

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 39 • Issue 10

November 2011



Saxman Buddy Terry made his first appearance with Swingadelic in more than a year at The Priory in Newark on September 30. Enjoying his return are Audrey Welber and Jeff Hackworth. Photo by Tony Mottola.

Back in the Band

A little more than a year after suffering a stroke and undergoing physical therapy at Kessler Institute Buddy Terry blows his sax like he never missed a beat.

Story and photos on page 30.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Pee Wee Dance Lessons..... 3
 Jazz Trivia 4
 Editor's Pick/Deadlines/NJJS Info 6
 September Jazz Social 51
 CD Winner 52
 Crow's Nest 54
 New/Renewed Members 55
 Change of Address/Support
 NJJS/Volunteer/**JOIN NJJS** 55

STORIES

Buddy Terry and Swingadelic cover
 Big Band in the Sky 8
 Dan's Den 10
 Luna Stage Jazz 14
 Talking Jazz: Michael Moore 16
 Noteworthy 29
 Remembering Frank Foster 32
 Somerville Jazz Festival 36
 Jazz Journeys 36

REVIEWS

OSPAC 2011 38
 Other Views 40
 Helen Sung at Centenary 43
 Microscopic Septet 44
 College Jazz 45
 WJO Workshops for HS Teachers 45
 Book: Tony Bennett 48
 Caught in the Act: M.Murphy,
 S.Nakasian, H.O'Brien 50

EVENTS

'Round Jersey: Morris, Ocean 56
 Institute of Jazz Studies/
 Jazz from Archives 57
 Somewhere There's Music 58
 The Name Dropper 59

ADVERTISERS

Jane Stuart 4
 WBGO 5
 Shanghai Jazz 7
 Carrie Jackson 9
 Artie Shaw Orchestra/Centenary 11
 William Paterson University 13
 Jay D'Amico Trio 14
 The Theatre at RVCC 15
 Hibiscus 17
 Mayo Arts 19
 Berrie Center/Ramapo College 23
 Howell Living History Farm/Roth Family 25
 Unitarian Church at Summit 27
 Chicken Fat Ball 33
 Newark Symphony Hall/
 Bethany Baptist Church 34/35
 Benny in Bridgewater 37
 Ellen Rothseid/Prudential 40
 LauRio Jazz 41
 Marlene VerPlanck 42
 Swingadelic 43
 Gil "Bop" Benson 43
 Jim Eigo Jazz Promo 46
 PA Jazz Society 46
 Jazzdagen 47
 WBGO PhotoBlog 49
 Shelly Productions 49
 John Nobile SummerSwing Orchestra 49
 Arbors Records 53
 CTS Images 54
 Princeton Record Exchange 60



Prez Sez

By **Laura Hull** President, NJJS

Thanks to Ricky Riccardi for joining us at the October Jazz Social. We enjoyed hearing about his work with the Louis Armstrong House Museum and the effort put into his book — *What a Wonderful World*. These are the kinds of programs we enjoy bringing to the membership. We look forward to hearing the “Scholarship Jazz Quartet” at the next Jazz Social on Sunday, November 20, assembled under the leadership of my cohort, Frank Mulvaney, who covers the College scene. Jazz Socials are held at Shanghai jazz beginning at 3:30 PM. There is a \$10 food or beverage minimum for the Socials. Jazz Socials offer free admission for members and are \$10 for non-members — that cover charge can be applied toward a new annual membership.

■ There is no December Social as we will be hosting the NJJS Annual Meeting in its place, as discussed below. Mark your calendar for the Annual Meeting on Sunday, December 4 beginning at 2 PM. Warren Vaché & Friends will be our featured artists.

■ Joe Lang continues to host our Jazz Film Series. The next film to be presented at 7 PM on Wednesday, November 16 will be *Stephane Grappelli – A Life in the Jazz Century*, a documentary about the legendary jazz violinist. Discussion follows each film led by Joe Lang. The Jazz Film Series takes place at the Library of the Chathams in Chatham and offers free admission.

■ We invite you to mark your calendar for “The Stomp” — the Pee Wee Russell Memorial Stomp that is — taking place Sunday, March 4, 2012 at the Birchwood Manor in Whippany. Our confirmed groups include The George Gee Swing Orchestra, Emily Asher’s Garden Party, and Mona’s Hot Four, with more to be confirmed. This is a great opportunity to reserve a full table (for 10) and receive a discount. With lots of dancers to watch and great music to hear, it’s a feast for all your senses. Food concession and bar are available, as well as merchandise to purchase. Watch for news on “Preparing for Pee Wee” with resources for dance lessons, so you too can swing out on the dance floor!

■ We continue to recruit capable volunteers for 2012. 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, and 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 E-mail 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

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. See ad page 17. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. See ad page 23.

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*!

NJJS ★ Annual ★ Meeting ★

The end-of-year member
sum-up and thank-you!

December 4
at Shanghai Jazz ★
2 – 5:30 PM

24 Main Street
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Mingle and enjoy Warren Vaché and Friends
This free concert is a member benefit.

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Charleston, Collegiate Shag, Balboa,
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Saturdays in Jersey City, Sundays in Denville.

Take just a few or take all!

The very talented instructor Joe Palmer covers all the bases with a series of classes at two locations between now and February. Classes are ongoing NOW so please jump right in and look at the details:

See Jersey City Saturdays schedule at www.TheArtistsLab.com

See Denville Sundays schedule at <http://mysite.verizon.net/letsswingnj>

Each class stands on its own, but for beginners, the first workshop date for each dance is recommended to get a better foundation for later classes.



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.

WELCOME RECENT/NEW ADVERTISERS!

NJJS is proud to welcome Bethany Baptist Church, Carrie Jackson, the Jay D'Amico Trio, Raritan Valley Community College, William Paterson University, Berrie Center, the Chicken Fat Balle, Gil "Bop" Benson, Centenary College, Mayo Center for the Performing Arts, and the Unitarian Church at Summit 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.

Sunday Oct 23

JAZZ SOCIAL — *Ricky Riccardi*
Shanghai Jazz
24 Main St, Madison
3–5:30 PM

Wednesday Oct 26

FREE FILM
Ben Webster – Tenor Sax Legend
Library of the Chathams
214 Main Street
Chatham 7 PM

Wednesday Nov 16

FREE FILM
*Stephane Grappelli –
A Life in the Jazz Century*
Library of the Chathams
214 Main Street
Chatham 7 PM

Sunday Nov 20

JAZZ SOCIAL
Scholarship Jazz Quartet
Shanghai Jazz
24 Main St, Madison
3–5:30 PM

Sunday Dec 4

ANNUAL MEETING
Warren Vaché and Friends
Shanghai Jazz
24 Main St, Madison
3–5:30 PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder II

BORN IN NEW JERSEY

New Jersey has “played” a “key” role in the history of jazz piano. How many of these Garden State natives can you identify?



1. Born in New Brunswick in 1894, he was a leading stride player in New York City in the 1920s, influencing Fats Waller and Duke Ellington. Also a noteworthy composer (“Carolina Shout,” “If I Could Be With You...”)
2. Count yourself lucky if you saw “The Kid From Red Bank” (born in 1904) and his big band that blew the blues.
3. Born in 1904 in Princeton, he also was a great stride pianist in Harlem in the 1920s (nickname “The Lamb”) but spent most of his last three decades playing solo in New Jersey clubs, with long residencies in the Town House in Montclair and Wallace’s in East Orange.
4. Born in 1924 in Atlantic City, he was an early convert to bop and worked with Lester Young, Benny Carter, Charlie Parker and Charles Mingus. Drugs, alcohol and tragedies in his personal life limited his work.
5. Born in 1924 in Newark, this disciple of bop pioneer Bud Powell accompanied Dizzy Gillespie (1945-46) and Charlie Parker (1948-50). He didn’t gain much recognition until an acclaimed series of solo, duo and small group LPs in the 1970s.
6. A Plainfield native (1929), he played in Miles Davis’ “Kind of Blue” sextet and led a stellar but short-lived trio with Scott LaFaro and Paul Motian in the early 1960s. “Waltz for Debby” is his most famous tune.
7. Hailing from Perth Amboy (1929), his robust, florid style drew on Errol Garner’s. He played almost exclusively in New Jersey, with long engagements at The Cove in Roselle and the Armory in Perth Amboy.
8. Trenton-born in 1938, he toured with Charlie Ventura at age 17, later spent many years working at Fred Waring’s music publishing house and playing mostly alone at the Deer Head Inn in Delaware Water Gap, Pa., where his caricature still peers down at the piano.
9. Another Perth Amboy (1946) who plays traditional piano, he was house pianist at Eddie Condon’s club in New York, and a sideman with Benny Goodman, Buck Clayton and Buddy Tate. He’s been a favorite at NJJS events over the years.
10. Born in 1961 in Milltown, he’s been a sideman with Randy Brecker and Roy Haynes and is at the keyboard on the Mingus Big Band 2011 Grammy-winning album for best live performance.

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

(answers on page 54)

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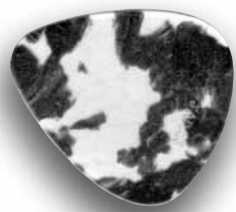
WBGO will launch *The Checkout - Live at Berklee*, the third live broadcast series on its monthly schedule, starting on November 17 at 8pm with Christian Scott.

The series is a partnership between Berklee College of Music, NPRmusic and WBGO Jazz88.

The performances will take place at Berklee's Café 939 in Boston, and can be heard on WBGO Jazz88.3FM, as well as seen, via a live video stream online at NPRMusic's website, and Checkoutjazz.org.

WBGO





The Editor's Pick

By **Tony Mottola** *Jersey Jazz* Editor

Christmas Around The Caravan

A Very Gypsy Christmas

Doug Munro and La Pompe Attack

(2011 GMR Records/GMR-002)



Christmas Sells.

Just ask the people who cash the royalty checks for "Rudolph the Red-Nosed Reindeer," or "White Christmas" (the Boy and Girl Scouts count those many candy canes). Even "Grandma Got Run Over by a Reindeer" pulls in a tidy \$100K every Yule.

