10/20 Nancy Coletti w/Walt Bibinger

10/21 David Humm Trio

10/22 Laura Hull Trio

10/27 Brynn Stanley with Arturo

10/28 Jan Findlay Trio

10/29 Carrie Jackson and her All Stars



908-834-8491 www.uprootrestaurant.com

West
↑

East
↓

West
↑

East
↓

GENE DI NOVI

continued from page 16

down and show me how it was supposed to go. He was a very sensitive but troubled man in a lot of ways. Max Gordon, the owner of the Village Vanguard said to me, "These singers come in and sing for me and I realized that I'm not hiring them I'm hiring Ellis Larkin who is playing for them. As long as I have a club, Ellis has a job."

That was a wonderful storybook kind of place. The whole cast of a show would come in and break into song as you were playing. [Laughs] It was like a Hollywood set. [Laughs] It was run by Willie Shore, an old hooper who lived in Sea Gate near Coney Island. I would finish at three in the morning and then he'd decide he wanted to sing. He'd sit down and sing all these old songs until 4:30 – 5:00 in the morning. Then I had to drive him home in the Jag XK120 I had just gotten. I played downstairs and Mable Mercer sang upstairs. Sinatra came in with Jimmy Van Heusen again and Lena Horne and Martha Ray; they all went upstairs to listen to Mabel.

You would hear Orson Welles in the corner or Joan Greenwood — these great voices as I was playing. [One night] that booming bass voice of Orson Welles is coming out, so I'm giving him a dirty look. [Laughs] I couldn't have been more than 21, a snotty little bebopper starting to play solo piano. He proceeded to read me the riot act saying, "People who play in places where people eat and drink should not be offended when people talk because this is what this place is about blah, blah, blah." My idea was you are supposed to listen. [Laughs]

JJ: Did he ever say anything complimentary to you?

GD: No, he just put me in my place.

JJ: What about the famous Charlie's Tavern?

GD: It was a meeting place, of course. I never was a drinker so I was a real deadbeat in the place. I'd sit in a booth with older guys who were drinking, but I didn't go there that much. Charlie Parker used to come in occasionally. There used to

be a jukebox there with some country music and Parker blew everybody's mind because he'd play a country record. [Chuckles] So all these youngsters who were trying to imitate him would say, "Holy mackerel God's playing a country song;" and he'd say, "Yeah. I like the stories." [Laughs]



Gene Di Novi at the Montreal Bistro in Toronto in 2008.

Right next to Charlie's Tavern was, I think, a dry cleaning place and I got to record with Artie Shaw because I went into their doorway to get out of the rain. Lew Brown, he was Jerry Lewis's piano player for his whole life, was walking with Artie Shaw's band boy and Lew sees me and says, "There's your man. There is Gene Di Novi. Get him." [Laughs] That's how I met Artie Shaw. He invited me up to his apartment because he wanted to find out what bebop was about. He said, "Well, what do you guys do?" "How do you do this?" "What do you do here?" Of course, I was about 19 so I knew everything. I said, "What do you want to know?" [Laughs] He said, "OK, I'll see you at rehearsal. I'm

starting a new band." I did get to record with him but I didn't like his bass player so I walked out like a schmuck. When you're a kid you do dumb things.

JJ: You mentioned Henry Jerome's band. Were you there when Alan Greenspan and Leonard Garment were in that band?

GD: Yeah, I wasn't with Greenspan, but Lenny was in the band when I was. Al Cohn was the second tenor player and he was the fourth. He was becoming a lawyer in those days, before he got to Richard Nixon. They were both lousy saxophone players and I don't think they were too good at what they did later, either. [Laughs] I don't think they hung out in the right places.

JJ: What was Leonard Garment like off the bandstand?

GD: He was already studying law very, very seriously. He would say he was yet another bad Lester Young imitator. New York in those days — if you threw something out the window you'd hit a tenor player who was trying to sound like Lester Young.

JJ: OK. Before we get too far away from the topic, what was it like working for Buddy Rich?

GD: I played with him when I was 17 or 18. He had just gotten his own band and he could only hire the beboppers because he couldn't afford the guys from the earlier bands. I actually made him like bebop, I think. I wrote an arrangement of "Dee Dee's Dance,"

and he loved it because he could do fantastic things with it. He could do fantastic things with anything. He was the greatest drummer that ever lived. Gene Krupa said "Nobody will ever play like that again." He was like Lester Young. He could play with the worst people but he was so strong he just went straight ahead. Lester could be like that too; he used to have some of the worst rhythm sections in the world but still could play.

Buddy made me cry. He would scream and holler that I was playing too many notes. He just wanted Basie-like fills — which I learned to do later — but in those days it was how fast and how many notes

The crucial moment came when I was on the bandstand at Birdland. I looked and there was Al Cohn, Stan Getz, Zoot Sims, Serge Chaloff, Don Lamond, and Nelson Boyd. Everybody on that bandstand was a junkie but me. I had just gotten married, and I said to myself, "I don't think I'm going to hang out with these guys anymore. It's too dangerous."

could you play. He didn't like that and he made me bawl one night he was so mean. He called me into his dressing room and said, "I'm also a very sensitive guy, but God damn it, you've got to play more like Basie." I said, "Well, I'll do my best."

I got him though about 30 years later. He was playing with Harry James at Harrah's in Tahoe. I was in the main room. By that time, I was conducting for the great singers: Lena, Peggy, Tony, etc. He was playing with the Harry James band and Billy Eckstine was there with the wonderful Bobby Tucker. He could do the most beautiful things in the seventh and eighth bar of a tune; kind of the way Duke Jordan played beautiful intros, he played beautiful turnarounds. [Laughs] They all came out of Clarence Profit one of the first great harmonic players. He was like Art Tatum without the technique, harmonically. He taught Chuck Wayne and Chuck taught me.

Anyway, between shows I used to go to the bar and hang out with them. So we are at the bar, and Harry James was saying something about having trouble with his chops. "I can't even play an F." He meant an F above the staff. And I said "below the staff" [laughs] and that didn't go over well. He was going to deck me and Buddy Rich protected me. So I said, "That was nice of you to protect me, especially you who used to love to fight at the drop of a hat. There is no question you are the greatest drummer that ever lived," and I got the tears out of him that time. I said, "You son-of-a-bitch, it took me 30 years, but I got you." He just smiled.

JJ: Chuck Wayne was your teacher. How did that happen?

GD: He heard me on 52nd Street. He'd already made some of the important records with Dizzy and Bird. Then he hooked up with Joe Marsala at the Hickory House and said, "Get this kid." That's how I made my first record with Joe Marsala.

JJ: Did you take formal lessons with Chuck?

GD: Oh, no. He just taught me the tunes. The learning was by being on the bandstand and hearing what was going on. That was the school, really. If you listen to "East of the Sun," which we recorded with Lester, we play the first 16 bars in this device that Chuck worked out. There is a four-part chord, and Chuck would play two parts of the chord and I would play two parts.

JJ: What caused you to relocate to the West Coast?

GD: The crucial moment came when I was on the bandstand at Birdland. I looked and there was Al Cohn, Stan Getz, Zoot Sims, Serge Chaloff, Don Lamond, and Nelson Boyd. Everybody on that bandstand was a junkie but me. I had just gotten married, and I said to myself, "I don't think I'm going to hang out with these guys anymore. It's too dangerous." [Laughs] They were all killing themselves and I just never understood smoking, drinking or taking dope.

Peggy Lee brought me out in the early 50s. She was the first singer I played for. I got with her through the good graces of Billy Exiner and Joe Shulman who were out of the Claude Thornhill rhythm section. Peggy was very smart and a big star. She had various trios with Billy and Joe

primarily. The first time I played for Peggy, I played "My Heart Cries for You." She said, "You played some nice things in that." I thought, "This is OK; Peggy Lee likes my playing." So we did a bunch of gigs here on the East Coast. Then she called me to come out to California. So my wife and I packed up the Jag and drove to California. I liked it immediately because there were more sports cars in California than I think in Europe.

She used to collect people, and the conversations were great. There was a guy named Jimmy Mareno who had studied with Einstein and Oppenheimer at the Research Institute in Princeton hanging out there. He was the same size he was at 12 years old because he had polio or something. So I met all kinds of people up there: Victor Young, Billy May and everybody who was dealing with her. That's how I got to study with Mario Casteinuovo Tedesco. Everybody in LA studied with him: Hank Mancini, Nelson Riddle, Marty Patch, Andre Previn and it goes on and on. He was an Italian Jew who had to get out of Italy when Mussolini hooked up with the other guy. That is where I first became interested in writing.

The transitions in my life were first a bebop piano player, an accompanist for singers secondly; an arranger/composer thirdly and a conductor along with it. I always wanted to do every aspect of music that I liked. I was writing songs in the '60s. I wrote two tunes with Johnny Mercer. Carmen McRae did some of my songs, and as a result I finally made it from the piano to the podium. I did six Gene Kelly specials as the musical director, and then nothing happened. It was like winning the Academy Award; they say [chuckles] you don't work after that.

JJ: That was about when you moved from LA to Toronto. Why did you go north?

GD: LA went kind of bad in what I call the synthesizer period. Everybody was falling in love with the synthesizer. To explain what LA was like at that time: Victor Feldman was on a Henry Mancini gig, and there are about 50 musicians on the set and Victor looks up at Mancini and says, "Hey, Hank, you know you are putting two synthesizer players out of work today." That was very prevalent. It got pretty slow for the rest of us.

I used to play my songs for Carmen and she said, "Look, I have to do a gig in Toronto and if you don't come with me I'm not going to record any more of your songs." I said, "That's an offer I can't refuse."

continued on page 20

GENE DI NOVI

continued from page 19

She said, "OK, now you have taken that, right?" I said, "Of course." She said, "Well, now there are two other gigs you have got to take: Nome and Fairbanks, Alaska." [Chuckles] I said, "Well, if I am in for a penny I am in for a pound." So we got up to Nome, I guess, and it was an army base. We had to use the rhythm section from the base and she said to me, "I don't like the bass player. Get me a bass player." So I said, "We can call Ray Brown. He'll come by dogsled." [Chuckles] When we got home I got a big poster of a Yamaha with a double bass in the snow. So I put a sub-title at the bottom "Ray Brown Will Arrive by Dogsled."

I ended up in Toronto at a place called the Colonial, a famous jazz place at the time. I worked with Carmen there with a great bass player, Michel Donato, who is from Montreal. It was a beautiful October and we did the gig for a couple of weeks and I went down to Bloor Street, which is like the Park Avenue of Toronto and it looked like New York in 1945. Everybody was dressed nicely and you could meet people on the street and people having coffee in these wonderful places and I was taken by the whole thing.

Anyway, I went back to LA and I was writing arrangements for Meredith McRae, the girl on Petticoat Junction. She found out that I liked Toronto and said, "Why don't you come with me? I've got a couple of weeks up there." She knew she could get me cheap, I guess. I went and lived at the Royal Hotel. Then Sheila, her mother, called and asked, "Will you work with me after Meredith closes?" So I ended up having six weeks at the Royal Hotel. The lovely part of it was, I could play jazz at night and I could write a movie during the day at the CBC. Canada followed about 10 years behind LA in that way. I did everything I love to do: play jazz in the clubs and write commercials and film, so I stayed.

See there was sort of a class system in LA at that time. Once you got on to the podium you didn't go

Schaen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music, and shares his encounters with musicians in this column.



Gene Di Novi at the Old Mill Inn in Toronto in 2010.

looks at us and said, "I don't even scratch the surface;" in other words, "That's creation!" which was quite a profound remark.

JJ: By the way, did you ever meet Mel Powell?

GD: When I was playing for Peggy at the Copacabana, he came to see her: Mel, my hero, the reason I started playing the piano. Joe Shulman was in the army with him in the Glenn Miller band. So he comes in the room and says "Oh Sh-u-I-I-mun," and he's got this German accent. I thought to myself, "What the hell is this? This is Melvin Epstein from The Bronx.

Where did he get this German accent?" He studied with Hindemith at Yale and developed a German accent. So my hero didn't have feet of clay, but he had a little pretentious side. He got some weird disease that hit his nerves, and at the end of his life he said something pretty profound: "People say, 'Why me?' Why not? Why shouldn't it happen to me?" That sort of made up for the German accent thing that so depressed me.

JJ: Well let's end on that. Thank you so much for doing this interview.

GD: Thank you. Maybe I'll get to meet you at the Jazzfest one of these years.

JJ

into a club and play; it was like slumming if you did that. You had to give up playing to really become a name writer; whereas in Toronto I could do all kinds of different things, which was very appealing. Of course that ended here too.

JJ: Billy Exiner and Joe Shulman were in a great Claude Thornhill rhythm section. How did you meet them?

GD: Claude was very weird. He was a wonderful musician, but he didn't like success. When the band started to do well, he would break it up. That's what the guys used to say. That rhythm section — Billy on drums, Joe [on] bass, Barry Galbraith, guitar and Gil Evans was the piano player and arranger — used to go to Nola's studio in New York and play time to perfect their section. Everybody would walk in: Brew Moore, Stan Getz, Tony Fruscella, Miles everybody, including me. I sat in one night and they liked what they heard.

When they were not on the road, they would sometimes be down in Gil Evan's cellar, where Dave Lambert, Mulligan all of us would be. It was an open-door policy; everybody came in. Bud Powell would come in, drink beer and play the Bach Two Part Inventions like bebop. People would just wander in and out. Gil had the Scythian Suite by Prokofiev on the turntable, and Charlie Parker walked in and said, "Give me five dollars for the cab." So we did, and we were all thinking, "What does he think of this?" He listens for a minute,

You will find much more about Gene at his highly informative website <http://4npc.com/genedinovi/>. You can see photographs of many of the musical greats he has been associated with in his long career.

YouTube has a recording of Peggy Lee singing Gene's "I Can Hear the Music" with the composer at the piano.

Finally, Gene wrote a remembrance of his friend Billy Exiner entitled "The Sleeping Sage." It was published in the August 1988 issue of Gene Lee's Jazzletter. It is a beautifully written work that is well worth reading.