Not surprisingly, there's a new crop of Christmas contenders sent out by publicists every summer. The Australian guitarist, Tommy Emmanuel, has one I'd love to hear, but Tommy only put a link to his Web site in my stocking. No matter, the fine New York jazz guitarist Doug Munro (and promo man Jim Eigo) sent me a Gypsy jazz wrapped little gift, so I'm not crying in my eggnog.

The engaging *A Very Gypsy Christmas*, performed by Doug Munro and La Pompe Attack, presents 15 many times heard holiday tunes — the new wrinkle being this is Christmas music performed "a la Django." Of course the only song remotely connected to the holiday in Reinhardt's large discography is "Christmas Swing," a 1937 tune more Swing than Christmas. But give Mr. Munro his license; it turns out Gypsy jazz — its drum-less, two-guitar and bass core, decorated with violin and clarinet leads, pumped along by plenty of "la pompe" (that hard pumping rhythm guitar) — is a formula that makes for a fresh, entertaining approach to this most familiar fare. Playing Roger Chaput to Munro's Django is guitarist Ernie Pugliese. Michael Goetz supplies them with a fat bass sound, with clarinetist Ken Peplowski and violinist Howie Bujese taking the leads on three and five cuts respectively. Charming vocals are added by Cyrille-Aimee Daudel on "The Christmas Song," "Santa Claus is Coming to Town" (here with its rarely heard verse) and a sweet and lilting "Christmas Time is Here."

Peplowski's lyrical reading of "Have Yourself a Merry Little Christmas," is particularly easy on the ears. The guitar work is clean and crisp throughout, Bujese plays a fine fiddle, and the arrangements are quite fine as well. The liner notes declare the CD was recorded "live" in studio. I guess that means the musicians were all playing together at the same time — a generally good idea where making music is concerned. The recording is well blended and with a lot of presence in its sound.

Rounding out the song list are: "Sleigh Ride," "Little Town Of Bethlehem," "God Rest Ye Merry Gentlemen," "Let It Snow," "We Three Kings," "Green Sleeves," "Oh Tannenbaum," "Winter Wonderland," "I'll Be Home For Christmas," "Come Emmanuel" and "Silent Night."



WIN THIS CD

Jersey Jazz has a copy of *A Very Gypsy Christmas* to give to one lucky NJJS member. To enter the drawing simply E-mail **your name and mailing address** to chickiejazzdog@njjs.org with the words "Christmas 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 November 27, 2011.

You must be an NJJS member to enter this contest.



Comments?

Jersey Jazz welcomes your comments on any article or editorial.

Send E-mail to editor@njjs.org or mail to the Editor (see masthead this page for address). Include your name and geographical location.

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

December: October 26 • January: November 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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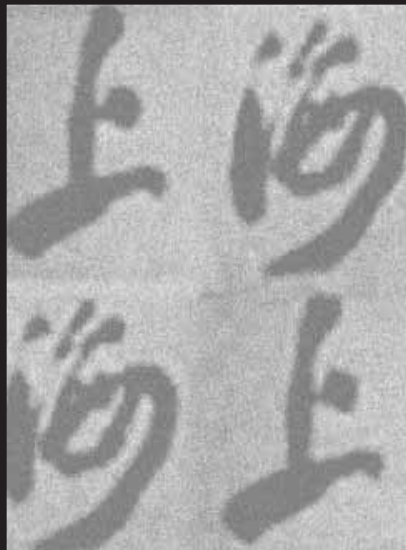
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- sat 10/29:** HELEN SUNG TRIO
- sun 10/30:** NANCY NELSON AND JERRY VEZZA
- wed 11/2:** BUCKY PIZZARELLI
- thu 11/3:** ROSSANO SPORTIELLO
- fri 11/4:** JERRY VIVINO
- wed 11/9:** WARREN VACHÉ TRIO
- fri & sat 11/11 & 12:** MARK PETERSON TRIO
- sun 11/13:** JAY LEONHART TRIO
- wed 11/16:** WARREN VACHÉ TRIO
- wed 11/23:** NICKI PARROTT AND WARREN VACHÉ
- fri & sat 11/25 & 26:** STEVE TURRE

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Big Band in the Sky

By Sanford Josephson

■ **Wardell Quezergue, Sr., 81, bandleader, producer, composer, arranger, educator, March 12, 1930, New Orleans – September 6, 2011, Metairie, LA.** Known as the “Creole Beethoven,” Quezergue (pronounced ka-ZAIR) was a major player in the New Orleans rhythm and blues scene for the past 60-plus years. His horn arrangements helped make hits of such recordings as Professor Longhair’s “Big Chief,” Robert Parker’s “Barefootin’” and Jean Knight’s “Mr. Big Stuff.” He also wrote the arrangements for Dr. John’s renowned 1992 album, *Goin’ Back to New Orleans* (Rhino Flashback).

According to John Broven, author of *Rhythm and Blues in New Orleans* (Pelican Publishing: 1978), Quezergue “introduced a new sound, with a richer, fuller horn section and funky rhythms.

It gave New Orleans music a whole new dimension.” In 2009, the Ponderosa Stomp Foundation presented a tribute to Quezergue at Lincoln Center’s Alice Tully Hall. Among those appearing were Dr. John, Knight and the Dixie Cups. In 2010, during an interview on the NPR series, “American Roots,” he said, “If I hear something, immediately I start arranging. Arrangement, to me, has to be part of the song itself, as if the two were made for each other at the moment the writer wrote the song; and it should fit like a glove.”

During the Korean War, Quezergue wrote arrangements for military bands while stationed in Tokyo. He was due to be sent to the front but was pulled back at the last minute to continue his arranging work. His replacement was killed in combat, which motivated him to write a classical composition called “A Creole Mass,” which wasn’t released until 2000 (Creole Records). It included sections for an orchestra, classical symphony chorus, children’s choir, Negro spiritual chorale, brass band and eight vocalists.

Survivors include five sons, Donald, Wayne, Victor, Martin and Brian Quezergue; eight daughters, Violetta Johnson, Gaynelle Mitchell, Iris, Diana, Yoshi, Helen, Ramona and Leslie Quezergue; several grandchildren, great-grandchildren and great-great grandchildren. His wife of 60 years, Yoshi Tamaki Quezergue, died in May of this year.

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-Clío). 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.

■ **Frank Driggs, 81, producer, historian, January 29, 1930, Manchester, VT – September 20, 2011, New York.** Frank Driggs was a major contributor to the history of jazz. He collected more than 100,000 photographs that have appeared in several books, as publicity stills for jazz artists, at academic institutions and in the PBS documentary miniseries on jazz produced by Ken Burns.

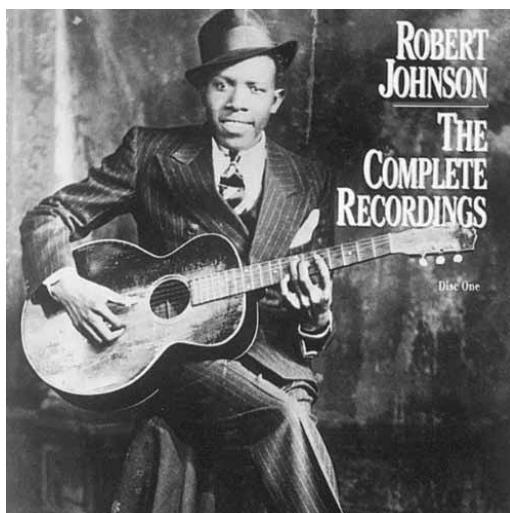
A 1952 graduate of Princeton University with a degree in political science, Driggs moved to Manhattan to work as an NBC page. He began his career as a jazz historian when he went to work at the Institute of Jazz Studies at Rutgers under the direction of Marshall Stearns. In the late ’50s John Hammond recruited him to work at Columbia Records, and Driggs soon became a producer, supervising the release

of recordings by such artists as Duke Ellington, Fletcher Henderson, Billie Holiday and Gene Krupa.

Driggs not only collected photographs, but he cataloged them in his head, producing them on request for publishers, authors and colleges and universities. Many of his photographs are in a book he co-wrote with Harris Lewine called *Black Beauty, White Heat* (Da Capo Press:1996). In 1991, he won a Grammy Award for *Robert Johnson, The Complete Recordings* (Sony). He also received the New Jersey Jazz Society’s Pee Wee Russell Award in 2010. (Mr. Driggs was a longtime member of the NJJS.)

Author Ashley Kahn, commenting about Doug Ramsey’s artsjournal.com obituary on Griggs, recalled seeing Griggs about a week before he died. “He still seemed healthy and active,” Kahn wrote, “if somewhat tired after

moving himself, his furniture and his numerous file cabinets into a new apartment on West 9th St...Once we began speaking about jazz, photo books and his own photography, he came to life with the same enduring enthusiasm I had noticed the first time we met more than 15 years ago.” Donna Rainieri, Griggs’ friend and co-worker, told The Associated Press he was found dead in his Manhattan apartment, apparently of natural causes. JJ



Frank Driggs was awarded a 1991 Grammy as reissue producer of *Robert Johnson: The Complete Recordings*. The two-CD box collected all 41 recordings made by the blues legend, including 12 alternate takes. This set’s release in 1990 caused quite a stir, selling more than 500,000 copies and rising to Number 80 on the Billboard charts.

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Maybe you've heard that I have decided to retire. Not from the world of jazz, but from my position as director of the Institute of Jazz Studies at Rutgers University. Thirty-five years, as of October 3, feels long enough — even for an ideal job, and one that came my way at the right moment.

In a prior incarnation, I'd been a working jazz journalist — writer and editor, the latter of three magazines: *Metronome*, of which I had the dubious honor of being the last, then *Jazz* (later morphed into *Jazz&Pop*), of which I was the first, and then *DownBeat*, where I spent almost a decade.

After leaving DB, when its publisher-owner decided that he also had editorial chops, which he didn't, I freelanced, taught jazz history, and had just seen my first book, *Jazz People*, a collaboration with the Danish photographer Ole Brask, come off press. My firstborn son, Adam, was about a year old. The rent was paid, but next month's loomed, when I got a call from Will Weinberg, a notable professor at Rutgers, where he headed the Institute of Management and Labor Relations. Will was also a great jazz fan and first among those responsible for the Institute coming to Rutgers a decade before.

Will and I had become acquainted when Rutgers and Carnegie Hall collaborated on a concert series, *Jazz: The Personal Dimension*, with the same program performed at Carnegie Recital Hall and at Rutgers, and I, then still at *DownBeat*, was asked to be an adviser. A bit later, *The Journal of Jazz Studies* was born via IJS, and again I was invited to advise.

Will asked if he could drop by, and of course I said yes, guessing he wanted to see my record collection. I guessed wrong. He asked if I would consider coming to Rutgers as director of IJS. This came like a bolt from the blue — my academic credentials were meager — but it didn't take me long to accept.

I was to be the first full-time inhabitant of the position — my sole predecessor, the noted bassist Chris White, a professor of music at Rutgers, held the title of executive director. And my staff?



Dan's Den

Bye-bye, IJS

A Blogger I May Become, But Never a Couch Potato

By Dan Morgenstern

A half-time curator. And my budget? Hard to see without a microscope. Ah, but what a marvelous collection! And what an extraordinary part-time curator! Ed Berger, son of a famous Princeton sociology professor, who long ago had published one of the very first scholarly articles on jazz, and had raised Ed right.

Father and son had already begun to collaborate on Benny Carter's biography. Ed had a Master's in Library Science, as well. Across the hall from us was the music department, and one of the students, Vincent Pelote, had already been a volunteer at IJS, and offered us his welcome services. First order of business was to make Ed's a full-time job, and this was done with the help of our advisory board, people to whom I owed my new good fortune: Larry Ridley, noted bassist and music professor, first to bring jazz to the Rutgers curriculum; David Cayer, director of research and sponsored programs and a serious jazz scholar, editor and co-founder of the *The Journal of Jazz Studies*; Charles Nanry, co-founder of *Jazz Interactions*, sociologist, and future successor to fellow-board member Will Weinberg.

Thanks to their experience and counsel, we managed to get our first grant, from the National Endowment for the Humanities, to catalog our acoustic 78 RPM records, by way of which we acquired, permanently, the services of the dedicated cataloger, Marie Griffin. She quickly latched on to jazz as a subject, and soon would make a major contribution to the much-needed revisions for cataloging jazz at the Library of Congress.

And a jazz fan in the personnel department got us a secretary, through the CETA program, one of the last remnants of LBJ's Great Society. A charming young Jamaican

lady with a wonderful telephone manner, Jeanette, soon became more than adept, setting the pace for several secretaries to follow. Vincent, for whom we'd found a spot on the cataloging project, had graduated, but we conspired to get him into library school and never let him go after he got his Master's. Thus was born what I later dubbed The Ancient Jazz Trio, after we'd been together longer than the Modern Jazz Quartet.

There's not space enough to name all the good people we had with us through the years, part time, on grants, or scholarships, but I must take note of a long-serving staff member, our record collection specialist John Clement, whose British accent never failed to charm visitors, as did his sense of humour. John came on board after a major milestone in the progress of IJS: the change in status from a free-standing unit, unwanted by library or music department, to a special collection within the Rutgers library system.

This came about when the University Librarian left and potential successors were interviewed and toured. One of these candidates, from Cornell, wanted to see IJS, though he was told it wasn't part of the library. He insisted, and we watched as he inspected our holdings, by then grown considerably beyond the Marshall Stearns startup. A Dutchman raised on Willis Conover's "Music U.S.A." broadcasts, and an avocational trombonist, Hendrik (Henk to his friends) Edelman ended his visit with the words, "This is a wonderful collection!" Sweet music to our ears as we kept our fingers crossed. Henk got the job, and one of his first moves was to take IJS under his wing. At last, we were on a solid footing within the large and complex world of a major state university.

continued on page 12

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DAN'S DEN

continued from page 10

Proof of this recognition was the next big step: We had almost collected ourselves out of space in our unglamorous quarters when the construction of an extension to the library building was approved, and a new home for IJS became part of the plans — the Iranian-born architect turned out to be a jazz fan. IJS moved into its new quarters 16 years ago, and under the benevolent rule of library director Lynn Mullins, we finally were granted an archivist's position, filled by Ann Kuebler, who'd come on board when NEH came through with another grant, to organize the biggest and most diverse collection we'd been blessed with, that of Mary Lou Williams. And with the help of a key benefactor, who'd grown up with Bob Wilber at Scarsdale High, we were able to add a second archivist, Tad Hershorn, who'd done research years before at IJS for his Master's thesis on Jazz at the Philharmonic.

Meanwhile, our internal importance (needless to say, most of our clientele comes from outside Rutgers) grew via the establishment of a Master of Arts program in jazz history and research at the music department. The brainchild of Professor Lewis Porter, noted Coltrane biographer and accomplished musician, this unique course of study would not have come into being without IJS as a resource.

It's been a great two-way street, with grads coming to work for us, and it also feeds into another IJS activity, the Research Roundtables (listed in *Jersey Jazz*). And for more than 30 years, we have presented a weekly radio show, *Jazz from the Archives*, on WBGO, and for almost as long, we've edited the monograph series *Studies in Jazz*, published with Scarecrow Press, and continued *The Journal of Jazz Studies*, now an open-access online publication — yes, IJS is in cyberspace, we're digitizing our photo collection, and our website is growing apace.

Guess I'll have to stop using the possessive pronoun when mentioning IJS, though I don't intend to cut the umbilical cord from the place where I've spent most of my working life. And you won't be rid of your correspondent yet. A blogger I may become, but never a couch potato. □

Dan Morgenstern, contributing editor of Jersey Jazz, is an NEA honored Jazz Advocate and a noted editor and writer. He is the author of Jazz People and Living with Jazz (both from Pantheon Books).

Two New "Must" Books

What a Wonderful World:

The Magic of Louis Armstrong's Later Years

On a Rutgers-related note, Ricky Riccardi, a graduate of the university who majored in journalism, and then took his Master's from the jazz history and research program, and works at the wonderful Louis Armstrong House and Archive, has recently published a book about Pops that has been warmly reviewed in both the general and specialist press. Riccardi's *What a Wonderful World: The Magic of Louis Armstrong's Later Years* (Pantheon Books, 2011) is wonderful indeed, setting the record straight about the All-Star period in Louis's musical and personal life, after years of critical misconception.

In late September, we celebrated Ricky and his book with a party at IJS in collaboration with the Alumni Association. The author, who has amassed a marvelous collection of Armstrong performances from a variety of sources, showed some potent samples. Then we were entertained by one of the few surviving members of the All Stars, pianist Marty Napoleon, who recently celebrated his 90th, and also recently was well featured in the pages of this journal. Marty was joined by the trumpeter and author Randy Sandke.

Randy told a great story about his first meeting with Louis, at age 13, capping it with the declaration that the world has yet to fully recognize the true greatness of Louis Armstrong's contribution to jazz. Marty, one of the world's champion raconteurs, told stories about his years with the All Stars, and the Napoleon-Sandke duo performed a number of Napoleon originals, among them "Mm-Mm" and "Louie's (sic) Dream," both recorded by the master. The warmhearted evening ended with a book signing, and there was good stuff to eat, which Louis would have washed down with some Swiss Kriss.

Norman Granz:

The Man Who Used Jazz for Justice

Speaking of books, we are delighted that our archivist Tad Hershorn's long-awaited biography of Norman Granz has been published by the University of California Press. *Norman Granz: The Man Who Used Jazz for Justice* is a work worthy of its subject. Hershorn managed to track down Granz's best friends in elementary and high school, interviewed every surviving musician who worked for the great producer, scoured nearly every printed reference, and documented every important performance and recording.

Finally, Tad got to spend a week with the man himself, about six months before Granz's death in November 2001. If there is such a thing as a definitive biography, this book is it. A fascinating tale of a life dedicated to the music he loved and its makers, and to the moral principles he believed in, these pages also make one fully aware of just of much great music this man was responsible for presenting and preserving. It's a great American story, and not so incidentally, a tale of how one man got rich in jazz without ever ripping anyone off.

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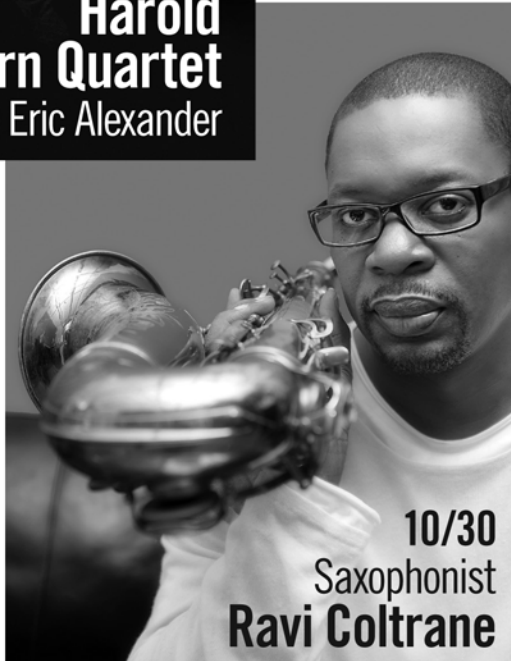
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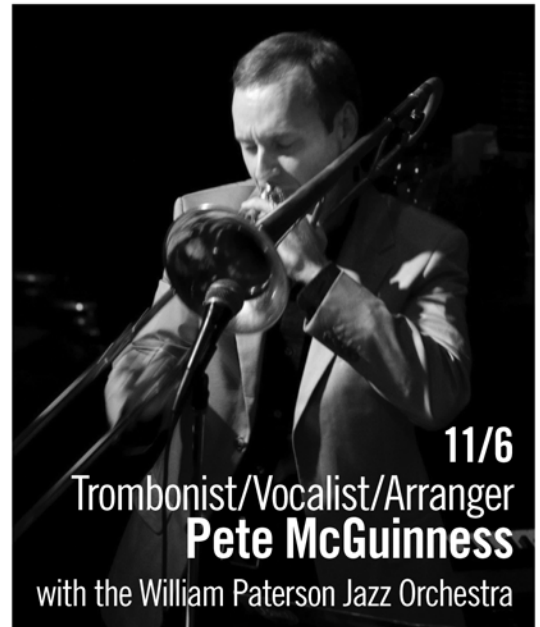
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West Orange Theater Puts Jazz on Stage

Luna Stage — the well-respected Equity theater, formerly of Montclair and now ensconced in a newly-built facility in West Orange's Valley Arts District — begins a new jazz series, *Music In The Moonlight: An Intimate Evening of Jazz*, on Sunday November 20 with a concert by vocalist Sarah Partridge, accompanied by pianist Allen Farnham. This inaugural performance entitled *Jazz and The American Songbook* is the first of three concerts the West Orange theater will present this season. Subsequent performances will be held in February and April, with dates and artists to be announced. The November 20 series premier will be presented at Luna Stage, 555 Valley Road in West Orange, NJ at 7 PM. Tickets are on sale now — \$15 in advance, \$18 at the door — and can be purchased in person, on the phone at 973-395-5551, or on the Luna Stage website: www.lunastage.org.