Carrie Jackson & Jazzin' All Stars

Music Calendar October 2011



www.cjayrecords.com

C-Jay Recording & Production, Inc.

info@cjayrecords.com

973-372-5409



Belmar, NJ
Saturdays, October 1, 22
7 – 11 pm

Carrie Jackson Trio
w/ James Lafferty, key;
David O'Rourke, gr
No Music Cover
Nicchio's Ristorante Jazz
@ The Jersey Shore
1000 Main Street,
corner 10th Avenue, Belmar, NJ
732-280-1132

Westfield, NJ
Thursdays,
October 6, 13, 20, 27
8 – 11pm

Carrie Jackson Trio
Radam Schwartz, keys,
Thaddeus Expose, bs
No Music Cover;
Food or beverage purchase required
16 Prospect Wine Bar & Bistro
16 Prospect Street, Westfield, NJ
908-232-7320
www.prospect.com

Spring Lake Heights, NJ
Saturday, October 8, 2011

8 – 11 pm
Carrie Jackson Quartet
No Music Cover
The Mill @ Spring Lake Heights
Lakeside Dancing & Banquet
101 Old Mill Road
Spring Lake Heights, NJ
732-448-1800
www.themillnj.com

Rahway, NJ
Friday, October 14, 2011
8pm

"Comes Love" Billie Holiday Tribute Concert
Vocalist, Carrie Jackson joins Vince Di Mura, piano,
and The George Street Project to present and
honor Billie Holiday. Accompanying Vince is his
son Dre Di Mura on guitar; Antar Goodwin on bass;
and Corey Rawlson on drums
Price: Advance \$16; At Door: \$20
Tickets can be purchased on line
<http://artsrahway.com>
Union County Arts Center/Rahway Arts District
1670 Irving Street, Rahway, NJ 07065

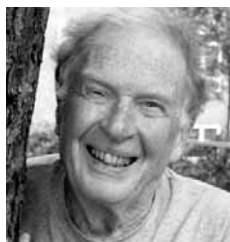
Union, NJ
Saturday, October 15, 2011

Salem Roadhouse Cafe
@ Townley Presbyterian Church
Showtime: 5:00 – 9:00 pm
JazzFest for The Monarch Homeless Shelter
Performers:
Carrie Jackson & Her Jazzin' All Stars
Alan Rosenthal, pn; Thaddeus Expose, bs;
Earl Grice, drms
and

Gil "Bop" Benson; Pat Tandy; Pam Purvis & Bob
Ackerman; Kate Baker; Janice Friedman; Nick Verdi;
John De Marco; Tony Signa; Phyllis Blanford-
Colleran; Cornell McGhee; David Ginsberg; Carol
Erickson; Stephen Fuller; Jan Carden; Rio Clemente;
plus many other performing artists
Tickets \$15
829 Salem Road, Union, NJ
908-686-1028

Warren, NJ
Saturday, October 29, 2011
8pm – 11 pm

Carrie Jackson Quartet
Lou Rainone, pn; Steve Freeman, bs
No Music Cover
UpRoot Restaurant
9 Mt. Bethel Road, Warren, NJ
908-834-8194
www.uprootrestaurant.com



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SELLOUT EVE AT LONDON CLUB — WITH LIGHTS OUT ... MARIAN MCPARTLAND, 93, SEEKS CLUB DATES ... EUROPE'S LEADING JAZZ LIBRARY AT YOUR SERVICE ... SHOULD CRITICS HAVE TO PLAY MUSIC? ... MUSICIANS REMINISCE ON JALC PODCASTS

A MAJOR BLACKOUT left most of London's Soho district powerless one Monday night a few weeks ago — including, maybe for the first time, the renowned **Ronnie Scott's**. If the jazz club had booked a rock band, the show would have been cancelled. Instead, candles were lit and the sold-out BritJazz event was a boffo success. **Orphy Robinson – Codefive**, and **Matt Halsall's Tribute to John & Alice Coltrane**, generated their own power, without amplification.

Set up in the darkest corner of the stage, vibraphonist-leader Robinson used four mallets (two in each hand) and still played with precision. Guest singer **Chantelle Nandi** delivered "Mellow Dilemma" and "Soledo Tassi" without a microphone and artificial reverb. Vive l'acoustic!

MARIAN MCPARTLAND WAS BOOKED September 19 with friends at Dizzy's Club Coca-Cola in Manhattan. But after 31 years and more than 700 Marian McPartland's Piano Jazz broadcasts, it was revealed earlier that the 93-year-old hostess had long since "stepped back but not down" from her popular NPR radio show. Her last program interviewing a guest (**John Bach**) was recorded in May 2010. She has taped new intros in recent seasons for a blend of archived shows with new segments guest-hosted by **Bill Charlap**, **Daryl Sherman**, **Jon Weber** and others. "I'm still involved with Piano Jazz," McPartland told her biographer **Paul de Barros**. "They're putting out a show featuring all of my compositions." The British-born musician is also consulting on a project to create a teaching resource from decades of her shows featuring pianists from **Eubie Blake** to **Marilyn Crispell**. In the works are a film documentary on her life, and a print biography due off-press in fall 2012. "Everybody seems to think that because I'm not walking that my hands don't work," Marian told de Barros. "The thing I really want to do is more [playing] dates."

WHAT MAY BE EUROPE'S best-sorted if not largest library of jazz books and periodicals, at Jazzinstitut Darmstadt in Germany, operates a unique Jazz Index service used by researchers around the world, more than half of them in the United States. Even students in

the jazz research Master's program at Rutgers University's Institute of Jazz Studies, in Newark, "contact us for information before they start work on a project," **Dr. Wolfram Knauer** tells me. The library director spent many months at IJS in 1986, working on his Ph.D., "long before I knew where Darmstadt is." The two institutes "complement each other," he said. The German library's free weekly Jazz News summarizes, in English, selected articles from the non-jazz world press. jazz@jazzinstitut.de or visit their website.



Marian McPartland. Photo by Barbara Abbas.

SHOULD JAZZ CRITICS PLAY JAZZ? That's like asking if art critics should be able to paint or theater reviewers to act. But **Roanna Forman**, editor of BostonJazzBlog, managed to lure thoughtful replies from some top U.S. critics. Some clips: **Nate Chinen**, of *The New York Times*, said playing music shouldn't be a condition, although "firsthand knowledge of any art form will produce a more authoritative critic, and quite possibly a more insightful one. And of course, musicians tend to confer more trust and respect on someone

with that knowledge." **Ted Goia**, jazz author and historian, pointed out that those "who don't have big ears are operating with a disadvantage. But even they can be useful critics, if they have good judgment and don't falsify their emotional responses to the music." **Randy Sandke**, trumpeter and author, finds that "The best critics make me want to check out the music for myself, or listen to it again with fresh ears. And I prefer those critics who concentrate on the music, rather than the back-story." JJ

WEB HIT-OF-THE-MONTH

SHORT INTERVIEWS with leading performers sharing stories from their lives in music, await you at Jazz Stories Podcasts from JazzAtLincolnCenter.com. Hear on your computer the late **Dr. Billy Taylor** tell **Lewis Porter** how he was snapped up for his first real gig — by **Ben Webster**. (audio 9:45 min.) www.jalc.org/podcasts.

Thanks to *NJJS* member **Joán McGinnis** of *Mission Viejo, CA* for Web research assistance.

WILLIAM
PATERSON
UNIVERSITY

WAYNE, NEW JERSEY 07470

The 34th Year of Exciting Jazz Performances!

Sundays, 4:00 p.m.

- 10/2 **Eddie Palmieri**—
Brian Lynch Quartet
- 10/9 **Jay Leonhart** Trio
- 10/16 **Matt Wilson** Quartet
- 10/23 **Harold Mabern** Quartet
- 10/30 Saxophonist **Ravi Coltrane**
- 11/6 Trombonist **Pete McGuinness**
with the William Paterson
Jazz Orchestra

SHEA CENTER FOR PERFORMING ARTS
973.720.2371 • WWW.WPLIVE.ORG



NEW JERSEY
STATE
COUNCIL
ON THE
ARTS



NATIONAL
ENDOWMENT
FOR THE ARTS

A great nation,
deserves great art.



Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/ Department of State, a Partner Agency of the National Endowment for the Arts.

THE *Jazz* ROOM



Pete McGuinness

Camp Samba

Story and photos by Fran Kaufman

I spent the first week of August surrounded by the happiest people I've met in years — the students and instructors at Samba Meets Jazz Workshops, a camp for adult music makers in Bar Harbor, Maine.

Bassist Nilson Matta, the Workshop's director of Brazilian Music and co-director of the camp with guitarist Roni Ben-Hur, lead the core faculty of world class musicians, which includes composer-pianist-arranger Arturo O'Farrill, multi-reedist Steve Wilson and Brazilian percussionist Café.

The level of fun at camp is matched only by the level of music, made by 40 adults who leave their "day jobs" — doctors, lawyers, security experts, stockbrokers, professional musicians and college students and the like — for a week that focuses on making good music.

JJ



Café (with pandeiro) and Nilson Matta (far right) conduct the very popular afternoon hand percussion class each day, focusing on Batucada, the music of Carnaval.



Roni Ben-Hur (right) reviews guitar technique during a breakout session.



Arturo O'Farrill has his own, unique way of bringing out the best in his students.

The natural beauty of Maine is an attraction that's not overlooked at Samba Meets Jazz camp. One lunchtime I hiked Cadillac Mountain in Acadia National Park with Café (third from left), Roni Ben-Hur (fourth from right) and an impromptu group of students.



Nilson Matta in the classroom.

Jazz House Kids 2nd Annual Summer Festival

Photos by Tony Graves

An estimated 800 family members, friends, and jazz lovers gathered on lawn chairs and blankets in Montclair's Nishuane Park on August 20 for the second annual Jazz House Kids Montclair Jazz Festival.

The event came at the conclusion of JHK's summer music camp and featured more than 100 multi-generational performers, including legendary pianist Monty Alexander, bass virtuoso Christian McBride and jazz vocalist Melissa Walker. Hosted by

WBGO 88.3 Jazz Radio DJ Sheila Anderson and JHK Artistic Chair Christian McBride, the event featured several distinguished New Jersey jazz musicians, including drummer Billy Hart, trumpeter and flugelhornist Freddie Hendrix, guitarist Dave Stryker, organist Radam Schwartz and pianist Oscar Perez. Another highlight of the festival was the multi-generational talent of the Lee/Johns & Sons Band, featuring saxophonist Mike Lee, dynamic drummer Steve Johns and their musical prodigy sons, Julian Lee and Daryl Johns.

The event showcased young student players and their talented faculty from the Jazz House Kids Summer Jazz Workshop. The students performed in ensembles and big bands scattered throughout the day. The camp was supported by foundation grants from the Prudential, Montclair and ASCAP Foundations. The Summer Jazz Workshop also included free weekday mid-afternoon Community Showcase Concerts in downtown Montclair.

JJ



Oscar Perez conducting a JHK student big band in Nishuane Park Montclair.



The JHK Summer Camp Instructors All-Star Band: Radam Schwartz on the Hammond B3 organ, Dave Stryker on guitar, Billy Hart on drums and Freddie Hendrix on trumpet.



JHK Executive Director
Melissa Walker singing with
Oscar Perez on keyboard and
Christian McBride on bass.



Fathers and Sons: The Johns/Lee quartet
featuring Mike Lee and Lulian lee on sax, and
Daryl Johns on bass and Steve Johns on drums



Festival emcee Sheila Anderson

COME RAIN OR COME SHINE

continued from page 1

leader, vibraphonist Jackson Greenberg, who suffered a broken hand in a bicycle accident a few days earlier.

The Dale group was up next to make their 19th consecutive appearance in Princeton, and despite the drenching rains, delivered a well-received program of vintage swing tunes. One highlight was a duet medley by the hard-drumming leader and his three front line horns. They began with Dale trading fours, drumming with his hands, with saxman Scott Silbert on "I've Got You Under My Skin." Dale picked up the brushes to segue into a spirited run through Neal Hefti's "Cute" with trumpeter Jon Mathis and then grabbed the sticks for "Caravan" played with trombonist Jim Gibbe.

Bassist Jon Burr then took the stage with guitarist Howard Alden and young violinist Jonathan Russell (his long golden curls shorn since last seen by *Jersey Jazz*) for a program entitled "The Music of Stéphane Grapelli." Of course the celebrated French musician has been extensively recorded for many decades and music associated with the legendary violinist includes most all of the American songbook and the swing jazz repertoire. Burr chose wisely, opening with "It Had to Be You" and Django Reinhardt's classic "Nuages," given a lyrical and soulful reading by Alden. Five numbers in, the sassy vocalist Lynn Stein joined the trio for a group of tunes highlighted by a saucy "I Was Doing Alright" and a jaunty "What a Little Moonlight Can Do."

Also making a repeat performance at this year's JazzFeast was Greg Piccolo and his group Heavy Juice, who returned for their third JazzFeast appearance. Piccolo in fact interrupted a tour of the south, flying in from North Carolina the



left: Princeton University Jazztet members Eric Weiser, bass; Kevin Laskey, drums.

below: Audrey Welber sits in with the Princeton Jazztet



Story and photos by Tony Mottola



night before, “because I really wanted to be back here.” The power trio’s eclectic set ranged from tributes to jazz tenor greats Illinois Jacquet and Gene Ammons to gritty R&B guitar and vocal covers of “What Would I Do Without You” and “Yes Indeed.” Before closing his set Piccolo returned to the tenor sax for his signature performance of “Somewhere Over the Rainbow” — there is no more soulful and emotive rendition of that iconic Harold Arlen melody to be heard.

Each year JazzFeast’s programs seems to offer a new wrinkle and this year was no exception, the pleasant surprise coming in the form of Brain Cloud. The group is inspired by Country Swing legend Bob Wills and derives its name from one of the Texan’s tunes (“Brain Cloudy Blues”). Led by the dapper triple threat Dennis Lichtman (mandolin, fiddle and clarinet) the band also features the remarkable Tamar Korn, who is not only a most appealing singer, but also a vocal magician who can conjure up the sounds of violins and trumpets in a most convincing manner.

Lichtman expanded the band’s usual lineup to a 10-piece for the

Alan Dale, drums
and Scott Silbert, sax.



Jay Miles with
Alan Dale’s group



Vocalist Lynn Stein



Jonathan Russell,
Jon Burr,
Howard Alden

continued on page 30



far left: Greg Piccolo;
left: Shinichi Otsu
with Heavy Juice



COME RAIN OR COME SHINE

continued from page 29

Princeton show and the fast-picking, hard-blowing group made a big and irresistible sound. After opening with four tunes that seemed tailored for the lovelorn — “Blues for Dixie,” “I Ain’t Got Nobody,” “Heartache” and “Nothing Can Be Done” — Ms. Korn announced “the first actual happy lyric of the evening,” the 1914 chestnut “When You Wore a Tulip.” When the crowd jumped to its feet at the tune’s close, Lichtman quipped, “Apparently you like it when we all play together.”

With a nod to their namesake the group performed Wills’s much covered “Brain Cloudy Blues” (featuring Korn’s vocal violin) and then, giving the vocalist a rest, tore into a smoking “Mission to Moscow” instrumental, Raphael McGregor’s steel guitar relentlessly twanging the band forward.

**Bandleader
Alan Dale joins
JazzFeast
producer
Ed Polcer for a
well-deserved
break.**



continued on page 32



Jazz at the Berrie Center

at Ramapo College presents

THE GIRL FROM IPANEMA Bossa Always Nova featuring Maucha Adnet and Samba Jazz Sunday, October 16

3 PM | Sharp Theater

Born in Rio de Janeiro, Brazil, Maucha Adnet began her professional singing career at the age of 15, touring and recording with legendary composer Antônio Carlos Jobim and his band "Banda Nova." She is joined by her stellar quintet for an evening of the best music of Brazil.

Tickets: \$24/21/18; Children under 17: \$15; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society and WFUV Radio members.



John Pizzarelli
by Jimmy Katz

The Legendary Count Basie Orchestra Sunday, February 25

8 PM | Sharp Theater

Since 1935, the Count Basie Orchestra has been "The Swingingest Band In All The Land," winning more awards than any other big band in jazz — 17 Grammys and 20 *Downbeat* and *Jazz Times* polls. It's still going strong today as one of the nation's elite performing organizations in jazz, under the direction of Dennis Mackrel.

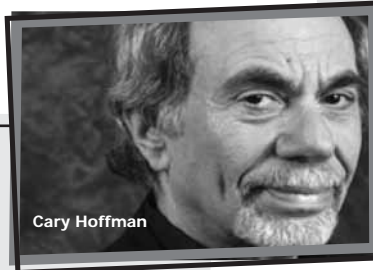
Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

LIVE FROM MILAN! Stride and Swing Piano Summit with Rossano Sportiello and Paolo Alderighi Saturday, December 10

8 PM | Sharp Theater

There's nothing better than hearing fabulous stride and swing music played on one piano...unless it's hearing it played on two pianos! Rossano Sportiello — one of the top stride pianists in the world today, and young piano lion Paolo Alderighi — both hail from Milan, and will face each other in a piano duel on the Sharp Theater stage. Don't miss these amazing musicians!

Tickets: \$24/21/18; Children under 17: \$15; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society and WFUV Radio members.



Cary Hoffman

Frank Sinatra: My Obsession featuring Cary Hoffman Saturday, May 5

8 PM | Sharp Theater

Cary has performed the music of Frank Sinatra for the past eight years in over 35 performing arts centers all over the country, and has become New York's premiere Sinatra interpreter. His compelling blend of vocal performance and stories led to a National PBS Television special, viewed by more than 10 million people. "Dead on." — *the New York Times*.

Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

The John Pizzarelli Quartet

Saturday, January 21 | 8 PM | Sharp Theater

Hailed by the Boston Globe for "reinvigorating the Great American Songbook and re-popularizing jazz," John Pizzarelli is the consummate entertainer, bringing to his work the cool jazz flavor of his brilliant guitar playing and singing.

Tickets: \$35/32/25; Children under 17: \$18; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

CABARET PERFORMANCE

Roslyn Kind

Saturday, May 12 | 8 PM | Sharp Theater

"Forget that Roslyn Kind is Barbra Streisand's kid sister — she's too good and too special to have to worry about comparisons." — *Los Angeles Times*

A vibrant musical artist, Ms. Kind is familiar to both national and international audiences for her headlining appearances at some of the most prestigious venues including Lincoln Center, and London's Café Royal. In 2006 she made her long awaited and rapturously received Carnegie Hall debut with her frequent musical collaborator and friend, Michael Feinstein.

Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

Box Office: 201-684-7844 or www.ramapo.edu/berriecenter

COME RAIN OR COME SHINE *continued from page 30*



Brain Cloud bandleader Dennis Lichtman; Nick Reeb, fiddle; Matt Musselman, trombone; Jon-Erik Kellso, trumpet

below, left: steel guitarist Raphael McGregor and drummer Kevin Dorn

below: Guitarist Skip Krevens



Palmer Square Management's Anita Fresolone, center.

Ms. Korn returned to sing King Oliver's "What's the Use of Living Without Love" and, for an audience-demanded encore, "Old Fashioned Love."

Favorite groups have a way of making repeat trips to JazzFest. Here's hoping that's the case with the refreshing and retro Brain Cloud.

Hats off to Ed Polcer, who suffered no sophomore jinx in his second year as the event's artistic director. We look forward to his next edition when JazzFest marks its 21st year in 2012. And kudos to the indomitable Anita Fresolone of Palmer Square Management, who weathered the storm and delivered another crowd pleaser in downtown Tigertown. **JJ**



A Tribute to the Music of Benny Goodman



Saturday, January 21, 2012 at 8pm

**with Dan Levinson and the James Langston All-Star New York Big Band
Theatre of the Somerset County Vocational and Technical Schools
14 Vogt Drive, Bridgewater, NJ**

Co-sponsored by the New Jersey Jazz Society and Jazz in Bridgewater

*Come celebrate the anniversary of Benny Goodman's famous 1938 Carnegie Hall concert
that helped define the Swing Era.*

To purchase tickets, please contact:

Business & Education Alliance, Inc./SC Vo-Tech Foundation

908-237-1238 or partnership2000@embarqmail.com (incl. Mastercard/Visa info on e-mail)

Ticket prices: \$25 (front), \$20 (upper)

Dinner/Show package \$45 (Arrive by 6pm)

To purchase by mail, state # of tickets & send checks to:

SC Vo-Tech Foundation, P.O. Box 6124, Bridgewater, NJ 08807

Please make checks payable to: SC Vo-Tech Foundation

Proceeds benefit the Somerset County Vocational-Technical Schools

The 15th Annual Riverboat Jazz Cruise

August 21, 2011

By Don Robertson Former *Jersey Jazz* Editor | Photos by Charles Krug

“Fifteenth Annual” has to tell you something about this event. Chick and Audrey Krug were on to something back in 1997 when they created the Riverboat Jazz Cruise, plying the rivers and inland waterways around Brielle, NJ. Every cruise features an all-star jazz band led by Ed Polcer — with open bar and buffet luncheon. It’s always an Ed Polcer band because Chick and Ed’s friendship dates back to their high school days — although no one needs to justify why he hires Ed Polcer.

The band’s makeup is always a little different, year to year, which keeps things interesting and fresh. This year’s band had most of last year’s players, with Ed’s cornet, Joe and Paul Midiri, on reeds and vibes/trombone, respectively, and Kevin Dorn in the drum chair. Frank Tate was back on bass after a year’s absence, and looking great. The “new” member was pianist Don Stein, who was new to me, at least, although he’s hardly a youngster. His spare, swinging style — not unlike the late John Bunch — added greatly to the band’s performance. Judy Kurtz was along again for the vocals, of course. Ed and Judy split their time now between New York and New Orleans and this visit represented a “cooling off” from the oppressive Gulf coast’s summer heat.

There’s something about the ambience of this event, after 14 cruises of 100 jazz enthusiasts drawn mostly from New Jersey and Pennsylvania Jazz Societies. Judy characterized it as a sort of “camp reunion” of old friends that creates a relaxed and appreciative atmosphere. (I already mentioned the open bar.) The weatherman kept us in suspense, but overall he gave us sunshine and the “economy man” kept the big fast, noisy boats at their moorings this year.



Don Stein, Frank Tate and Kevin Dorn



Paul and Joe Midiri

The band was already into “A Fine Romance” as we boarded and the Midiris were featured on “Always” as we cast off at noon. Joe Midiri brought his soprano sax and while, in others’ hands, that could cause concern, he has it mastered. Judy Kurtz sang “All By Myself” and “Paper Moon” that also featured Kevin Dorn. Kevin phrases his drum solos with the song so that they’re almost melodic, and pleasant to listen to — a rare commodity among drummers! The band got back in the Irving Berlin groove with “All Alone” sung by Judy and then she dedicated “I Had the Craziest Dream” to our host, Chick. Joe and Paul Midiri and the rhythm section finished out the first set with a blistering version of “It’s All Right With Me.”

Many were still feeding on the lower deck when the band began the second set with “Sweet Sue” and followed that with “I Can’t Give You Anything But Love.” Joe and Paul Midiri were next featured on soprano sax and trombone — a nice combination in their hands — on “Careless Love.” Judy Kurtz saluted our present economy with “Nice Work If You Can Get It,” although many in this audience are retired from such concerns. “Do You Know What it Means...” was Judy’s salute to their new home town, New Orleans, followed by a Condon favorite, “It All Depends on You.” Ed Polcer managed Eddie Condon’s jazz club 1975-85 and is steeped in that tradition. The set ended with an up-

tempo treatment of "It's The Talk of The Town," an unusual variation that Ed said was suggested by the late Flip Phillips. It works in this band's hands.

"Sweet Georgia Brown" started the third set, and then the band submerged themselves in lead sheets and other paperwork to reprise "My Heart," a composition of NJJS member Charley Huck and Liz Fischer. "Strike Up The Band" was next, featuring a memorable stop-time chorus by Ed. Judy finished off

the set with "I've Got a Right To Sing the Blues," accompanied by the soprano sax/trombone combo of the Midiris. Again, a nice tonal mixture.

We were getting into the fourth hour of music and heading back to the mooring when the band opened up the last set with "Chinatown, My Chinatown." Judy then regaled us with "Makin' Whoopee," and all its double-entendres. "Please Don't Talk About Me When I'm Gone" was next, and then a final Berlin song, "Blue Skies" which,

if one were watching closely, featured a couple of choruses on vibes by Ed Polcer. Few know that Ed made his vaudeville debut at age six playing the xylophone. Instead of the usual barnburner finish, the band reprised "What a Wonderful World," in response to a request — and by this time, a feeling shared by all aboard.

Chick has already reserved August 19, 2012, for the Sixteenth Annual Cruise and you'd be well advised to mark your calendar!

JJ



Vanessa Perea: An Emerging Artist

By Frank Mulvaney
NJJS Vice President

When you encounter a young vocalist with an obvious jazz sensibility and the pipes to do the music justice, you can't help but think about future possibilities. That's how I felt when I first saw Vanessa Perea perform with the NJ City University Jazz Ensemble four years ago. In the ensuing four years it has been a pleasure to watch this intelligent young woman mature and progress in her art. After graduation in 2010 she embarked on the hard road of becoming a professional jazz singer. On June 2 she may have had her most important gig to date, at Makeda Restaurant in New Brunswick. Makeda is the center of a jazz revival engineered by the New Brunswick Jazz Project, which involves five other local venues. As you will read, Ms. Perea put together a program that would suggest a longtime jazz veteran with knowledge and respect for the history of the music, although she is only a tender 23 years of age.

We wanted to be present for the beginning of the first set, but when we arrived Vanessa was already into a wonderful arrangement of "Tenderly" that involved some very interesting tempo changes. Backing her up was the trio of Roy Assaf (piano), Dylan Shamat (bass), and Corey Rawls (drums).

her to go anywhere on the scale that a horn can. Reflecting her eclectic taste she next gave us a very pleasing rendition of "Devil May Care" with trumpeter Hogans providing torrid licks. The young lady can really swing and does not demur for a second in trading fours with a horn player the likes of Mr. Hogans. True to her Cuban roots, Vanessa treated us to the marvelous Juan Arrondo Suarez bolero, "Fiebre de Ti," which seamlessly led into the familiar "Besame Mucho." "Too Marvelous for Words" followed, which aptly described how the audience felt about this beautiful young singer. Only a self-confident singer/musician would think of tackling the vocalese lyrics of "Jackie" (Annie Ross's, based on Monk's "Jackie-ing"). Drummer Rawls really let loose on this one. Closing out this splendid set we had "Too Close for Comfort" with Vanessa's sensational scatting certifying her as a real musician. Could the second set be any better?

Trumpeter Lee Hogans and trombonist Rob Edwards would play on several later selections. A delightful version of Bud Powell's "Celia" followed as Vanessa combined her amazing wordless singing in a duet with trombonist Edwards. Ms. Perea has a large range, enabling

Opening the next set was a wondrous classic vocalist/piano trio version of "Can't We Be Friends." I really dig this kind of simple yet sophisticated jazz. The support players Rob and Roy provided awesome solo work on Jimmy Heath's "The Rio Dawn." Vanessa not only sings in beautiful Spanish, but also in Portuguese as we heard on the wonderful bossa "Aviao" by Brazilian composer Djavan. She transitioned adroitly to the lovely sentimental ballad "Every Time We Say Goodbye." Continuing with the eclectic menu we had Ellington's amusing "Rocks in My Bed." This tune was sort of a lazy swing, with impressive scatting and spectacular horn play from Lee and Rob. Moving on, this wide-ranging set offered JJ Johnson's "Boneology" with Vanessa singing like a horn as she engaged in wordless musical interplay with Rob. The ever popular "Lester Leaps In," in bebop mode, was a real treat with Roy and Corey excelling. As we were nearing the ending of this fantastic gig Vanessa melted our hearts, which she already owned, with the exquisite Brazilian ballad "Luz Do Sol." Going way over time, Dizzy's "Oo Pop Ah Dah" was a perfect ending to a fabulous night of jazz as everyone joyously soloed and Vanessa vocalized with Lee and Rob. I hope you get a chance to see Ms. Perea perform in the coming months. I can almost guarantee that you will become as enthusiastic as I am about her.

JJ

Forever Newport

Story and Photos By Mitchell Seidel



Trumpeter Avishai Cohen and his group Triveni on the Alex and Ani Harbor Stage.

Who would have thought that when it first began more than half a century ago that George Wein's seaside conclave of blue-bloods and blue notes would survive into the 21st Century. Even its shaky recent history, which saw its founder unretiring to save the event from bad management, has not stopped the Newport Jazz Festival. Now operating on a not-for-profit basis (musicians and producers may insert joke here), the festival continues to operate with Wein's guidance,

remaining a major event for musicians and fans alike.