Many jazz artists have embraced American popular standards and, in some cases, the jazz versions of songs have become more popular than the originals. To name a few, "April in Paris" will always be linked with the Count Basie Band's iconic arrangement, Jerome Kern's "All the Things You Are" is a favorite of jazz musicians and was a classic recording of Charlie Parker's, and Richard Rodgers's "My Favorite Things," written for *The Sound of Music*, is also the widely-played title track of a classic John Coltrane album. In their 90-minute concert Partridge and Farnham will explore this connection that not only crosses genres of music, but various performance media as well.



Sarah Partridge

For information on *Jazz And The American Songbook*, and all other events and programs at Luna Stage, visit their website at www.lunastage.org. The theatre is handicapped accessible and assisted listening devices are available.

Jersey Jazz contributing writer Sanford Josephson is curator for the new Music in the Moonlight series.



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Talking Jazz

A Jersey Jazz Interview with Michael Moore

By Schaen Fox

Everyone should have a chance to interview the great bassist Michael Moore. He is so easy to talk to that you quickly feel you are talking to an old friend. We had a wide ranging phone conversation in January about his family background, what attracted him to the bass, many of the jazz giants he has worked with and why he is now playing piano on some of his gigs.



The celebrated jazz bassist Michael Moore took to the keyboard for two sets at a November 2010 appearance at Shanghai Jazz in Madison, NJ. Photo by Tony Mottola.

JJ: Is there anything you wish to talk about?

MM: I guess the most interesting thing recently, after playing with Dave Brubeck, is that I've been spending more time on the piano. I've played for years but never much in public. I played at Shanghai Jazz with Rick Crane on bass and Joe Corsello on drums and really had a good time. A bass player never picks the tunes or chooses the direction or the pacing of the set, so it is very refreshing to put together a set that I want to do. In a way it's more relaxing to be in charge. A lot of times as the bass player you don't know what anybody is going to play. If someone wants to call a tune, they ask the piano player, "Do you know this tune?" The piano player says yes or no. They don't usually ask the bass player. [Chuckles] Consequently, you have to know an awful lot of songs or be able to fake your way through. There is a certain amount of anxiety with that.

As a musician, you work on something at home and then go out and decide you are not really comfortable to do it in front of an audience, so you change it on the spur of the moment. Even with Dave, we often don't know what he is going to play. He can give us a set list and then not play one tune from the list, so we're always on our tiptoes there. He is, of course, free to do that and we pride ourselves on being able to pretty much do whatever he wants.

So for me, playing the piano is a kind of a release. Also I've always been a real tune fanatic, mostly of the American popular song composers. I study those at home. So it's refreshing to play some obscure Jimmy Rowles tune that I otherwise wouldn't get to play with anybody.

Since I'm now 65 it's kind of a present I've given myself: to get the courage up to go out and play a piano. I'm going to do more of that, I think. The other great thing about playing the piano is that you don't have to carry anything. And the older you get, that bass and that amplifier get heavier and heavier. After 50 years of that, it is really nice to walk in five minutes before the job, sit down and play, especially if you've got a decent piano. And the amplifiers I get on the road with Brubeck, sometimes I look at all these knobs and don't know what any of them do. [Chuckles] I used to have a tone control, bass, treble, on and off. That used to work fine for me. These high-tech guys know all the stuff about "tweaking this a little off 800." I don't know what the hell they are talking about. That's another problem you don't have with the piano. [Chuckles]

Although I have great fun playing the bass with other musicians, I do enjoy the fact that with the piano you can play all day by yourself. You don't need anybody else. You've got a complete orchestra there. I know if I have a job coming up on the piano, it focuses me and makes me practice. I'm not burdened with a lot of technique, let's put it that way. Playing these songs is more important to me than doing something flashy and up-tempo. Oscar Levant called his style "arthritis abandon." I think I'm going to call my trio, "Michael Moore and Arthritis Abandon." [Chuckles]

JJ: Was piano your first instrument?

MM: Not really. The funny thing is, my mother played really good classical piano and taught piano and music. I played sports mostly until I was 15 but

continued on page 18



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MICHAEL MOORE

continued from page 16

from an early age I would pick out things on the piano by ear, and my mother would always say, "Michael, I'll give you lessons if you want." But something told me that studying with my mother was not going to be a good idea. And my father was a really great jazz guitar player but he wasn't schooled in music at all. I'd sit and pick something out, and he'd knock my hands off the keyboard and then play it by ear like a guitar voicing, and I couldn't figure out what the hell he was doing. My motivation for playing the bass was I wouldn't be in competition with my father or my mother.

I wanted to play jazz, but I didn't want to be out in front. I didn't know how much responsibility went along with being the bass player. I was too young and stupid. When he first started, Ray Brown said, "How hard could this be? It's only got four strings." [Chuckles] I think that was my thought, too. "My dad's got six strings and it looks so complicated; this has got to be easy." [Chuckles] So the bass has always been a means to an end. I could study jazz and hide in the background. And it always put me in contact with such a variety of musicians. I remember how in the same week I was working with Benny Goodman and Richie Beirach. I could fit in with Benny. I knew all that music. I grew up listening to it. My contemporaries were playing post-bop and free music and so on. And I was working with singers like Rosemary Clooney and learning this great repertoire. Or the job with the Ruby Braff/George Barnes Quartet back in the '70s, they were both tune indexes. I learned so much from them. And still I was working around town doing all the things that a bass player does, like studio work. And all along I'd be playing the piano. I didn't take a lot of lessons. Mostly it was just listening to the piano players that I love, like Jimmy Rowles, and then working with them. Jimmy knew such wonderful songs. That was a great thrill.

I'm certainly not going out on any concert stage at this point. [Chuckles] What I enjoy is playing in a club, which is what I grew up doing. I find the concert stage is sometimes very inhibiting. I know that from playing with Dave now for 10 years. The few times we do play in clubs, it is a much more relaxed, free kind of playing. The concert stages — and Dave plays the big ones everywhere — inhibit the music to a certain extent. When you are on a concert stage, you feel more like you have to hit a home run. The music has to be bigger. I've always felt that jazz is better in nightclubs. I think Dave would admit that he has more fun in a club. At the same time, I don't want to carry my bass and amplifier for \$50 anymore. [Chuckles]

When I played out at Shanghai Jazz it felt really good. The people were noisy and that didn't bother me at all. I was having so much fun. Some people think a club should be quiet with everybody hanging on every note. I never felt that way. I always kind of liked a little bit of the din. It's not Carnegie Hall, it's a nightclub. Jazz always thrives in that. It is a live-and-let-live kind of a thing with the audience.

As far as going out to a little club and playing piano is concerned, I would enjoy that. It's more like what I grew up doing. Gene Bertocini and I played at Zinno's for years and years, and also I played a lot at Bradley's. We used to go and play for at least a week in these places back in the '80s. I always found that as hard to work as they were, because sometimes you would play four or five hours a night, I felt like I played better in those circumstances than going out, say, with Benny Goodman on a big concert stage with thousands of people and playing for an hour in a completely different atmosphere. When I played out at Shanghai Jazz it felt really good. The people were noisy and that didn't bother me at all. I was having so much fun. Some people think a club should be quiet with everybody hanging on every note. I never felt that way. I always kind of liked a little bit of the din. It's not Carnegie Hall, it's a nightclub. Jazz always thrives in that. It is a live-and-let-live kind of a thing with the audience. I'm comfortable with that and never comfortable with people lecturing the audience about being quiet. Of course you don't want riots going on, but people half-listening doesn't bother me at all.

I remember having a scene with Bradley because he kept telling me to turn up my amp. In those days in Bradley's, there were no signs around or anybody telling anybody to keep their voices down. It was cacophony at the bar, and you were stuck right at the end of the bar. He kept telling me to turn it up, but I can't bring myself to be louder than the acoustic instrument that I'm playing with. So I said, "How come you keep telling me to turn up but you won't tell the people to pipe down?" He said, "You know you've got a good point." Eventually they started having signs around, "Keep your conversations to a minimum." It became more of a concert/

club kind of a feeling to play there. But it's a conundrum; there is no doubt about it.

JJ: Any other family members deeply involved in music?

MM: I'm an only child. My mother's side of the family was all very musical. My grandfather played violin and banjo. A great uncle played the bass. We lived out in the country; they were farmers but always had a band. She was the first one to go to college. They sent her to the Conservatory of Music in Cincinnati. When she retired, I brought home the Bill Evans books that I was struggling through and she just sat down and played them like it was nothing. It drove me crazy. "Oh, that's very pretty" she would say, and move on to the next one. "Oh, that is very nice." Then I thought, "Maybe I should have let her give me lessons when I was young."

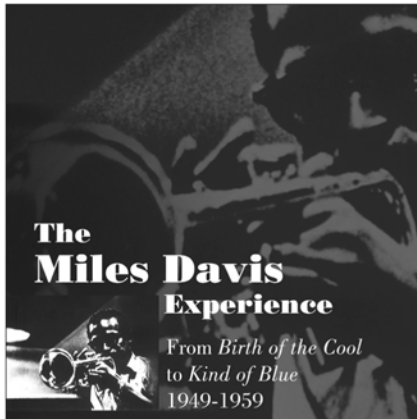
On my father's side, he was the only one. He had his own trio back in the '40s and they were very busy and recorded. His was in the Charlie Christian, Oscar Moore style of playing. He really didn't know what he was doing. It was all ear. When I was just starting to play the bass, he'd take me on jobs and shout chord changes at me because I didn't know the tunes. I think he thought I was brain-damaged. [Laughs] Years later, I remember saying to one of the older bass players in Cincinnati, "You guys know all these tunes. How come you won't work with him?"

He said, "We all get mad when he shouts chord changes at us." [Laughs] He could get away with it with me. He was really very talented.

I had all this music around when I grew up. The very first things I heard were Benny Goodman with Teddy Wilson, Slam Stewart and Charlie Christian. Then to move to New York and work with Benny Goodman

continued on page 20

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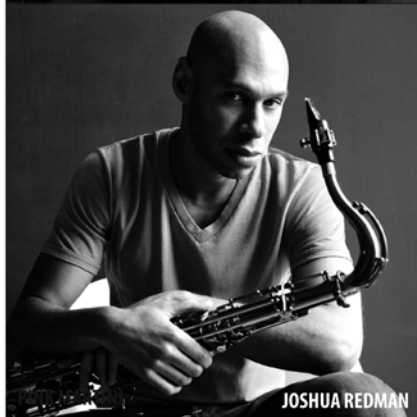
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MICHAEL MOORE

continued from page 18

and Teddy Wilson in duo, and have my father come up and get to introduce him to Teddy Wilson — that was great. They sent Christmas cards to each other for a long time. That was a great thrill for me. I actually said to Benny once because Benny loved to play, “My dad is coming up on vacation, would you like to get together? He said, “Yeah, sure, bring him up.” So my father brought his guitar to New York, but Benny decided to stay in some place fishing and wasn’t in town. So that didn’t work, but that would have been the ultimate thrill for him. But just meeting Teddy meant a lot to him. When Teddy played in Cincinnati, my father got to introduce him to his friends. Teddy was such a gentleman; it was very nice.

Again, getting to work with Teddy Wilson and the guys I’ve had the opportunity to work with over the years never would have happened had I been playing another instrument. So I appreciate what that instrument has done for me. I got to play with just about everybody that I love. Sadly, most of them are gone. I feel lucky to have played with members of that generation. I played with Benny, Zoot Sims, Stan Getz, Chet Baker and all these guys who were the generation ahead of me.

JJ: That is quite a list.

MM: The list is ridiculous because I did it for so long, in New York, and with bands on the road, and all those kinds of experiences. I feel sorry for kids that are coming out of jazz programs now. There are very few bands on the road and very little club work. The music has now gone into institutions. It is like what happened to classical music. Classical music used to be on the street, too, in Bach’s time and even up through Chopin’s time. Then it became institutionalized and kept alive that way. That’s what has happened to jazz. It’s kept alive in schools, but it’s not nearly as healthy as the vibrant club scene we had back from the ‘30s to the ‘80s. There was more individual playing. When you go into the institutions more players sound the same. The saxophone players all sound like they came out of the same practice room. The piano students sound like they listen to the same three or four piano players. At the same time if they didn’t have those jazz programs it would have probably disappeared altogether by now.

Jazz lost a lot when jazz lost the dancers and became “art music;” the audience got much smaller. I’m old enough to realize how good I had it when I first came to New York in ‘68. I remember

guys telling me, “Oh, you should have been here 20 years ago. It was really great.” I think everybody gets the same experience. I’m telling my students, “Oh, you should have been here in the ‘80s.” Somebody made the point that everything was better 20 years ago because you were 20 years younger. [Laughs] To tell you the truth, I’m glad I’m not 24 years old and looking for a life in jazz now. I don’t know that I would be as interested. It was a totally different world then, a lot of fun and very exciting. I got to play with so many different people. Now they are not there and neither are the jobs. But I guess I should stop this rant. [Chuckles]

JJ: My standard joke for that is that is that is why God gave us alcohol.

MM: [Laughs] I was wondering why, and I’m going to thank him again for that. Alcohol is a part of the club scene. You would have two or three drinks on the break and then go up and burn it off. When I started doing concerts with Benny Goodman, I’d go out not having anything to drink and feel very nervous and uptight. I finally came to the realization that to make it feel more like the club where you are used to playing, you need a couple of drinks before you go out. It worked for me. There was a famous line by Coleman Hawkins, when trumpet player Don Goldie came in right before the concert and Coleman was sitting there with Roy Eldridge with a bottle between them and he said, “Here man, drink this fast.” And Don said, “No, that’s okay.” And Coleman said, “You mean you are going out there alone?” [Laughs]

Some of those classical players used to use that, too. I know Rubenstein always had a couple of belts before he went out. I don’t want to be the salesman for alcohol, but I’ve never been real comfortable on the stage and it does relax you and opens up the right side of your brain I think. The main thing about any art form is not thinking while you are doing it. It’s like what Yogi Berra said. Someone said to him “Yogi, I’m in a slump. Should I move up in the box, should I choke up on the bat or should I drop my arms?” And Yogi said, “You can’t think and hit.” And that is what happens; if I’m nervous, I start thinking too much, and that just shuts everything down. I love being part of the music, but the performance part gives me anxiety.

JJ: Do you still get nervous?

MM: Oh yeah, always have, and not just before big concerts. If I’m playing for three or four people it could be nerve racking depending on who they are, of course. I’ve always had stage fright and always been envious of people that don’t have any talent at all and can’t wait to get up on the stage regardless of whether they can sing or play or not.

They love the whole thing. I’ve always hated it. I think that was what was wrong with Glenn Gould. I think he had such terrible stage fright that that’s why he went into just doing recordings where he didn’t have to go out and perform. Some people seem to thrive on it. I remember saying something to Benny and he asked, “How are you feeling?” I said, “Oh I’m nervous.” He said, “You’re nervous?” He couldn’t even conceive of it. You could tell he just felt comfortable on the stage.

JJ: Do you remain anxious even while you are playing?

MM: No. It is mostly before you go out. Once you start to play, you relax, unless something happens that derails something; then the nerves can stay with me. The day of the performance there has always been a knot in my stomach all day. If somebody cancels the concert, there is part of me that says, “Oh good!” It’s always been a problem. I played accordion when I was about 10 years old. I guess my parents were trying to discourage me from playing music. [Chuckles] I was in a talent contest and I was absolutely petrified. I was crying, and they had to almost push me out on the stage. I played and won 10 dollars. I have a picture of me sitting with these girls in their tutus and the tap dancers in sailor costumes and me on the end with my accordion. I have this shit-eating grin on my face because it was all over, and you can see the relief just pouring off me. They all look like somebody spit in their soup. [Laughs] It is such a funny picture that I had it framed.

I know Dave Brubeck still gets nervous. One time we were playing in Vienna, and they put something out about Dave and classical music and he said, “Are they expecting us to do some classical stuff tonight?” He went into this whole nervous thing. I said, “Dave, they just want to hear you be Dave Brubeck. That’s all. It doesn’t matter what it says out front. You are Dave Brubeck for crying out loud.” He is such a humble guy, and he goes out every night and flies by the seat of his pants. He’s a real improviser. So there’s a certain amount of tension that goes along with that, too. He doesn’t play it safe. He might not do a tune that he doesn’t feel he can play as well technically as he used to but as far as taking chances in his playing, that’s what he lives on. But he gets nervous before big concerts, “Oh yeah, I hope I play OK.” “Was I all right?” he’ll ask when it is over. He’s a great guy and the best guy I ever worked for in my life; really nice.

JJ: Do you have any other souvenirs of your career, besides that photo with your accordion?

He [Dave Brubeck] is such a humble guy, and he goes out every night and flies by the seat of his pants. He's a real improviser. So there's a certain amount of tension that goes along with that, too. He doesn't play it safe. He might not do a tune that he doesn't feel he can play as well technically as he used to but as far as taking chances in his playing, that's what he lives on. But he gets nervous before big concerts, "Oh yeah, I hope I play OK." "Was I all right?" he'll ask when it is over. He's a great guy and the best guy I ever worked for in my life; really nice.

MM: Oh I've got tons of pictures — what do they call it, the ego wall? — in my studio. One of my favorite pictures is from when I was working with Zoot and Jimmy Rowles at Fat Tuesday's and Frank Sinatra came in to hear us. Jimmy had ridden with me that night. The gig was over and Jimmy said, "Let's go." I said, "Are you kidding? This is my chance to meet Frank." Frank came over and complimented my playing and then said, "What are you doing now?" [Chuckles] I said, "What do you want to do?" He said to Jimmy and me, "Well, they are closing up down here. Do you want to go upstairs and have a drink?" So we went upstairs and he was immediately surrounded by 20 people, and we were pushed out of the way. He looked over and said, "Jimmy, Mike, come over here. What do you want to drink?" And these guys he had with him cordoned off the area and it was just the three of us hanging out and drinking until five o'clock in the morning. Unfortunately, I don't remember a lot of what happened, but it was a great experience. Somebody took a picture of the three of us with Frank in the middle and that is very prominently displayed on my wall. I could open a deli.

The funny thing was people never knew if they were supposed to introduce Frank when he was in the audience, but Zoot didn't care. He just said, "Ladies and gentleman, we are so fortunate tonight to have a great musician in the house — Mr. Frank Sinatra." Frank was so knocked out. He said, "For Zoot Sims to call me a great musician, man, that

really made my day." And he meant it. I remember I was smoking True Blue cigarettes at the time. I went to light one up, and he took it out of my mouth, threw it on the floor, stomped on it and said, "If you are going to smoke, smoke." And he gave me a Camel and said, "All you're going to get from smoking those things is a hernia." [Laughs] And I have some nice pictures with Freddy Hubbard, Tony Bennett, my father, one with Benny and Jimmy Rowles rehearsing at Benny's apartment, a couple with Dave, and one from a White House performance with Wesla Whitfield. I feel very, very fortunate to have played with all these people. I never played with Frank. I was supposed to, and he cancelled the tour. That would have been a thrill, but then I would have been scared to death, I'm sure. [Laughs]

And I've got a picture with Woody's band when I was 20. We did a State Department two-and-a-half-month tour all over Africa. You talk about a traveling insanity ward; we were everywhere. It was a wild trip, really wild. When we first got to Africa, all we were doing was playing these big European-style concert halls. The band revolted — and that band could be very revolting. [Chuckles] We said we are over here to play for the African people and instead we are playing for all these Europeans. I don't know if the embassy decided to teach us a lesson or not, but they then set up concerts in the town squares. We would be surrounded by people from the villages, and they didn't know what to think of us.