The jazz festival's current venue at Fort Adams State Park provides one of the most unique settings in all of music, with the audience seated between the stone walls of the 19th-century fortress and peaceful vista of boats bobbing in Newport's bay.

The theme of this year's festival was very much a melding of the old and the new, with established jazz stars performing alongside rising star



He may have been a passenger in "The Wein Machine," the so-named golf cart that ferried him around the jazz festival, but venerable producer George Wein was very much in the driver's seat at his 2011 Newport Jazz Festival.

More photos page 38.

With Fort Adams' inner walls providing acoustic reflection, it was quite possible to catch a few ZZZs and still hear all the action from the Quad Stage in the landmark structure.



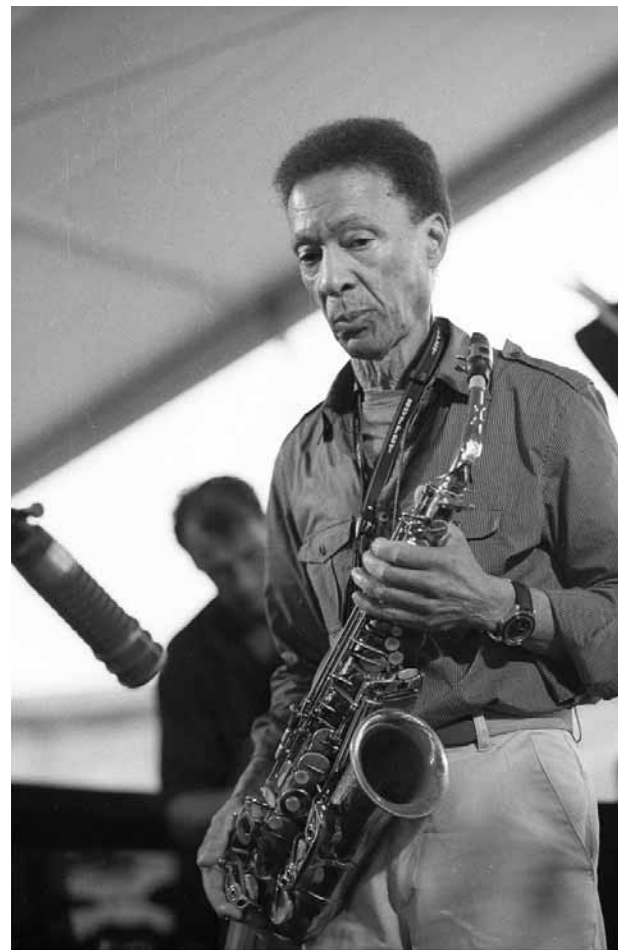
youngsters, sometimes in the same groups. Thus, you had precocious saxophonist Grace Kelly welcoming her mentor, Phil Woods, to the stage, or the cross-generational pairing of Rudresh Mahanthappa and Bunky Green. In one day it was possible to hear the traditional New Black Eagle Jazz Band on one stage and catch modern New Orleans party music with Troy "Trombone Shorty" Andrews. Wait a little longer and you hear Grammy darling Esperanza Spalding sing and play bass, followed by venerable pianist Randy Weston's African Rhythms Trio.

A "show must go on" spirit prevailed the second weekend of August when some of the Northeast's record rainfall hit the festival on its second day, considerably thinning the crowd. For the die-hards who chose to stay, the reward was another edition of a jazz festival that has withstood the test of time. JJ



Bassist Francois Moutin warms up in a rather picturesque setting of Fort Adams.

Miguel Zenon, left, Guillermo Klein, center and Joshua Redman chat backstage at the 2001 Newport Jazz Festival.



Saxophonist Bunk Green, a Chicago jazz legend now teaching in Florida, made a rare trip north to perform with fellow reedman Rudresh Mahanthappa.

FOREVER NEWPORT *continued from page 37*



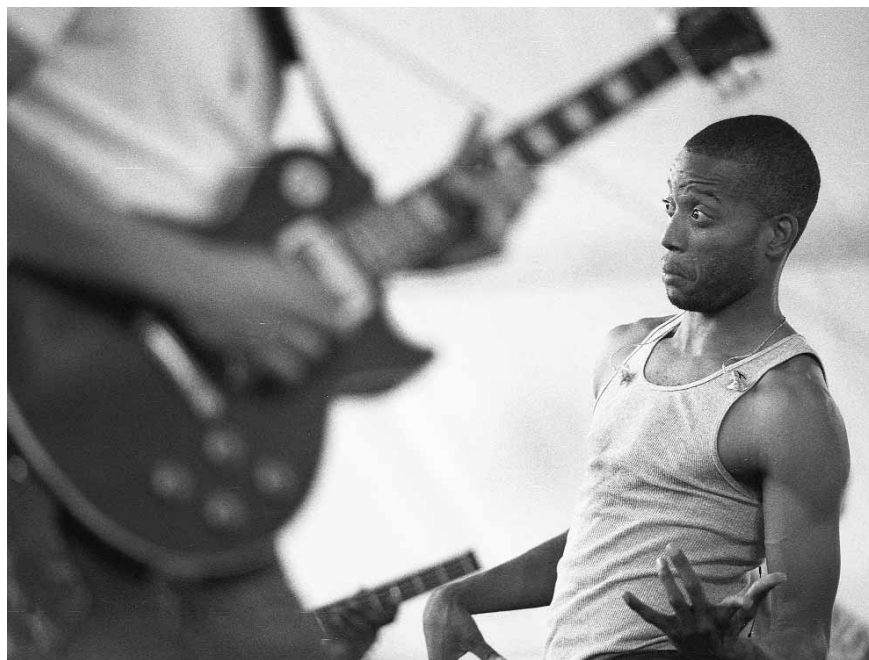
The ubiquitous Wynton Marsalis held court from the main stage.



While he didn't exactly coax the sun out, modernist Charles Lloyd let the Sunday afternoon crowd forget about the bone-soaking rain that let up shortly before he began his performance Sunday afternoon at Newport 2011.



Grammy-winning bassist-singer Esperanza Spalding entertains the crowd at the Quad Stage — within the walls on Fort Adams — at the 2011 Newport Jazz Festival.



Riding a crest of popularity from his appearances on the HBO series "Treme," trumpeter/trombonist Troy "Trombone Shorty" Andrews brought his funky and raucous New Orleans-based band to Newport, playing the Quad Stage on Saturday and closing the festival on the main stage Sunday.



Jazz Goes to School The College Jazz Scene

By Frank Mulvaney



2011 Fall College Jazz Performance Schedule

The upcoming New Jersey college jazz concert season promises to be especially memorable with performances by an impressive list of jazz luminaries including: Eddie Palmieri, Brian Lynch, Jay Leonhart, Sherrie Maricle, John Coliani, Harold Maybern, Eric Alexander, Ravi Coltrane, Pete McGuinness, Orrin Evans, Robin Eubanks, Stefon Harris, Ray Drummond,

Kenny Washington and Arturo O'Farrill. Most of the concerts are free and only one ticket is more than \$15. If you love the sound of large ensembles (13 horns) there are a dozen events to choose from, where you will hear amazing arrangements you could not hear anywhere else, including the original charts of Thad Jones, Frank Foster, Duke Ellington, Oliver Nelson and other

luminaries. You will be dazzled by the incredibly talented student star players of tomorrow in small group performances. If you have not previously taken advantage of New Jersey's college jazz offerings, you are missing out on the biggest quality music entertainment bargains available. All of the colleges have beautiful theaters and parking is convenient and free (except in one case).

William Paterson University

- October 2: Pianist Eddie Palmieri (9 Grammys) and trumpeter Brian Lynch
- October 9: Bassist Jay Leonhart with pianist John Colianni and drummer Sherrie Maricle
- October 16: Drummer Matt Wilson and his quartet
- October 23: Pianist Harold Maybern and his trio
- October 30: Saxophonist Ravi Coltrane and his band
- November 6: Trombonist/vocalist/arranger Pete McGuinness with the WPU Jazz Orchestra

All Concerts are on Sundays at 4:00 PM in the beautiful Shea Theatre on the Wayne campus with free meet-the-artist interviews at 3:00 PM. One of 23 amazing jazz studies small groups opens each concert. \$15, \$12 seniors, \$8 students. Convenient free parking.

Rutgers University (New Brunswick)

- October 4: Pianist Orrin Evans and the University Jazz Ensemble, \$10, \$5 students.
- October 17: Undergrad Jazz Ensemble, Early Fall Concert — Big Band Favorites, FREE
- November 28: Undergrad Jazz Ensemble, Late Fall Concert — Big Band Favorites, FREE
- November 29: University Jazz Ensemble, Late Fall Concert — Big Band Favorites, \$10, \$5 students
- December 1: Chamber Jazz Ensembles Concert, Share Recital Hall, FREE

The Rutgers Jazz Ensemble has a well-earned reputation as one of the finest college jazz bands in the country. Except for December 1, concerts are in the beautiful Nicholas Music Center and it and the Share Recital Hall are right off the Route 18/George St. Exit. All performances are at 8:00 PM. Convenient free parking.

New Jersey City University

- September 26: Great Performance Series, Gary Smulyan (bari sax), Ray Drummond (bass) and Kenny Washington (drums), Ingalls Recital Hall, 7:30 PM, FREE
- December 5: Pianist Arturo O'Farrill and University Jazz Ensembles Fall Concert, Margaret Williams Theatre, 7:30 PM, \$15
- December 8: Jazz Bash (small group recitals), Ingalls Recital Hall and Sozio Rehearsal Hall, 7:00 PM, FREE
- December 12: Jazz Arrangers Concert, Sozio Rehearsal Hall, 5:00 PM, FREE

Princeton University

- October 4: Master Class with San Francisco Jazz Collective — Miguel Zenon (alto sax), Mark Turner (tenor sax), Avishai Cohen (trumpet), Robin Eubanks (trombone), Stefon Harris (vibes), Matt Penman (bass) and Eric Harland (drums), McAlpin Rehearsal Hall, Woolworth Center, Time TBA, FREE
- October 5: The San Francisco Jazz Collective, "The Music of Stevie Wonder," McCarter Theatre, 8:00 PM, \$58 and \$48
- October 15: The University Concert Jazz Ensemble presents "In Case You haven't Heard" with the Jonny King Trio, Richardson Auditorium, 8:00 PM, \$15
- October 16: Jazz Vespers at the University Chapel (small Gothic cathedral), 11:00 PM, FREE
- November 9: Jazz Vespers at the University Chapel, 8:00 PM, FREE
- December 3: The Princeton University Jazz Program presents "Swingin in the Ivy League," featuring the Columbia University Jazz Program, Richardson Auditorium, 8:00 PM, \$15
- December 5: Projects in Jazz Performance, Taplin Auditorium, 8:00 PM, FREE
- January 11: Jazz Vespers at the University Chapel, 8:00 PM, FREE

Custom Web Development Quality Work at Affordable Prices

Your website should promote your message, not the ego of the webmaster contracted to build it.

Steve Albin
steve@steve-albin.com
(973) 931-8974

Proud builder of www.njjs.org and other websites.

See www.steve-albin.com/web for full portfolio.

continued on page 40

COLLEGE JAZZ *continued from page 39*

If you have never visited the campus, you have missed one of the treasures of New Jersey — the finest art museum in the state (FREE), magnificent small Gothic cathedral, and historic buildings. Short walk to many good restaurants in the quaint village of Princeton. Free on-campus parking.

Rowan University

November 10: University Lab Band and Jazz Big Band Fall Concert, originals and standards large ensemble arrangements, Pfeleeger Concert Hall, 8:00 PM, FREE
 October 11: Small Group Performances, Wilson Recital Hall, 8:00 PM, FREE
 November 22: Small Group Performances, Wilson Recital Hall, 8:00 PM, FREE
 Pfeleeger Hall is one of the finest concert halls in the state with wonderful acoustics. Convenient free parking.

Montclair State University

December 4: The MSU Jazz Band presents Benny Carter's "Kansas City Suite" and the MSU Alumni Jazz Band's premier performance, 3:00 PM, Kasser Theater, FREE
 December 7: MSU JV Jazz Band and Vocal Jazz Ensemble present a program of classic and contemporary jazz compositions, Leshowitz Recital Hall, 8:00 PM, FREE
Performance venues are beautiful and the parking garage is adjacent to the Kasser Theater. University is easy to get to off of Route 3.

JJ



Fran Kaufman photo

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

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

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



Pennsylvania Jazz Society



P.O. Box 995 • Easton, PA 18044-0995

Presents
**Pennsylvania Jazz Society
 Jazz Octoberfest**

Two Great Bands!!!
 Classic Jazz and Dance Music

**Drew Nugent
 & the Midnight Society
 Michael Arenella
 and His Hot Eight**

**Sunday, October 9, 2011
 2 – 5 PM**

Easton Moose Lodge
 3320 Fox Hill Road, Easton, Pa 18045

~
 PJZ Members - \$18; Others \$20; Students Free
 \$10 Special Price For Swing Dancers
 FOOD AND DRINK AVAILABLE

For tickets & directions send SASE to:
 PENNSYLVANIA JAZZ SOCIETY PO BOX 995 EASTON, PA 18044-0995

Info: 610-625-4640
www.PaJazzSociety.org

COMING UP

November 13 — BEN MAUGER'S VINTAGE JAZZ BAND
 Easton Moose Lodge

**L I G H T
S O U N D
S P A C E**

**CONCERT
S E R I E S**

Next door to the UC PAC

- 09/25 1st Anniversary Celebration
Gerald Clayton, Carl Hancock Rux
Clarice Assad, Jean-Michel Pilc
- 10/06 Axel Tosca
- 10/09 Jose James
- 10/23 Adonis Gonzalez
- 11/01 Juan-Carlos Formell
- 11/13 Helen Sung, Joel fan
- 12/11 Geri Allen Christmas Concert

MORE EVENTS AT UNION COUNTY PAC

M&M Construction Company Inc. presents

BOBBY COLLINS

SATURDAY • OCTOBER 8



**JUDY COLLINS &
ARLO GUTHRIE:**

HOME FOR THE HOLIDAYS
SUNDAY • NOVEMBER 27 • 7PM



Mystic Vision Players presents

THE LARAMIE PROJECT

by Moisés Kaufman and members of the Tectonic Theater Project,
Directed by Jennifer Bushinger
OCTOBER 13 - 29



ERIN MCKEOWN'S

ANTI-HOLIDAY SHOW
SATURDAY • DECEMBER 3



BOYZ II MEN

SATURDAY
OCTOBER 15



Razz Entertainment presents:

A Rockin'
Holiday Celebration

FRIDAY • DECEMBER 9

BOBBY RYDELL
JAY SIEGEL & THE TOKENS
THE CHANTELS
THE EMOTIONS
BOBBY LEWIS



Backline Concerts and Drusky Entertainment present

BUDDY GUY

FRIDAY • NOVEMBER 4



A Holiday Tradition Continues...