They didn't know about applauding and would get closer and closer and had probably never seen a saxophone. We'd have a big long drum solo, and they would be very happy with that. But it was great and what we should have been doing. The very week after we left Kampala, Uganda, Idi Amin took over and killed all those local officials and hung them in the town squares. I remember when we played there was this huge guy in a white suit in the audience. So we played for Idi Amin.

JJ: I wouldn't put that first on a resume. How did you get the job with Woody?

MM: One of the other great things that happened to me was how when I was 18, I got the job in the Cincinnati Playboy Club when it first opened. I was playing jazz five nights a week with a really good band and trio. I thought I had died and gone to heaven. I was getting paid and had a paid vacation. It was a great job. I wish I had that job now. [Chuckles] There was another trio there, the Dee Felice trio. A couple of years into it, Woody came through with Nat Pierce and they were looking for another bass player. They had gone through a string of bass players that couldn't play. Dee recommended me to Nat, and they hired me for two weeks to see if I'd work out.

The day after Christmas I flew off to Fort Worth, Texas with my bass. I was 20 years old, scared to death, and had to sight-read the music that night. We were playing a dance, and I was there three hours before, waiting for something to happen. [Chuckles] But the guys were great. Carl Fontana, Marvin Stamm, Sal Nistico and Bill Chase were in that band, and we got along fine. I was on for about a year and a half. I remember in a club in San Francisco we played opposite the Count Basie band. Man, was that great. We played everything triple forte all night long. Then to have Basie's band go up there and whisper, all the dynamics that they used — it was so thrilling. So I got the tail end of the big band era, playing for dances and working seven nights a week on the road.

JJ: What was Woody like backstage?

MM: I loved Woody. He could be grumpy. I could always tell if we were getting paid well or not because of who got the insults, the audience or the band. If we were getting good money he insulted the band and if we were getting bad money he insulted the audience. [Chuckles] He could be very caustic, but funny at the same time. He was also a great gourmand and knew all the great restaurants.

He was one of those guys that had to be out on the stage. He was not happy at home. If he had two days off he was trying to put a band together. He

continued on page 22

MICHAEL MOORE

continued from page 21

was a real road rat. When I first came on the band I asked him, "Where are we playing Saturday night?" He said, "Listen kid, I don't want you to ask me where we are going to play or anything about what we are going to do. You ask the manager. He'll tell you everything you need to know." He didn't know either. He didn't know what reed he used on the saxophone. Somebody would get the reed for him.

He loved to be out playing. And he was great at it, too, but he didn't want any responsibilities. That is how his manager Abe Turchen took him to the cleaners. Abe didn't pay bus companies and never paid any taxes for years. All our income in the band was recorded as Woody's income. Woody ended up owing millions of dollars in taxes to the IRS. That is why he lost his house and all that. He wouldn't hear anybody put down Abe. He said, "It was my responsibility and I didn't take care of business." Abe was a gambler, so it was very sad.

JJ: Let's back up a bit. You were at that Playboy Club with Cal Collins. Was he a family friend?

MM: I remember Cal from about the seventh grade. He came out to take lessons with my dad. He sat down and played for my father and my father said, "What the hell was that? How did you do that?" [Laughs] That was the lesson. It was really funny. Cal was so great and self-taught, too. And guitar players talking together is always funny anyway because they always have their own way of doing things. Cal played all wrong with the thumb over the top, but man was he good.

I started working with him when I was about 18. After I left Woody's band I went back to Cincinnati and back with him. We spent two years on that Playboy Club gig. It was really great playing with him every night. I would ask, "What's that chord you're playing Cal?" He'd say, "I don't know. It's kind of an E-chord." Everything was kind of an E-chord. [Chuckles] So I had to use my ear. We ended up playing together again with Benny years later. I never thought Cal would leave Cincinnati. He was always one of the most original and swinging guitar players I ever heard and a funny guy.

JJ: How did you get to work with Benny?

MM: Gene Bertoncini was working with him and recommended me. Slam was working with him, but

couldn't do everything. I auditioned, and he called me and that was it. He liked the fact that I played with the bow. He had respect for people who had studied classical music, and I had. Of course I could never use the bow as well as Slam. I played with him for quite a while, a couple of years. In '76 we played a concert in a ballpark in Cincinnati, my hometown. That was a thrill.

JJ: Oh yes, when Benny used Warren Vaché's scotch to clean his fingers.

MM: [Laughs] Oh, you heard that story.* Yeah, I saw that happen. He was really funny that day. Here is a Cal Collins story. Cal played a solo and as we were coming off the bandstand, Benny said, "You know, Cal, your solo went on a little too long. The ending was too long." Cal said, "Sure Benny, I'll fix it. Don't worry." So later Benny had a back attack and was lying on the couch in a lot of pain and Cal said, "Benny, it's a little cold in here. Do you want a comforter or something?" Benny just waved his hand for no. Cal came back in a little bit. "Do you want some tea?" Benny said no. Cal came back again. "Is there anything I can get for you? I'm just worried about you." Benny said, "Worry about your endings." [Laughs] That was Benny.

Benny was kind of in another world because he was usually thinking about his fingering on the clarinet or something. But you couldn't count on him being asleep at the wheel. Once a well-known trombone player was on the band. One night he went to play his solo but picked up the microphone first and said, "I just want you to know, ladies and gentleman, I played golf with Mr. Goodman today and he is definitely the king of no swing." Everybody laughed. So this trombone player is playing the cadenza at the end of his tune with his head up in the air and Benny plays his last note. The guy looks at Benny, and Benny says, "It's easy; just keep your head down." He was going to get the last word. He was actually very funny. He played the absent-minded professor, but he knew a lot of what was going on.

JJ: What prompted you to leave Cincinnati for New York?

MM: Well, probably I would not have done it but my former wife had spent some time in New York. She was a writer and loved the whole Village scene.

She said, "Well, who do you want to play with?" I had done all the jazz clubs in Cincinnati and played with everybody there. I mentioned some names and she asked, "Where are they?" I said, "New York." She said, "Well, don't you think you should be in New York?" I never would have done it on my own. She came up and got a job writing copy, and I got a job working two nights a week with Eddie Arnold, the country singer. He was a good singer and a nice guy. So we had money and a place to live.

I always admire guys that decide this is where they have to be and come to New York on their own. That takes a lot of courage. New York intimidated the hell out of me. I didn't want to stay. A lot of times I was playing and thought, "Hell, nobody I'm playing with plays as good as Cal Collins. What am I doing here?" Then I got jobs with Marian McPartland and Freddy Hubbard, and that was it. However, I'm not as comfortable in a big city as my wife is. She's a native and can't picture being any place else. But, I did the right thing.

The first weekend I was in New York City, Buddy Rich's band was playing at the Riverboat in the Empire State building. The FBI guys came in, watched the first show and then took Bob Magnusson, the bass player, off for draft-dodging. This was during the Vietnam War. Now it was a Saturday night and they had no bass player, but my friend Bob Yance was on the band and called me. I said, "My God. Talk about right into the fire." So I walked from 44th Street carrying my bass and electric bass and got there absolutely petrified because I had heard stories about Buddy.

They had about 500 charts, and Buddy totally ignored me. He called out "103" and started, so I was in a mad scramble to find 103. Now if you are playing the bass, you've got one hand to go through the music. They were about eight bars into the tune. I got the chart and it said electric bass. [Chuckles] That was the way the whole set went. He never gave me a chance to get a chart up or told me what the next tune was going to be. I was getting more and more frustrated and angry and at the end of the set, he got up and just walked by me. He didn't thank me or nothing but he let me live. That was my first weekend in New York. I got to know him later on, and he asked me to join the band. I wasn't going to do that. [Chuckles]

continued on page 24

(*For Warren Vaché's full account of the story, please see page 20 of our June, 2011 issue.)



Jazz at the Berrie Center

at Ramapo College presents

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!

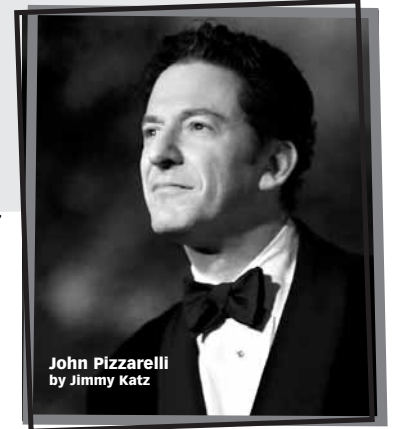
Tickets: \$24/21/18; Children under 17: \$15; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society and WFUV Radio members.

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.



John Pizzarelli
by Jimmy Katz

The Legendary Count Basie Orchestra

Sunday, February 26 | 7 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.

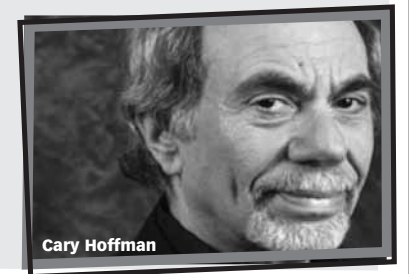
Tickets: \$26/23/20; Children under 17: \$17; 5% off regular ticket prices for Seniors, WBGO Radio, New Jersey Jazz Society members and Ramapo Affiliates.

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.



Cary Hoffman

CABARET PERFORMANCE

Roslyn Kind

Saturday, May 12 | 8 PM | Sharp Theater

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.

"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*

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

MICHAEL MOORE

continued from page 22

Another weird thing was when I got the job with Bill Evans. Philly Joe was rushing real bad at that point. Subsequently I heard that Joe had had a stroke in Europe. Maybe that had something to do with his control. It wasn't like the Philly Joe we knew from Miles's days. I guess six months went by and I quit. I couldn't believe I'd quit because the guys I loved most when I was young were Bill and Scott La Faro. People said, "How could you quit Bill Evans?" Well, a guy recorded my audition with Bill at the Village Vanguard, and they put that recording out years later. It's called *Getting Sentimental* and that is my evidence as to why I quit. Just listen to the first three or four tunes and you'll see it's like Hungarian music. It starts slow and gets faster and faster. I've played it for friends, and they don't believe it. At the same time I'm glad to have recorded with Bill Evans, and the ballads sound nice.