RSI Bank presents

ORCHESTRA OF ST. PETER BY THE SEA
SATURDAY • DECEMBER 10



UCPAC & NJ Ballet present

CINDERELLA

SUNDAY • NOVEMBER 6 • 3PM



Kennedy Center Theater for Young Audiences on Tour in

KNUFFLE BUNNY:

A CAUTIONARY MUSICAL
SUNDAY • DECEMBER 11



**UNION COUNTY PERFORMING ARTS CENTER
AT RAHWAY**

1601 IRVING STREET • RAHWAY, NJ 07065



732-499-8226 • www.ucpac.org



Call the box office for details.

Happy Birthday, Carrie!

August 26
at The Priory

Photos by
John Meixner

Newark's Priory hosted vocalist Carrie Jackson, her Jazzin' All-Stars and a host of friends sitting in on August 26. Listeners were treated to an array of tasty instrumentals with shifting personnel as guests sat in from time to time. NJJS board member Carrie shared the spotlight with several stellar visiting vocalists, several of whom are participants in her Jazz Vocal Collective, a series of workshops and showcase events. **JJ**

Thaddeus Exposé



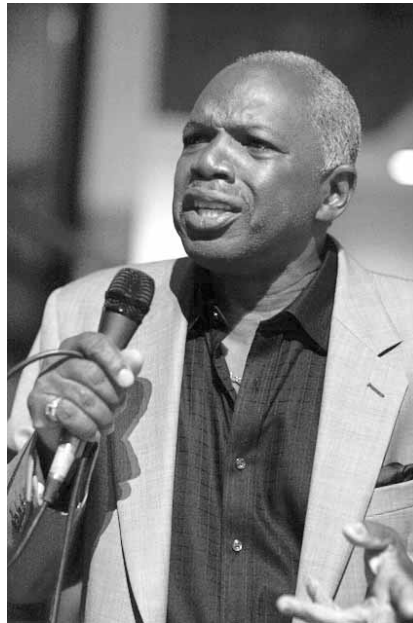
Earl Grice

The Jazzin' All-Stars in the soaring setting of *The Priory*:
Lou Rainone, piano;
Thaddeus Exposé, bass;
Earl Grice, drums





Carrie Jackson



Stephen Fuller,
Vocalist



Phyllis Blanford,
Vocalist



Dancers carved out space to groove to Carrie's swinging tunes.

And there was cake,
honoring all the Virgos
in the room, and all the
other lucky attendees.



Book Review

By Joe Lang NJJS Past President

MUSIC MAKES ME: Fred Astaire and Jazz

By Todd Decker | University of California Press | 375 Pages, 2011, \$29.95 (Paperback)

Four words probably come to mind for most people when the name of Fred Astaire is mentioned — dancer, movie star and singer, most likely in that order. In *Music Makes Me: Fred Astaire and Jazz*, Todd Decker demonstrates how Astaire's love for jazz and swing music influenced all of these aspects of his performing life.

Decker, who is an Assistant Professor of Music at Washington University in St. Louis, is well versed in the musical side of his discussion, and has dug deeply into the writings and archives of Astaire, many of his closest professional associates, and the film studios where he was employed, to present an intriguing portrait of how Astaire created and executed many of the performances that are preserved on audio and video media.

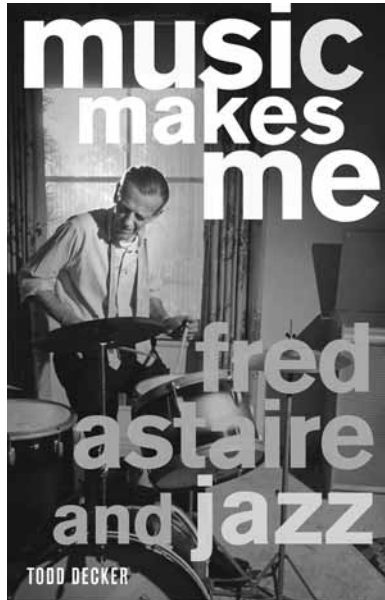
The first sentences of the Introduction to this book set the tone for what is to follow:

“Fred Astaire filmed his first dance solo in a Hollywood musical to the sound of a live jazz jam session. The occasion, a momentous one in hindsight, was by Hollywood standards a genuine jazz encounter. The date was 7 September 1933; the film *Flying Down to Rio*; the song ‘Music Makes Me (Do the Things I Never Should Do).’ The musical and choreographic content of this routine, when put aside archival evidence for how the number was made, provide a foretaste of Astaire’s remarkable four-decade career dancing on screen.”

He then gives an analysis of this specific number that is a relatively brief sample of the kind of examination of specific dance routines performed by Astaire in film and on television that are found throughout the book. He does this in chapters devoted to various aspects of the relationship between Astaire and the music that inspired him, the emphasis being on the jazz side of his musical settings.

The book is divided into three sections.

In Part One, Decker addresses Astaire in the overall context of his place in musical film history. One chapter is devoted to Astaire’s unique place among dancing leading men, singing leading men, tap dancers and musicians. He calls attention to Astaire’s instrumental musical talent, pointing out that he actually played piano and drums in films where he was shown engaging in those activities. A second chapter shows the ways in which Astaire served as a creative force, often tailoring the musical material supplied by the songwriters to the specific needs of a given routine, how he



controlled the development of his dance routines, and how he collaborated with his rehearsal pianists and choreographers to refine the routines, taking into consideration the role that camerawork played in the execution stage.

The second series of chapters is devoted to his work in the movie studios. The initial chapter explores the settings and bands used for jazz/swing inspired dance routines. Next up is a discussion of how the screenwriters allowed places where jazz and swing music should be used as the basis for a dance segment.

Finally, consideration is given to how Astaire adapted the raw material given to him by the songwriters to his particular vision. This meant working with the musical arrangers to achieve the approach that Astaire deemed appropriate to the moment. This occasionally meant using only fragments of the supplied melodies, or, on occasion, creating new music from scratch on the spot.

The final section is titled “Astaire in Jazz and Popular Music.” The ways in which Astaire kept up with trends in popular music throughout his career is explored in depth in the first chapter of this section. His ability to adapt to new trends while maintaining the essence of the Astaire style is an interesting and eye-opening topic. Astaire had an understanding of the relationship between jazz and the blues, and the next chapter concentrates on those moments in his career when he used the blues as a basis for his routines.

Decker posits in the next chapter:

“The unity of musical, choreographic and cinematic elements in a single routine is an important hallmark of Astaire’s output and can be used as an index for his creative control.”

He uses the “Bojangles of Harlem” number from *Swing Time* to illustrate the lack of coherence that was present when Astaire was not in complete control of the planning. He then analyzes in depth three pieces, “Bouncin’ the Blues” from *The Barkleys of Broadway*, “Mr. and Mrs. Hoofer at Home” from *Three Little Words*, and “Ad Lib Dance” from *Let’s Dance*, to show how Astaire was able to sculpt some of his most effective and jazz heavy routines.

To close this section, Decker touches upon the relationship of Astaire and African-American performers. Much of this chapter relates to the music, but there is also a heavy emphasis on the sociological elements that affected the place of African-Americans in show business and society in general. Astaire had a long

relationship with African-American performers starting with his second film, *Flying Down to Rio*, and continuing into his television years. While his work with these performers was rather limited in film where he had little control over most aspects of the productions outside of his dance numbers, he frequently featured African-American jazz musicians on his television specials. His interaction with them on television was warm and personal.

The concluding chapter to the book centers mainly around a discussion of the role that jazz recordings played in influencing his musical tastes. He was fond of playing along on the drums in his home or dancing to various jazz recordings. Decker discusses in some detail the one instance where Astaire recorded in the presence of jazz musicians, the four-record set titled *The Astaire Story*. In December 1952, Norman Granz placed him in a studio for thirteen sessions with Oscar Peterson on piano, Barney Kessel on guitar, Ray Brown on bass, Alvin Stoller on drums, Charlie Shavers on trumpet and Flip Phillips on tenor sax, and they produced a superb collection. Most of the tracks are songs that Astaire had sung in his films, the exceptions being three tracks with Astaire tap dancing to musical accompaniment, and an extended instrumental jam session.

The final product is one that can be read on many levels. To the uninitiated, it would take some movie watching to fully appreciate the information that Decker has compiled. To those who have seen many of Astaire's films, but never thought much about the musical elements, this volume will place much of his output in a perspective that should encourage them to consider his artistry on a new and deeper level. For those who have always had a feeling for the rhythmic side of Astaire, the book will open your eyes even further.

As a huge enthusiast of both Fred Astaire and jazz, I have been quite aware of the relationship discussed in the book. As much as I love Astaire's dancing, I am even more enthralled with his talent for vocalizing. While not blessed with a classic singing voice, Astaire is a master of phrasing and time, both attributes that he shares with the best of jazz instrumentalists. In the recorded collection mentioned above, it is impressive, but not surprising, that he is completely at home in the company of the stellar jazz players who surround him.

Music Makes Me is at heart an academic undertaking. Written in a highly readable style, there is much detail about the specific dance routines that will be difficult to absorb without revisiting them first hand. Since these analyses are about numbers from a significant number of films, it will demand a lot from the reader to fully comprehend the details that he examines. Undertaking this effort is not necessary to an understanding of the overall points that Decker makes, and skipping over some of the detail about the intricacies of the dance numbers will not detract from an appreciation of Decker's basic thesis about the relationship between Fred Astaire and jazz. The bottom line is that all of us who love jazz will happily welcome into the club of diggers the elegant and swinging Mr. Astaire, and will look upon his work with a new feeling for how much jazz influenced many of his artistic decisions. We can thank Todd Decker for bringing focused attention to this relationship.


JJ



Jim Eigo
Jazz Promo Services
 Specializing in media campaigns for the music community: artists, labels, venues and events

269 S. Route 94 Warwick, NY 10990 www.jazzpromoservices.com
 p: 845.986.1677 • f: 845.986.1699 • e.m: jazzpromo@earthlink.net

CTS IMAGES | The Face of Jazz
 LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTS IMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com

Freddy Cole

The Jazz Standard, NYC
July 28 – 31, 2011

Now approaching his 80th birthday, Freddy Cole continues to remain among the elite of male jazz singers. His warm presence, natural sense of swing and ability to bring life to each lyric make his style appealing and accessible to a wide audience. For his four night gig at The Jazz Standard, Cole supplemented his regular trio, guitarist Randy Napoleon, bassist Elias Bailey and drummer Curtis Boyd, with the exceptional tenor saxophonist Harry Allen.

Cole usually presents a varied program, and the first set on July 30 confirmed this. He included a couple of tunes, "Somehow" and "Jelly Jelly," from his new album *Freddy Cole Sings Mr. B*, a tribute to Billy Eckstine. A staple of his shows is the inclusion of some songs sung by his brother Nat "King" Cole. In this case, he performed "It's Only a Paper Moon" and "Little Girl." Except for one, "My Hat's on the Side of My Head," the other selections, "I Will Wait for You," "They Didn't Believe Me," "More Than Likely," "Just the Way You Are" and "It's Impossible," are songs that Cole has included on his albums. The exception is an early 1930s novelty number most notably performed by Al Bowlly.

No matter the tempo of the arrangement, Cole always knows just where to be rhythmically. He can swing on "I Will Wait for You," take "It's Impossible" at a very slow pace, lend a Latin feeling to "Just the Way You Are," find the humor in "My Hat's on the Side of My Head," and rock out the blues on "Jelly Jelly," all the while maintaining his unique voice and style.

Allen and Napoleon were given lots of room for stretching out. Both are wonderfully creative and versatile improvisers, and rarely resort to clichés. Bailey and Boyd provided a rhythmic underpinning to the proceedings that allowed Cole, Allen and Napoleon to know that wherever they choose to go, the right support will be there. This made for a consistently satisfying musical experience for the performers and the listeners.

Those who caught Freddy Cole during this engagement assuredly



left feeling a warm glow from the music that they heard. For those who missed it, Cole will be appearing at Birdland in New York City from December 20 – 25.

Rebecca Kilgore Some Like It Hot: The Music of Marilyn Monroe

Feinstein's at Loews Regency, NYC
August 9 – 13, 2011

Singing is not the first attribute that usually comes to mind when the name of Marilyn Monroe is mentioned, but she was a fine vocalist when given the opportunity. Tenor saxophonist Harry Allen suggested to vocalist Rebecca Kilgore the concept of devising a show based on songs sung by Marilyn Monroe. At first Kilgore was hesitant, but upon digging into the Monroe vocal catalog, she became intrigued by the idea. Monroe only recorded about 30 songs during her career, but the source material proved to be rich. Kilgore and Allen put the fruits of their labors on display at Feinstein's for several nights in August, and the show proved to be a delight.

With the backing of the Harry Allen Quartet, Allen on tenor sax, Rossano Sportiello on piano, Joel Forbes on bass and Chuck Riggs on drums, Kilgore presented an interesting collection of tunes that represented a nice cross-section of Monroe's vocal turns, starting with "Every Baby Needs a Da-Da-Daddy," a bit of froth from one of Monroe's earliest films, *Ladies of the Chorus*.

Monroe's first notable performance in a musical was the role of Lorelei Lee in the film version of the Jule Styne/Leo Robin musical *Gentlemen Prefer Blonds*. In singing "Diamonds Are a Girl's Best Friend," done in the film in duet with Jane Russell, "When Love

Goes Wrong," a nifty song that was one of two songs by Hoagy Carmichael and Harold Adamson added to the film score, and "Bye Bye Baby," Kilgore made no attempt here, or with her other interpretations during the evening, to in any way imitate Monroe's unique singing style. She is a fine song interpreter in her own right, and gave the Kilgore spin to each selection.

In 1953, Monroe signed a recording contract with RCA. Not much came of it, but she did record a few sides. One of the tunes, with lyrics that she said would not pass muster in these days of

M A R L E N E V E R P L A N C K

Surprise me somewhere!

Sunday, October 30
at the Blue Note
in NYC

DON'T MISS THIS ONE!
Blue Note Brunch,
131 West 3rd St, NYC, NY
Reserve now!
212-475-8592.
Marlene with Diva Jazz
Trio, 12:30 and 2:30 pm.
\$23.95 includes brunch,
show and one drink.

Sunday, March 11
at Ronnie Scotts
in London

Ronnie Scott's
47 Frith St,
London
The music,
excitement, and
brunch begin at
12 pm.
Tel: 020 7439 0747.
BOOK NOW!

**for complete upcoming
schedule details, please visit
www.marleneverplanck.com**

continued on page 48



Discover the world with

Jazzdagen Tours



JAZZDAGEN & ARBORS RECORDS PRESENT:

JAZZ 2011 ALIVE

Back by popular demand...
**BILL ALLRED'S
CLASSIC JAZZ BAND**
Private events and parties with all instruments!

7-Day Mexican Riviera cruise • Roundtrip from Los Angeles • Crystal Symphony • Nov 27 - Dec 4, 2011
Rates starting at \$1,999 per person - \$500 p.p. onboard credit - Prepaid gratuities

Low airfares available. Combine with the San Diego Jazz Festival - transportation available from San Diego to the Crystal Symphony.

Musicians: Bob Wilber from England, Antti Sarpila from Finland, Pieter Meijers, Harry Allen, Bob Shank, Duke Helweg, Danny Coots, Christian Tamburr, Bob Leary, Nicki Parrott, Paolo Alderighi, John Sheridan, Ulf Johansson-Werre from Sweden, Yve Evans, Richard Simon, Jacob Fischer from Denmark and back by popular demand: Bill Allred's Classic Jazz band.



December 21 - January 4, 2012
HAWAII

15-day round-trip Los Angeles to Hawaii
Spend Christmas and New Year's on the
6 star Crystal Symphony

**Call us for specials!

Musicians: Pieter Meijers Quartet, Jeff & Anne Barnhart, Danny Coots, Eddie Erickson, Bill Dendle & Shelley Burns, Nicki Parrott, John Cocuzzi.

Rates starting at \$6,650.00 per person
(based on sharing)
\$500.00 p.p. onboard credit
PREPAID GRATUITIES



Tropical Jazz Extravaganza
Jan 16-26, 2012 - Regent Navigator

10-day Island Rendez-vous
Ft. Lauderdale Roundtrip.

Visiting Guatemala, Belize, Honduras & other ports

Rates start at \$ 3,990.00 per person

- Excursions, gratuities and drinks are included
- Combine with Arbors Party Jan 13-15, Bus from Clearwater to Ft. Lauderdale on Jan 16th

Featuring: Bob Wilber with Nicki Parrott, Antti Sarpila, Pieter Meijers, Danny Coots, Eddie Erickson, Chuck Redd, Rebecca Kilgore, Ehud Asherie.

Alida L. Meijers CTC
Seller of Travel Program: #2026058



Alaska

June 20-27, 2012

Vancouver roundtrip on the Volendam of Holland America Line
Combine with the Olympia Jazz Festival

June 28-July 1, 2012

High Sierra Jazz Band, St. Louis Rivermen
with Red Lehr & Eddie Erickson, Randy Morris.

Guest star **MS YVE EVANS!**

Rates start at \$975.00- p.p.



MEDITERRANEAN

Aug 29-Sept. 9, 2012

Mediterranean cruise on the Ryndam

Ports: Barcelona, Palermo, Catania,

Katakolon, Corfu, Dubrovnik, Kotor, Naples.

Rates start at \$1,895-p.p.

Optional hotel package in Barcelona

Musicians: Cornet Chop Suey, Tom Rigney and Flambeau, Pieter Meijers Quartet with Randy Morris, Mark Elton, Dick Maley and Vocalist NINA FERRO.

More cruises to be
announced for 2012,
including...

JAZZ ALIVE

November 18-25, 2012

Roundtrip Los Angeles

Pacific Coastal aboard the

Crystal Symphony

www.jazzdagen.com 800.433.0078
jazzdagen@aol.com

CAUGHT IN THE ACT

continued from page 46

political correctness, was done tongue in cheek by Kilgore, "She Acts Like a Woman Should."

There were three other Monroe films that contained several musical numbers, *There's No Business Like Show Business*, *Some Like It Hot* and *Let's Make Love*.

There's No Business Like Show Business was built around songs by Irving Berlin, and Kilgore sang "After You Get What You Want."

Some Like It Hot is mostly remembered as one of Hollywood's great comedies, but there were several musical interludes included. Kilgore addressed "I Wanna Be Loved By You" and "I'm Through with Love," while the quartet gave a hot instrumental performance of "Runnin' Wild."

Jimmy van Heusen and Sammy Cahn supplied the original songs for *Let's Make Love*. Kilgore gave her attention to the title song, and to "Incurably Romantic," a gem that has stayed under the radar for too long. Kilgore's version was incurably perfect.

Dave Frishberg, one of our best songwriters, put sensitive lyrics to a melody by Alan Broadbent that paid tribute to the subject of the evening. Kilgore shared those words when she sang "Marilyn Monroe" with a tenderness that added a special touch to the program.

To close things out, the crew returned to *Gentlemen Prefer Blonds* for "Little Girl from Little Rock."

This lovingly crafted evening not only paid homage to one of the screen's most memorable personalities, but also gave Kilgore, Allen and his band a superb opportunity to give the Big Apple a taste of their outstanding talents.

Gregory Generet

Metropolitan Room, NYC

August 9 - 12, 2011

It is always interesting to hear performers first on CD, and then to catch them in person. How will the impression that was gained from hearing the CD translate to the stage? I favorably reviewed Gregory Generet's *(re)Generat-ion* CD a while back, and was looking forward to seeing him perform. I was not disappointed.

There are too few male jazz vocalists on the scene today, and Generet is a cat that not only sings well, but has a buoyant stage presence that make his performance satisfying on many levels. He has a fine deep baritone, is extremely confident on stage, is comfortable at any tempo, presents an eclectic program, and surrounds himself with fine musicians.

SWINGADELIC

playing the traditional music of Ellington and Basie
in the swingin' 60's sound of Boulogne and Berlin

10/3/11: Maxwell's

10/4/11: Trumpets Jazz Club with Gina Fox

download tracks on and

<http://www.swingadelic.com>

<http://www.myspace.com/swingadelic>

John Nobile's



John F. Nobile
Executive Director

2 Van Fleet Road
Neshanic Station, NJ 08853

Tel: (908) 806-7003
Fax: (908) 806-4899
www.summerswingorchestra.com

For this engagement, Generet had marvelous instrumental support from trumpeter Eddie Allen, pianist Christian Sands, bassist Matthew Rybicki and drummer Dwayne Cook.

Two of the first three selections at the August 11 show were from his album, "Stolen Moments" and "Moon Dance," with the latter having a wonderful muted trumpet intro from Allen. In between he gave an atmospheric reading to "Slow Hot Wind."

"Estate (In Summer)" is a lovely ballad that Generet took at a slow, slow tempo, fondly caressing it. Things turned quickly with a very theatrical take on "Love for Sale." Generet followed with a couple of moon songs, "No Moon At All," a too often neglected tune, and a swinging "Old Devil Moon," with "Killer Joe" used as an intro and outro.

His final three selections were a Betty Carter's "Tight," taken at a frenetic pace, Stevie Wonder's soulful "I Can't Help It" and a rousing encore, the Lightnin' Hopkins blues, "Have You Ever Been Mistreated."

By the end of the set, Generet had effectively touched many musical bases, giving a performance where he obviously was having just as much fun as those seated in the audience.

JJ

ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



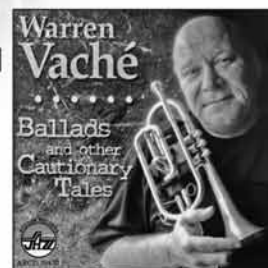
**Rebecca Kilgore and
The Harry Allen Quartet Live at
Feinstein's at Loews Regency:**
Celebrating "Lady Day" and "Prez"
Recorded live at Feinstein's at Loews
Regency in New York City, Rebecca
Kilgore and Harry Allen wow the crowd
with a performance that was glowingly
reviewed in the New York Times.
ARCD 19433



**Bucky and John Pizzarelli:
Family Fugue**
"Family Fugue" is pure Pizzarelli
magic at its finest flawlessly
performed on classic jazz favorites.
ARCD 19436



**Scott Hamilton and
Rossano Sportiello:
Midnight at
Nola's Penthouse**
Scott Hamilton and Rossano Sportiello
prove to be supremely compatible
jazz storytellers on their first ever
duet recording.
ARCD 19415



**Warren Vaché: Ballads and
Other Cautionary Tales**
The world's premier jazz cornetist,
Warren Vaché, performs superbly
proving he is one of jazz's finest
balladeers.
ARCD 19430



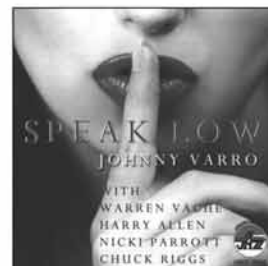
**Chuck Redd:
The Common Thread**
Vibraphonist Chuck Redd's latest
recording, with special guest
Houston Person, presenting twelve
jazz favorites while highlighting his
unique soulful swing style.
ARCD 19398



**Frank Tate, Thanks For
The Memory: Frank Tate's
Musical Tribute to Bobby Short**
All star jazz bassist Frank Tate
celebrates the most influential
musician in his career, the
extraordinary showman, Bobby Short.
ARCD 19421

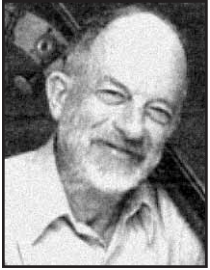


**Scott Hamilton, Howard
Alden, Frank Tate:
A Splendid Trio**
This truly Splendid trio of jazz
veterans exemplify what can be
called "chamber jazz" This is
intimate music making at its best.
ARCD 19416



Johnny Varro: Speak Low
Consummate swing pianist, Johnny
Varro, presents a wonderful musical
embodiment of mainstream jazz with
Warren Vaché, Harry Allen, Nicki
Parrott and Chuck Riggs.
ARCD 19418

2189 Cleveland St., Suite 225, Clearwater, FL 33765
Phone: (727) 252-0123 Fax: (727) 466-0432
E-mail: mrd@gate.net
www.arborsrecords.com
Toll Free: 800-299-1930



From the Crow's Nest

By Bill Crow

Lloyd Wells, down in Nashville, told me about a scene from his early days in New York. Lloyd had been in town a couple of months, and had just been introduced to Jim and Andy's bar by Mundell Lowe. Lloyd was sitting halfway down the bar one day. The proprietor, Jim Kolvaris, had stepped into the kitchen for a minute, and no one was behind the bar. The door opened, and in walked an African-American lady in a nun's habit. She carried a small silver tray, and began asking the men at the bar for donations. Jim came back in from the kitchen, saw the nun, and immediately confronted her. "Dammit," he shouted, "I told you not to come back in here!" Lloyd said she backed out, all the while cussin' Jim out. "It was powerful!" he said. "I heard some phrases I hadn't heard before and haven't heard since. Jim saw me sitting there with my mouth open. He leaned over and said, 'Lloyd, she's never been inside a church. Welcome to town.'"

■ Mike Lipskin passed along a story that he got from Dick Wellstood. Dick said that while Charles DeForrest was playing the piano in a New York club, a customer interrupted him to ask, "Where can I hear some live music?" DeForrest quipped, "I'll tell you as soon as I finish typing this letter."

Mike said the same thing happened to him twice, while playing in clubs in San Francisco. He used DeForrest's reply both times, but got no notable response.

■ Herb Gardner sent me an E-mail to report that a young girl had come up to the bandstand while he was playing in the Stan Rubin band, and gushed, "You guys are wossum!" Herb said he was glad they were able to translate.

I sent this reply: "Lucky she didn't think you were waffle!"

■ Ron Mills sent me this one: A couple of years ago the Glenn Miller orchestra was playing a concert date somewhere in Iowa. During intermission, Damian Sanchez, one of the tenor players, was in the lobby chatting with some of the concertgoers, when a scowling elderly man accosted him. "Where's Glenn?" he demanded. Damian answered, "Well, sir, he hasn't been around since 1944, you know." The man shouted, "What!" and then proceeded to the box office to demand his money back.

■ Howard Danzinger wrote to remind me about what were once called "phantom" bass players in the club date field. He says, "These were bassists who wouldn't know a correct note if it shook hands with them. They were too numerous to mention, all except one. His name was Mike Bianco. Rumor has it, he died by popular demand. He would show up at a gig with no strings on his bass. Since he was the leader he got away with it. His theme song was, wouldn't you know, "No Strings!"

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

JAZZ TRIVIA ANSWERS

questions on page 4

1. Stan Getz
2. "Summer Sequence"
3. Willis Conover used "Early Autumn" as the theme for his daily Voice of America radio program, "House of Sounds," broadcast to eastern Europe.
4. The music was composed and/or orchestrated by Ralph Burns.
5. According to Ralph Burns, the original three "Summer Sequence" movements were previously recorded in 1946, but they did not fill out the space allowed by the new 10-inch LP format. Woody asked Ralph to write a fourth part, which he did in the early autumn (duh), and Woody named it.
6. Johnny Mercer



Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

OCTOBER 6

Jack Wilkins & Howard Alden

OCTOBER 13

Bucky Pizzarelli & Jerry Bruno
(Make Reservations)

OCTOBER 20

Joe Caniano & Mitzi Rogers

OCTOBER 27

Al Caiola & Jerry Bruno

222 Rock Road, Glen Rock, NJ

201-445-2362

Entertainment Starts 7:00 PM

Call for Reservations

Host — Victor Quinn

Shelly Productions, Inc.

P.O. Box 61, Elmwood Park, NJ • 201-796-9582

What's New?