JJ: How did you get to play with Freddy Hubbard?

MM: Somebody recommended me, and I auditioned. I was working with Ruby Braff at the Half Note at the time. So I rehearsed with Freddy and he said, "Well, we are going to Pittsburgh tomorrow." I had to tell Ruby that I couldn't play with him. I knew Ruby well enough to know that wasn't going to be easy, especially telling him I was leaving to go with Freddy Hubbard. [Chuckles] I was steeling myself to do it but he got loaded and went home after the first set. I said, "Oh God, I can't call him now or wake him in the morning. What am I going to do?" So Mike Canterino said, "Oh, you get a sub, and I'll explain it to him tomorrow. Don't worry about it." At that time we were getting \$20 a night with Ruby and I was getting \$250 to play the concert with Freddy, plus there was going to be a lot of work that came out of it that paid money. I couldn't say no. So I got a sub. Monday morning Ruby was on the phone and boy, tore me up. [Chuckles] He didn't like my sub. We had words and didn't speak for quite some time. Those things happen; nobody has contracts with anybody, and nobody's on any payroll. It happened with Benny, too. I had to take other jobs, and he gave me a bad time for not being available to him. I said, "I'm not on retainer Benny. I have to make a living. First-come, first-served, that's the way it works."

The thing with Freddy was just insane. It was a good band, but Freddy had no band manager. It

I was the only white guy in the [Freddy Hubbard] band. We were going to some club and met the black club owner...who looked at me and said, "Ninety-five percent of our people are black in the club." He was looking at me. I said, "Gee, just like our quartet, huh, Freddy?"

was really tough. Freddy was supposedly taking care of business but nothing was being taken care of. Getting paid, getting to the airport, getting anything done was almost impossible. We were sitting in L.A. and we had to play that night in San Diego and nothing was being said about how we were going to get there. Are we driving? Are we flying? I've got the bass, there are the drums; what are we going to do? We ended up driving with the instruments. We got to the club, and it was packed, and the owner was pissed at us, and Freddy came in late with the bass. He wanted cartage from me for bringing the bass. [Chuckles] He was such an incredible player, but a real complicated character.

I was the only white guy in the band. That was interesting. We were going to some club and met the black club owner in the daytime who looked at me and said, "Ninety-five percent of our people are black in the club." He was looking at me. I said, "Gee, just like our quartet, huh, Freddy?" [Chuckles] The '70s were a tough time, and there was a lot of tension. But I played with Billy Higgins at a fund raiser for the Black Panthers. So I was doing my part, and nobody gave us a bad time then.

JJ: Was that attitude about racism something you picked up at home?

MM: It pains me to say that my dad was a jazz guitarist but a Republican. When I was in high school playing with a young black piano player, I invited him to come out to the house to play. My father said absolutely not. He didn't want the neighbors to see him come into our house. We had a big fight. His favorite musicians were Nat Cole, Teddy Wilson, Charlie Christian and the Oscar

Peterson Trio with Herb Ellis. I said, "You mean you wouldn't let Nat Cole come to your house?" I got it from my mother's side of the family. They were much more liberal. And I was a product of the civil rights movement.

JJ: Let's change the tone. Has New Jersey been of significance in your career?

MM: Oh yeah. I think the first time was one of my first jobs with Woody Herman's band. Yeah, I've spent a lot of time there. Other than the clubs in New York, that was where you played a lot. I played the old Gulliver's for years with Jim Hall, Jackie Paris, Joe Morello, Jimmy Rainey and a lot of others. And I played the new Gulliver's with Gene Bertoncini. I loved that old club and Amos and Pat were great. And I played Trumpets a number of times too. I think I've hit all the hot spots. And I played with James Brown down near Philadelphia.

JJ: When were you with James Brown?

MM: I'm from Cincinnati where Dave Matthews is a composer/arranger and was my roommate in music school. James started out in the King studios in Cincinnati and Dave wrote some arrangements for him. We actually recorded for him there. Then when I moved to New York, James had his regular band with him — which became the Funkadelics — but he was also doing things with a big band. So we did a recording with James, *The Merv Griffin Show* and *The Mike Douglas Show*. That was fun. It was great to hear the band that played with him; they were so good. I'm listed in one jazz encyclopedia where it says, "Sometimes confused with the Michael Moore that played with James Brown." [Laughs]

Back then I played some electric bass, but never took it very seriously. When all those great electric bass players, like Jaco, came to town I said, "Well, these guys are serious." It was always a second instrument to me. I decided I was just going to play the upright and gave the electric bass away. I wish I had it back. It's probably worth \$20,000 now. But there is another example of what can happen playing the bass: playing with James Brown and Ruby Braff in the same week. [Chuckles]

JJ: Yeah, that sounds like a stretch.

MM: [Laughs] Yeah it is, but there was a lot of stuff happening then, all kinds of things, like my jazz connection with Dave Matthews. We did a crossover record called *The Grodeck Whipperjenny*, and it disappeared. We never worked a job with it,

continued on page 26

FLYING HOME:

An afternoon of WWII displays, living history, and music of the era by the Full Count Big Band



When: Sunday, November 13, 2011, Noon—4pm

Where: Howell Living History Farm

a facility of Mercer County Park Commission

70 Woodens Lane, Lambertville, NJ

Admission Free

Info: www.howellfarm.org 609.737.3299

Featuring the Full Count Big Band at 2pm.

The appearance by the band is sponsored by the Roth Family in memory of Richard N. Roth, 1922 - 2011, family man, Jazz & Swing enthusiast, long time Jersey Jazz Society member, and WWII veteran. We invite you to share the music and the era that Richard loved.

The event is co-sponsored by the Friends of Howell Farm and the Mercer County Park Commission.

MICHAEL MOORE

continued from page 24

but somehow it survived. Then just a couple of years ago I got a call from somebody in Germany wanting to talk about this record. It became a weird collector's item for crossover bands, and they are getting a lot of money for it on E-bay in Germany. We never got any money for it. I wish I had a couple. I'd sell them. [Chuckles]

JJ: You mentioned Chet Baker. Would you tell us about being with him?

MM: Oh, one of my favorite players. Again, I worked with him when I first came to New York at the new Half Note. I didn't spend a lot of time with him, a week here and a week there. Then Gene Bertoncini and I were working at the Maryland Inn in Annapolis, a really lovely old hotel. They wanted us to do something different so we called Chet, and he said he would love to do it. So we worked maybe two weeks there. Chet was not a guy who could practice. I think the first night he may have played two tunes on trumpet and then sang most of the time. As time went on, he played more and more trumpet and sang less and less. He built his chops up that way.

He was just incredible; his time, his feel, the ideas, the lines were something else; a complete natural with an incredible ear. He didn't know what key he was playing in. He'd call a tune and I'd ask, "What key?" He'd have to play it for you a little bit, and you'd find the key from that. I always got along with him fine. I know when he had drug problems he could be difficult but he was very much a quiet gentleman and a nice guy to work with. Lee Konitz and I were playing a duo at a little club every Tuesday and Chet started sitting in. It was such a thrill; Chet Baker was coming in and playing just for fun. Then Lee said to the owner, "You know Chet's coming in every Tuesday. Maybe you ought to pay him." She said, "Sure, I'll pay him." Lee told him and Chet never came back. [Laughs] I don't know what that means, but that was the last we saw of him.

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The guy that knew him best was Jack Sheldon. They kind of grew up together. Anything that Jack did, Chet could do better right away. Jack was taking tennis lessons, and Chet had never played tennis before, and yet he could beat Jack. [Chuckles] He started to drive and taught Chet. Chet was a great driver. He started taking trumpet lessons, and Chet said, "I've never done that. Can I try it?" And Jack said as soon as he picked up the horn he got a better sound than Jack did. He was a complete natural at everything.

JJ: You are giving us some great stories.

MM: Well, he was a character. A lot of those characters are gone. Al and Zoot were two of my favorite wits. They were always so much fun to be around, on and off the bandstand. When Zoot was dying and going in and out of a coma, the doctor came in and Zoot opened his eyes and told him, "You're looking better today" [Laughs] — going out with all flags unfurled. I really miss those guys and Jimmy Rowles. They were so much fun and just great musicians. There wasn't a scholar among them. I suppose Al was probably close to a scholar. They were just jazz players and all self-educated, I guess.

JJ: Would you tell us a bit about your time with Jimmy Rowles?

MM: I didn't know Jimmy's playing until he moved to New York. I remember Ruby and others talking about it before he moved. I fell in love with his playing. I got to work with him in duo and with Zoot, and we became friends. He did have a drinking problem throughout his career, but when he was on, he was one of the all-time greats. He was a character and a big influence. He had such great rhythmic and harmonic sense and loved tunes. He would have some tune that he was harmonizing and would call me in the middle of the night and say, "What do you think of these chords?" He was kind of the culmination of all the things I like about jazz in one guy.

When he played with us with Benny Goodman, he was backstage and nervous. He said, "What are we going to play?" I said, "The same tunes you played 25 years ago when you were with him." That was the best night I had with Benny, mainly because of the way Jimmy accompanied. Connie Kay and I just smiled at each other just because of what he did. It was wonderful and lit up the rhythm section. I was sorry when he moved back to California, but he had very bad emphysema. It was a real honor to work with him.

The thing about Jimmy that I loved, and it's true about all my favorite jazz players, was that he listened and got all the right stuff from the great

influences. You can hear Monk, Duke, Bill Evans, but you still know its Jimmy within two bars. That's the answer: get the best from everybody and it comes out your own way. That is true art. Jimmy's drawings are also incredible, very much like Thurber — spare lines and hysterical. He just nailed people. In Bradley's they had one behind the piano of Bradley playing the piano. He did Oscar Peterson sitting over a little tiny piano with a bib around his neck and a knife and fork in each hand. [Chuckles] He did George Shearing sitting smiling with his head back and his hands up, but the keyboard is behind him. [Laughs]

JJ: You were part of the Ruby Braff/George Barnes unit. Do you have any stories of their interaction? (I'm assuming there was an interaction.)