Members new and renewed

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

Renewed Members

Mr. George D. Aue, Hopatcong, NJ
 Ms. Sylvia Campbell, Denville, NJ
 James Clarke, Chatham, NJ *
 Ed Duffie, Savannah, GA *
 Dave Elgart, Mt. Arlington, NJ
 Mr. Robert Gunhouse & Jean Crichton, Summit, NJ
 Ms. Lorelei Harris, Morristown, NJ
 Ms. Judith Jacob, Stanhope, NJ
 Mr. Louis Katz, Rockaway, NJ
 Mr. & Mrs. Charles Krug, Great Meadows, NJ
 Mr. Arthur Smith Levy, Mountainside, NJ
 Dr. & Mrs. Robert L. Malatesta, Washington, NJ
 Mr. Arthur W. Markowitz, Mahwah, NJ
 Loretta McManus, Hillsborough, NJ
 Mr. & Mrs. Froman Mehl, West Caldwell, NJ *
 Mr. Carlo Nisi, Dover, NJ
 Mr. & Mrs. Joe Pareti, Spotswood, NJ
 Mr. John Quinn, Jr., Branchville, NJ
 Mr. Sidney Rabinowitz, Aberdeen, NJ
 Mr. Stewart Schiffer, Roseland, NJ
 Norman & Carole Semel, Edison, NJ
 Mr. & Mrs. Joseph Sheppard, Palmyra, VA
 David Stoler, Wanaque, NJ
 Mrs. Margaret Thompson, Mountainside, NJ
 Mr. & Mrs. Lyonel E. Zunz, Fort Lee, NJ

Mr. Paul F. Kenny, Chatham, NJ
 John Lasley, Princeton, NJ
 Ms. Kimberly Lawless, Mountain Lakes, NJ
 Mr. Thomas Mackin, Randolph, NJ
 Mr. & Mrs. Beryl and Bernard Maddalena and Toomin, Nanuet, NY
 Loll & Charles Margolin, Lakewood, NJ
 Mr. & Mrs. Arnold K. Mytelka, Chatham, NJ
 Mr. & Mrs. John & Beverley Puglisi, Morristown, NJ
 Ms Angela Rebasti, Wayne, NJ
 Mr. Paul D. Rosenberg, Basking Ridge, NJ
 Mr. & Mrs. Tom & Tricia Rosenkilde, Morristown, NJ
 Ms. Marion Schwartz, Spring Valley, NY
 Mr. & Mrs. Bob and Mimi Sochor, Verona, NJ
 Michael Underwood, Watchung, NJ
 Mr. Basil Vorolief, Fair Lawn, NJ
 Jacqueline Walden, Cherry Hill, NJ
 Jeanne Wilder, Port Murray, NJ
 Mr. & Mrs. James Wilson, Morris Plains, NJ
 Ms. Karen Susan Wolson, Paramus, NJ

New Members

Mr. & Mrs. Patrick L. Casciere, Hopatcong, NJ
 C. Davy Connolly, Galena, IL
 Loren Daniels, Teaneck, NJ
 Mr. Reedy Feggins, Piscataway, NJ
 Len & Toni Hasson, Bloomingdale, NJ
 Mr. & Mrs. Gene and Jane Hastings, Wayne, NJ
 Mr. Scott Heavner, Wayne, NJ
 Mr. & Mrs. John Higgins, Morris Plains, NJ
 Kevin Hildebrandt, Piscataway, NJ
 Mr. & Mrs. Brandy & Seth Johnson, Denville, NJ

Founding Member



Building an International Jazz Community

About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

To receive a membership application, for more information or to join:

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or membership@njjs.org OR visit www.njjs.org

OR simply send a check payable to "NJJS" to: NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901.

'Round
Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

If **Emily Asher's** name isn't familiar, you may recognize her as the trombonist with Baby Soda at The Stomp. Or perhaps you caught her at JazzFest, where her band, **Emily Asher's Garden Party**, literally stopped people in their tracks as they went from venue to venue. They may have had the largest audience there, if only because they proved they would jump through hoops to please the crowd.

She is convening a variant of that band for a recording date and will bring them to the Bickford a day or so later, on Monday, October 3. **Dan Levinson** (reeds) and **Bria Skonberg** (trumpet) return in the front line, but the rhythm section has been expanded to include **Gordon Webster** (piano), **Kelly Friesen** (string bass) and **Kevin Dorn** (drums). Great music, high energy, exciting visuals and a repertoire that goes beyond the overworked tunes everyone plays. What a way to start off the Fall Offensive, with concerts shoehorned into every available space between the holidays.

Pianist **Tomoko Ohno** brings her DIVA Trio back the next Monday, October 10. **Sherrie Maricle** is behind the carefully tuned drum set, while bassist **Noriko Ueda** has, as Joe Lang puts it, "the kind of solo chops that belie the jokes about bass solos." The threesome has an extensive repertoire that pushes the boundaries of jazz, and the critics love whatever they do. "In concert," writes Elliott Simon, "the trio combines both raw power and virtuosity for an awe-inspiring thrill ride." He praises "Ueda's spotless bass work, Maricle's deft brushes and Ohno's clean runs." "Tomoko Ohno plays a mean piano. Deeply schooled in the classic repertoire, the Great American Songbook and the jazz tunelist," according to Zan Stewart, she "can make any piece of music come to life. Her forte is emotive to swinging jazz, the kind that makes your ears perk up." You've got an exciting evening ahead.

Cornetist **Randy Reinhart** certainly is a familiar name, so very little introduction is needed, except to say he has not appeared in the area often enough in recent years. For Monday, October 17 he'll be bringing an all-star aggregation for our pleasure, and they should all be equally familiar. Trombonist **Jim Fryer** and reedman **Dan Levinson** fill out the front line. We see pianist **Mark Shane** a lot — for good reason — as we do bassist **Brian Nalepka**. **Matt Hoffmann** is recognized from sellout Goodman tributes here, but for this



occasion he'll forego the usual vibes and simply stay behind the drum set. That will surprise a few of the regulars! Expect unscripted jazz, played with enthusiasm and clever touches on the solos, from players whom you know and love.

The intensive October program closes the next Monday, October 24, with **Mona's Hot Four**, which reliably fills the NYC clubs with fans in their twenties — by playing hot, traditional jazz, no less — but rarely ventures across the Hudson. This will be their first Bickford visit, although the band has played for the MidWeek Jazz sister series and left the audience begging for more. You may recognize clarinetist **Dennis Lichtman** from The Cangelosi Cards (and from his own larger band at the JazzFest), while pianist **Gordon Webster** has been here with The Cards and other groups recently, including Bria Skonberg's. Banjo and guitar master **Nick Russo** has played for an NJJS Social at Shanghai Jazz, while bassist **Jared Engel** pops up with several other groups, including the Jazzfest interludes, where he played banjo. If you still need a reason to discover this someday-famous group before their price goes up, **Tamar Korn** sings with them. People will be talking about this concert!

The Fall Offensive continues with pianist **Mark Shane** paired with clarinetist **Joe Licari** for an evening of "swing as it's meant to be swung" on November 21, followed by **A Family Fugue** on December 12 with **Dan Levinson**, **Molly Ryan**, **Jeff Barnhart** and **Anne Barnhart**.

In between, they've slotted in a special benefit for the Bickford, priced at \$20 per seat, with sellout

potential once people know the entire band roster. To date, **Randy Reinhart**, **Bria Skonberg**, **Dan Levinson** and **Jim Fryer** have signed on, with more responding to the call. Set aside Wednesday, November 30 for some stunning music. Your participation will help keep the regular Bickford prices low.

Jazz For Shore

Arts & Community Center
at Ocean County College
Toms River, NJ 08753

Tickets/Information: 732-255-0500

Drummer **Kevin Dorn** has figured in a number of MidWeek Jazz concerts because he is the drummer of choice for so many leaders. When he was invited to bring his own band (then called the Traditional Jazz Collective) to play, he had already made a lot of friends there. That band, now mysteriously renamed **The Big 72**, has returned several times, always drawing enthusiastic audiences. There is no reason to think that anything will be different when they revisit on Wednesday, October 12.

The band may be slightly different than past visits because Kevin has a large stable from which to draw personnel. The music is of consistent quality though, because all of his people share a vision of the sound they want to create. **Simon Wettenhall**, originally from Australia, plays a searing trumpet with the passion of someone who would travel halfway around the globe to produce the music he loves. **Pete Martinez** plays an Albert clarinet and alto sax, achieving a very pleasing sound. A large



Tamar Korn

Bickford audience heard him recently with the Apex Project. **Jesse Gelber** is a hot piano player, heard here with his Gelber & Manning vaudeville-type show and several other groups. Rounding out the choices for this return visit is **Kelly Friesen**, an energetic bassist who plays very original solos.

Kevin himself gained national attention with Jim Cullum's band, whose radio broadcasts reached a large audience. The Big 72 has gotten respect because they outplay the competition, resulting in a fair amount of work with discerning festivals and jazz societies, including a visit to our Stomp. "This is a First Amendment band," writes jazz critic Michael Steinman, "and freedom of expression rules. Its members are musicians who listen, not record collectors who need arrangements to play jazz."

They're followed on November 30 by guitarists **Frank Vignola** and **Vinny Raniolo**, a pair of engaging players whose blinding speed, boundless creativity and clever, often humorous touches leave audiences wanting more...even after encores. They manage to extend the range of jazz guitar performance in a very entertaining fashion. MidWeek Jazz closes the year on December 14 with **Ivory & Gold**, the fusion of powerhouse stride pianist **Jeff Barnhart** with his genteel wife **Anne Barnhart** playing flute. They are essential parts of most jazz festivals and cruises, with an international following.

And save January 11 for the Midiri Brothers, as they celebrate 1938's famed Carnegie Hall concert anniversary — with a Benny Goodman tribute, of course.



**Round
Jersey**

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



The Institute of Jazz Studies at Rutgers University– Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

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

calendar:

JAZZ RESEARCH ROUNDTABLES

free
roundtables

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

- **October 19, 2011:** *Ed Green:* Duke Ellington's Afro-Eurasian Eclipse
- **November 16, 2011:** *Dorthann Kirk:* My Life with Rahsaan Kirk and with WBGO-FM
- **December 7, 2011:** *Tad Hershorn:* The Archival Norman Granz
- **January 18, 2012:** Aaron J. Johnson: Jazz and Radio in the United States

CONCERTS/PERFORMANCE

free
concerts

Jazz Dialogues: Intimate Improvisations, Dana Room, Dana Library, Rutgers-Newark (free admission) 973-353-5595

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

- **October 6, 2011, 2-4 PM:** Leo Johnson and the Newark Jazz Elders
- **November 8, 2011, 2-4 PM:** Bradford Hayes Ensemble

SPRING SEMESTER — dates to be announced:

Carrie Jackson: Salute to Sarah Vaughan

JAZZ FROM THE ARCHIVES

on
WBGO radio

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

- **October 2** – Let Freedom Swing: Norman Granz Talks About His Life, Pt. 1: Host Tad Hershorn, author of the definitive biography of the jazz impresario (to be published Oct. 1), plays samples from his Granz interviews, with musical illustrations.
- **October 9** – Let Freedom Swing: Norman Granz Talks About His Life, Pt. 2 — Host Tad Hershorn, author of the just published definitive biography of the jazz impresario, continues his survey of Granz's life in jazz.
- **October 16** – Rollins Revisited: Host Bill Kirchner presents different versions of Sonny Rollins' "Oleo," by Miles Davis, Phineas Newborn, Lee Konitz/Brad Mehldau/Charlie Haden/Paul Motian, and the monumental Rollins "Our Man in Jazz" recording.
- **October 23** – Two Great Trombone Originals: Sandy Williams (b. 1906) and Bill Harris (b. 1916) have birthdays this coming week; host Dan Morgenstern samples some of their best.
- **October 30** – Zoot Sims and Jimmy Rowles: In The Middle a Kiss — The Pablo Years: Host Loren Schoenberg plays the wonderful collaborative recordings made by saxophonist Sims and pianist Rowles.

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

We continually update entries. Please contact tmottola@aol.com if you know of other venues that ought to be here.

Allendale
NINETY SIX WEST CAFE
 96 West Allendale Avenue
 201-785-9940
www.ninety-six-west.com
 Jazz Night Out Wednesdays 8 PM

Asbury Park
CHICO'S HOUSE OF JAZZ
 631 Lake Ave.
 732-455-5448
chicoshouseofjazz.com
 Jazz 6 nights a week

TIM McLOONE'S SUPPER CLUB
 1200 Ocean Ave.
 732-744-1400
timmcloonessupperclub.com

Bayonne
THE BOILER ROOM
 280 Avenue E
 201-436-6700
www.arts-factory.com
 Fri/Sat 10 PM; Sun 7 PM

Bernardsville
BERNARD'S INN
 27 Mine Brook Road
 908-766-0002
www.bernardsinn.com
 Monday - Saturday 6:30 PM
 Piano Bar

Bloomfield
PIANOS BAR AND GRILL
 36 Broad Street
 Bloomfield NJ 07003
 (973) 743-7209 Reservations
www.pianosbarandgrill.com
 Jazz Thursdays, Piano Bar
 Fridays/Saturdays, Cabaret
 Wednesdays/Fridays

**WESTMINSTER ARTS CENTER/
 BLOOMFIELD COLLEGE**
 467 Franklin St.
 973-748-9000 x343

Brooklawn
**BROOKLAWN AMERICAN
 LEGION HALL**
 Browning Road &
 Railroad Ave. 08030
 856-234-5147
 Tri-State Jazz Society usual venue
www.tristatejazz.org
 Some Sundays 2:00 pm

Buena Vista
VILLA FAZZOLARI
 821 Harding Highway
 Atlantic City Jazz Band
 Third Wednesday of the month
 and some Sundays

Byram
 The Restaurant at Adam Todd
 263 Highway 206
www.adamtodd.com
 973-347-4004

Cape May
VFW POST 386
 419 Congress St.
 609-884-7961
 usual venue for
 Cape May Trad Jazz Society
 Some Sundays 2 PM live Dixieland
www.capemaytraditionaljazzsociety.com

MAD BATTER
 19 Jackson St.
 609-884-5970
 Jazz at the Batter
 Wednesdays 7:30 - 10:30PM

BOILER ROOM, CONGRESS HALL
 251 Beach Ave
 888-944-1816
 Blues and Latin Jazz Saturdays
 July 18 - Sept.19
 8:30 PM - 12:30 AM

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

Cherry Hill
**ST. ANDREWS UNITED
 METHODIST CHURCH**
 327 Marlton Pike
 Tri-IState Jazz Society venue
www.tristatejazz.org

Clifton
**ST. PETERS EPISCOPAL
 CHURCH**
 380 Clifton Ave.
 973-546-3406
 Saturdays 7:30 PM

Closter
HARVEST BISTRO & BAR
 252 Schraalenburgh Road
 201-750-9966
www.harvestbistro.com
 Every Tuesday: Ron Affif/
 Lyle Atkinson/Ronnie Zito

Cresskill
GRIFFIN'S RESTAURANT
 44 East Madison Ave.
 201-541-7575
 Every Tuesday
 Frank Forte solo guitar

Deal
AXELROD PAC
 Jewish Community Center
 732-531-9100 x 142
www.arthurtopilow.com

Dover
ATTILIO'S
 80 East McFarland St. (Rt. 46)
 973-328-1100
www.attiliosrestaurant.com

Edgewater
LA DOLCE VITA
 270 Old River Rd.
 201-840-9000

Englewood
BERGEN PAC
 30 N. Van Brunt St.
 201-227-1030
www.bergenpac.org

Fairfield
BRUSCHETTA RESTAURANT
 292 Passaic Avenue
 973-227-6164
www.bruschettarestaurant.com
 Live piano bar every night

Garwood
CROSSROADS
 78 North Ave.
 908-232-5666
www.xroads.com
 Jam Session Tuesday 8:30 PM

Glen Rock
GLEN ROCK INN
 222 Rock Road
 201-445-2362
www.glenrockinn.com
 Thursday 7 PM

Hackensack
SOLARI'S
 61 River St.
 201-487-1969
 1st Tuesday 8:00 PM
 Rick Visone One More Once Big Band
 No cover

STONY HILL INN
 231 Polifly Rd.
 201-342-4085
www.stonyhillinn.com
 Friday and Saturday evenings

Highland Park
PJ'S COFFEE
 315 Raritan Avenue
 732-828-2323
 Sunday 1-5 PM Somerset Jazz
 Consortium Open Jam

Hillsborough
DAY'S INN
 118 Route 206 South
 908-685-9000
 Thursday 7 PM Open Jam

Hoboken
MAXWELL'S
 1039 Washington St.
 201-798-0406
 Every other Monday 9:00 PM
 Swingadelic

Hopewell
**HOPEWELL VALLEY
 BISTRO & INN**
 15 East Broad St.
 609-466-9889
www.hopewellvalleybistro.com
 Friday/Saturday 7 PM
 Minimum \$15

Lawrenceville
FEDORA CAFE
 2633 Lawrenceville Road
 609-895-0844
 Some Wednesdays 6:00 PM
 No cover/BYOB

Little Falls
**BARCA VELHA
 RESTAURANT/BAR**
 440 Main St., 07424
 973-890-5056
www.barcavelha.com
 Fridays 7:30 PM Bossa Brazil
 No cover

Lyndhurst
WHISKEY CAFE
 1050 Wall St. West, 07071
 201-939-4889
www.whiskeycafe.com
 One Sunday/month James Dean
 Orchestras
 swing dance + lesson

Madison
SHANGHAI JAZZ
 24 Main St.
 973-822-2899
www.shanghaijazz.com
 Wednesday/Thursday 7 PM
 Friday/Saturday 6:30 PM
 Sunday 6 PM
 No cover

Mahwah
**BERRIE CENTER/
 RAMAPO COLLEGE**
 505 Ramapo Valley Road
 201-684-7844
www.ramapo.edu/berriecenter

Manalapan
MONMOUTH COUNTY LIBRARY
 125 Symmes Drive
 732-431-7220
 TTY Hearing Impaired: 732-845-0064
www.monmouthcountylibrary.org
 Check events calendar
 for occasional concerts

Maplewood
BURGDORF CULTURAL CENTER
 10 Durand St.
 973-378-2133
www.artsmaplewood.org

Manville
RHYTHMS OF THE NIGHT
 729 S. Main Street
 908-707-8757
rhythmsofthenight.net
 Open jam session
 Wednesdays 7-10 PM

Mendham
KC'S CHIFFAFA HOUSE
 5 Hilltop Road
 973-543-4726
www.chiffafa.com
 Live Jazz — Call for schedule

Metuchen
NOVITA
 New & Pearl Streets
 732-549-5306
 Fridays 7:30 PM
 No cover

Montclair
CHURCH STREET CAFE
 12 Church St.

**FIRST CONGREGATIONAL
 CHURCH**
 40 South Fullerton Ave.
 973-744-6560

PALAZZO RESTAURANT
 11 South Fullerton Ave.
 973-746-6778
 Friday/Saturday 7:00 PM
 Joe Licari/Guest Pianist

RICHIE CECERE'S
 2 Erie Street
 973-746-7811

**SESAME RESTAURANT
 & JAZZ CLUB**
 398 Bloomfield Avenue
 973-746-2553
sesamerestaurant.com
 Monthly Jazz Night,
 call for schedule

TRUMPETS
 6 Depot Square
 973-744-2600
www.trumpetsjazz.com
 Tuesday/Thursday/
 Sunday 7:30 PM
 Friday/Saturday 8:30 PM

Moorestown
**SAINT MATTHEW
 LUTHERAN CHURCH**
 318 Chester Avenue
 Tri-IState Jazz Society venue
www.tristatejazz.org

Morristown
**THE BICKFORD THEATRE
 AT THE MORRIS MUSEUM**
 5 Normandy Heights Road
 973-971-3706
www.morristownmuseum.org
 Some Mondays 8:00 PM

THE COMMUNITY THEATRE
 100 South St.
 973-539-8008
www.mayoarts.org

HIBISCUS RESTAURANT
 At Best Western Morristown Inn
 270 South St.
 866-497-3638
www.hibiscuscuisine.com
 Friday Jazz Nights call
 for dates & times

**HYATT MORRISTOWN AT
 HEADQUARTERS PLAZA**
 3 Speedwell Ave.
 973 647 1234
www.morristown.hyatt.com
 Thursday Jazz at the Hyatt
 5:30-8:30 PM

**THE SIDEBAR
 AT THE FAMISHED FROG**
 18 Washington St.
 973-540-9601
www.famishedfrog.com/thesidebar

**ST. PETER'S EPISCOPAL
 CHURCH**
 70 Maple Avenue
 973-455-0708

SUSHI LOUNGE
 12 Schuyler Place
 973-539-1135
www.sushilounge.com
 Sunday Jazz Nights 7-10 PM

Mountainside
ARIRANG
 1230 Route 22W
 908-518-9733
 Wednesday 7:30 PM

Newark
27 MIX
 27 Halsey Street
 973-648-9643
www.27mix.com

BETHANY BAPTIST CHURCH
 275 Market Street
 973-623-8161
www.bethany-newark.org

NEWARK MUSEUM
 49 Washington St.
 973-596-6550
www.newarkmuseum.org
 Summer Thursday afternoons

NJPAC
 1 Center St.
 888-466-5722
www.njpac.org

THE PRIORY
 233 West Market St.
 973-242-8012
 Friday 7:00 PM
 No cover

SKIPPER'S PLANE STREET PUB
 304 University Ave.
 973-733-9300
www.skippersplanestreetpub.com

New Brunswick
DELTA'S
 19 Dennis St.
 732-249-1551

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.

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.

CHRISTOPHER'S AT THE HELDRICH HOTEL
10 Livingston Ave.
732-214-2200
Friday Jazz Nights
Call for dates and times

MAKEDA ETHIOPIAN RESTAURANT
338 George St.
732.545.5115
www.makedas.com
NO COVER
New Brunswick Jazz Project presents
live Jazz Thursdays, 7:30 – 10:30 PM

STATE THEATRE
15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

New Providence

PONTE VECCHIO RISTORANTE
At Best Western Murray Hill Inn
535 Central Ave.
908-464-4424
Monthly Jazz Nights 3rd Saturday
of each month 6:30-9:30 PM

Newton

BULA
134 Spring St.
973-579-7338
www.bularestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT
1285 State Highway 28
908-725-0011
7:00 PM

Nutley

HERB'S PLACE AT THE PARK PUB
785 Bloomfield Avenue
973-235-0696
8:30-11:30 PM

Oakland

HANSIL'S BAR AND GRILL
7 Ramapo Valley Rd.
201-337-5649

RUGA'S

4 Barbara Lane
201-337-0813
Tuesday thru Saturday 7:00 PM

Pine Brook

MILAN
13 Hook Mountain Road
973-808-3321
www.milanrestaurant.com
Fridays 6:30 PM Stein Brothers

Plainfield

CAFÉ VIVACE
1370 South Avenue
908-753-4500
www.cafevivace.com
Saturdays 7:30 PM

Princeton MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA
29 Hulfish St.
609-252-9680
NO COVER
www.terramomo.com/restaurant/
mediterrera

SALT CREEK GRILLE
1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

WITHERSPOON GRILL
57 Witherspoon Street
609-924-6011
www.jmgroupprinceton.com
Tuesday night jazz 6:30 – 9:30 PM

Rahway ARTS GUILD OF RAHWAY
1670 Irving St.
732-381-7511
www.rahwayartsguild.org
8:00 PM

UNION COUNTY PERFORMING ARTS CENTER
1601 Irving Street
www.ucpac.org
732.499-0441
(Call for schedule)

Raritan MUGS PUB AND RESTAURANT
73 West Somerset Street
908-725-6691
Fridays 7 PM

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

"JAZZ IN THE PARK"
Riverside Park
732-530-2782

Ridgewood WINBERIE'S AMERICAN BISTRO
30 Oak Street
201-444-3700
www.selectrestaurants.com
Thursdays Piano Jazz/Pop
Fridays/Saturdays Jazz/Pop duos

Rumson SALT CREEK GRILLE
4 Bingham Avenue
732-933-9272
www.saltcreekgrille.com

Sayreville

SHOT IN THE DARK SPORTS BAR & GRILL
404 Washington Road
732-254-9710
Thursday 7:30 PM
John Bianculli

Seabright

THE QUAY
280 Ocean Ave
732-741-7755
Thursday nights
Jazz Lobsters big band

Sewell

TERRA NOVA
590 Delsea Drive
856-589-8883
http://terranovarestaurantbar.com
Fridays & Saturdays Live Jazz

Short Hills

JOHNNY'S ON THE GREEN
440 Parsonage Hill Road
973-467-8882
www.johnnysonthegreen.com

Somerset

SALTWATER'S SEAFOOD AND SOUTHERN CUISINE RESTAURANT
1991 Route 27 (Lincoln Highway)
732-821-1001
Thursdays 7-9 PM Somerset Jazz
Consortium Open Jam

Somerville

VERVE RESTAURANT
18 East Main St.
908-707-8605
www.vervestyle.com
Occasional Thursdays 6 PM
Fridays/Saturdays 8:30 PM

South Brunswick

JAZZ CAFÉ
South Brunswick (Dayton)
Municipal Complex
540 Ridge Road
732-329-4000 ext. 7635
www.arts@sbtnj.net
first Friday every month
\$5 admission includes light
refreshments

South Orange

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

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
MySpace.com/thejazzberrypatch
Open Jazz Jam every Tuesday night.
No cover Friday nights.
Different artist every week.
Please check the site.

LOUNGE ZEN

254 DeGraw Ave.
201-692-8585
www.lounge-zen.com
No cover

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0550
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Totowa

SUSHI LOUNGE
235 Route 46 West
www.sushilounge.com
973-890-0007
Sunday Jazz 6 PM

Trenton

CANDLELIGHT LOUNGE
24 Passaic St
www.jazztrenton.com
609-695-9612
Saturdays 3 – 7 PM

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

SALEM ROADHOUSE CAFE
829 Salem Road
www.RoadhouseCafe.org
once per month
proceeds benefit charities

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.com
Sundays 8 PM
\$3 cover

Warren

UPOOT RESTAURANT
9 Mount Bethel Road
908-834-8194
www.upootrestaurant.com
Jazz trios Thursday, Friday and
Saturday, 8-11 PM

Watchung

WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
wacenter@optonline.net
www.watchungarts.org
Jazz programming;
check for details

Wayne

WILLIAM PATERSON UNIVERSITY
300 Pompton Road
973-720-2371
www.wpunj.edu
Sunday 4:00 PM

Weehawken

SPIRIT OF NEW JERSEY
1500 Harbor Blvd.
866-483-3866
www.spiritofnewjersey.com
Monthly Jazz Cruise | Call for Dates

West Orange

CECIL'S
364 Valley Road
973-736-4800
cecilsjazzclub.com

FRANKLIN TAVERN

97-99 Franklin Ave.
973-325-9899
No cover

Westfield

16 PROSPECT WINE BAR & BISTRO
16 Prospect St. 07090
908-232-7320
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 PM

ACQUAVIVA

115 Elm St.
908-301-0700
www.acquaviva-
dellefonti.com
Fridays 7:00 PM

Woodbridge

JJ BITTING BREWING CO.
33 Main Street
732-634-2929
www.njbrewpubs.com
Fridays 9:30 PM

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-209-3000
Wednesday through
Saturday

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

JAMES L. DEAN BAND featuring Tony Quaranti in a Sinatra salute at Whiskey Café Lyndhurst. Includes dance lesson, DJ. 10/16.

At Cecil's West Orange, 10/7 & 8 **BRANDON MCCUNE** CD release party; 10/21 & 22 **MARK & BILLY JOHNSON**.

EMILY ASHER'S GARDEN PARTY 10/3 at the Bickford in Morristown.

At Shanghai Jazz in Madison, **JUNIOR MANCE** 10/7 & 8; **DEREK SMITH** 10/12

10/8 **MELISSA MORGAN**, at Chico's House of Jazz in Asbury Park.

SWINGADELIC 9/30 The Priory in Newark; 10/4 Trumpets in Montclair, with Gina Fox.

Vocalist **MADELEINE PEYROUX** fall tour for her recent *Standing On The Rooftop*, w. Mark Goldenberg guitar, Barak Mori bass, Darren Beckett drums, Gary Versace keys. 10/1 Tarrytown Music Hal, Tarrytown, NY



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

**Time Value Material
 Deliver Promptly**

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

Send all address changes
 to the address above

RETURN SERVICE REQUESTED

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!

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



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

HIGH PRICES PAID SINCE 1980



WE BUY

**Jazz • Bebop • Soul
 Rock • Blues • Classical
 DVDs & Much More**

**NO COLLECTION
 TOO LARGE**



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