MM: [Laughs] Well, nobody believed that these two could ever get along for 20 minutes let alone have a band together. George was a unique player and great arranger. He had been doing this stuff since he was in high school. Ruby was Rumpelstiltskin. George wanted to write arrangements. Ruby was a head player. He wanted it to be looser, so we never had written arrangements. No matter what Ruby played, George had the ability to come up with a second part almost instantly. They did great things together. We rehearsed a lot, and that is something that doesn't happen much anymore either.

When I was growing up playing jazz, everybody took the music very seriously. You know: this is art, and Miles turning his back on the audience — that kind of attitude. Well, both those guys came out of the swing era more than the bebop era. They believed in playing great but, out of the Louis Armstrong mold, they weren't afraid to take the audience into consideration. They believed in not taking long solos, in doing great tunes, and in entertainment. They would actually do comedy routines on the stage because Ruby was very funny and would break everybody up. I enjoyed that so much.

I was lucky to be in that time when they were still playing together. At that point they were getting along pretty good but things deteriorated quite rapidly. We had some good times but there was a lot of vitriol towards the end. I was with Ruby a lot so he would vent on me about George. When Ruby got mad, he didn't care what he said. We were at Ronnie Scott's and right before the curtain opened I heard Ruby say to George, "I'm going to put you in the hospital." [Laughs] It was sad. It ended real bad. They weren't speaking after the band broke up. George went out to California. Mind you, they

continued on page 28

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"...she's
simply
endowed
with an
extraordinary
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talent/feel/
finesse..."

— **Carol Corner**
Jazz Ambassador Magazine

MICHAEL MOORE

continued from page 26

started out kissing every time they saw each other. But the music was recorded and it is there. That is the most important thing. The Gershwin album we did live at Concord is great. They just played so beautifully together. The fact that they lasted together as long as they did was a miracle. Nobody could believe it.

JJ: Well, as Buddha taught us, nothing lasts forever. You are also on some of Rosemary Clooney's albums. How was it working with her?

MM: I loved it, absolutely loved it. She was the real thing, a great singer. We also worked two or three weeks at Michael's Pub with Ruby. It was a joy. She had great time, great feel for the song and beautiful emotion in her voice. I'd been a fan of hers since I was six or seven years old. She came from Ohio, and my father actually played for her and her sister when they were real young. When we recorded, she had a terrible cold. We could have gone in and done our bit, and she could have overdubbed anytime she wanted, but she insisted on singing in the room with the band. She sounded great. She knew how to sing, even with a bad cold. And I know she was really sick. She was out of that school like Sinatra; they wanted to sing with the band.

The last time I saw her was at Carnegie Hall. She was on a cane and had trouble getting around. She had her nerves and problems. Other people said they had some trouble with her. I never did. I only saw the best of her. I loved her personally, too. She was really easy-going, pleasant, down-home and nice. She liked to hang out after the gig and have a few drinks, laugh and talk. In the times I was with her, it was always that way. She came from where my grandparents lived. We talked about the area a lot and I think her brother Nick still lives there. That is George's daddy — George Clooney.

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.

JJ: Oh, for a second I thought "George who?"

MM: [Laughs] Yeah right, "Zoot who?" But he is from there and he loves that music, too. That is one of the things I like about him. He was asked, "What would you like to hear in heaven?" George said, "My aunt singing with Nat King Cole." What a great answer that is. [Chuckles]



The Trio: Posing at Shanghai Jazz (from left) are Rick Crane, Michael Moore and Joe Corsello. Photo by Tony Mottola.

JJ: How about Jake Hanna?

MM: Oh God. Jake was one of my favorite people. He was one of the funniest men that ever walked on the planet and a joy to be with on the road. He kept people laughing the whole time. I don't care how bad the circumstances were, Jake would have you on the floor. Once we were talking about Jesus's miracles and Jake said, "The best one was turning water into wine. If he could have turned it into scotch I could have gotten him a couple of pages in the Old Testament." [Laughs] Jeff Hamilton hired Jake to do a clinic. So they asked, "Mr. Hanna, do you think it is okay to practice with a metronome?" Jake said, "Four metronomes! All going at different speeds. Then you try to play a fifth time against all four of those because that's what real life is like." [Laughs] I really miss him. And

he was great to play with. Everybody should have known a Jake Hanna; the world would be a lot better place.

JJ: I hope you are compiling these stories.

MM: Well, everybody says, "You should sit down and talk about these things." It's true because I'm one of the few people now that remembers all

these people. I don't know that anybody really cares anymore, but they should be in an archive someplace. It's important because it is an art form that is not written about as much as others. It's hard to write about artists. One night there was a tribute to Flip Phillips. As my wife and I were walking to it we saw Dave McKenna going the other way. I said, "Dave, aren't you going?" He said, "No, I don't find jazz musicians very interesting." [Laughs] He was kidding, but the truth is that most artists do their art and then what do you talk about besides the backstage stories? You can't really talk about something that ephemeral or creative. So it is only a matter of a few drunk stories that are left.

We have to preserve those though. [Laughs]

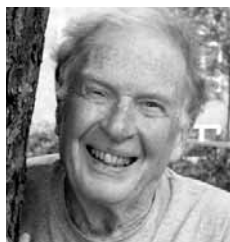
JJ: Yes, the world is a better place because of drunk stories. They let us end with a smile. Thank you so much for being so generous with your time and sharing these great stories.

MM: Okay, make me look smart now. [Laughs]

JJ: Oh, that will be easy.

MM: Well, it wasn't easy for anybody else. Thanks a lot. Bye. JJ

The Michael Moore Trio — with Joe Corsello on drums, Rick Crane on bass and Michael on piano — will release their first CD, Live at Shanghai Jazz, on the Mighty Quinn label probably in late January or early February of 2012.



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

'BODY AND SOUL' BARELY MADE IT TO AMERICA ... DENMARK IS BASS-MARKED ... JEWS IN JAZZ BOOK ... POLAND SWINGS? YASS, INDEED ... WORLD GUIDE TO LIVE CONCERTS

MARKING THE RELEASE of the late, young singer **Amy Winehouse** and 85-year-old vocalist **Tony Bennett's** duet, "Body and Soul," on *Tony Bennett – Duets II* (Columbia), a research site called PureSolo claims to have uncovered the role that the city of London played in "catapulting" the tune into the Great American Songbook. It seems that the most recorded jazz song of all time "very nearly did not even reach an American audience, as its lyrics were considered too sexual and its chord structure too revolutionary for the US market." **Gertrude Lawrence**, London-born star of the West End and Broadway, commissioned her accompanist, **Johnny Green**, 22, and two lyricists to write four numbers. "'Body and Soul' was the torch song," Green explained to his biographer, **Michael Feinstein**. "And that's where I did the esoteric kind of things that I had done in 'Coquette.'" Lawrence sang it first on BBC Radio, in 1930. London bandleaders snapped it up, and the song caught on in Britain and across Europe before leaping the Atlantic.

THANKS TO "THE GREAT DANE with the never-ending name," Denmark may boast more top-rank bass players per capita than any other country. The late **Niels-Henning Ørsted Pedersen** (1946-2005) was their progenitor, a virtuoso nonpareil. "My first great hero on contrabass was NHØP," **Jesper Bodilsen** tells me. "It was his duo album *The Viking* that made me switch from electric to stand-up bass." Bodilsen, 41, a graduate of the Royal Academy of Music in Aarhus, taught there, and went on to work with leading world artists such as **Joe Lovano**, **Ed Thigpen**, **Jimmy Heath**, **Phil Woods**, **James Moody**, **Aldo Romano**. On many of his more than 100 albums, Jesper backs his wife, the popular Danish jazz singer **Katrine Madsen**. His second album as a leader, *Short Stories for Dreamers*, features the Swedish guitarist **Ulf Wakenius** on *One of a Kind: A Homage to NHØP*," by Wakenius, and other pieces by Bodilsen and friends. www.jesperbodilsen.dk.

THERE WAS A FIRE: *Jews, Music and the American Dream* is set for private publication in January by **Ben Sidran**, pianist, singer, educator and writer of Madison, WI. A decade in the making, the book evolved from a course on the impact of Jews on popular music

that Sidran taught at the University of Wisconsin-Madison, while artist in residence in 2002. "From Irving Berlin to the Beastie Boys," Sidran quipped in an interview with Madison.com. He said the book covered not only musicians, "but also the Jewish executives, promoters and label owners who played such a large role in the growth of the American music industry in the 20th century." www.BenSidran.com



POLISH PIANIST ADAM MAKOWICZ emigrated to the U.S. in the late 1970s and was barred from visiting his homeland when martial law was declared in 1981. Makowicz played Chicago shortly after Poland was freed in 1989. On September 7 this year, the towering artist again packed the windy city's Chopin Theater for a solo concert. "It is unbelievable to listen to the development Polish jazz has undergone from the end of the Second World War to today — a musical jump without parallel in Europe," opened a cover story in the *Danish Radio Jazz*. Today's scene is "intense, borderless," with "hundreds of live jazz clubs across the country, and festivals like Era Jazzu, Warsaw Jazz Days, Jazz Jamboree JVC and Traditional Jazz." Then there's the new stream yass, a blend of modern Rock, New Wave, Free Jazz, surrealist instrumental theater and poetry.

WEB HIT-OF-THE-MONTH

"TRACK YOUR FAVORITE ARTISTS and never miss them live" urges

songkick.com, an online service that tracks musicians, concerts, venues, festivals, offers tickets and alerts you early. "We'll email you new events for everything you're tracking: new concerts for your artists, concerts your friends are going to," in America and abroad. No spam about bands you don't want to know about. "We collect events from 139 ticket vendors in 60 countries, so you can buy the cheapest ticket, whether you're at home in New York or on holiday in Stockholm." Millions of events in their database. What's ahead? Maybe a way to beam you over there, Scotty.

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

Fried Chicken, Funk...and Buddy's Back!

Jazz Friday at the Priory

Story and photos by Tony Mottola

The Priory Restaurant, on Newark's West Market Street, is one of New Jersey's more offbeat jazz joints. For starters it's housed in a former Roman Catholic Church (St. Joseph's), and it operates under the aegis of the New Community Corporation, one of America's oldest and largest community service organizations. They do a lot of good work. On Friday nights the service they offer the community is live jazz.

The Priory's no cover charge policy is offbeat as well. And while there's a required food or beverage purchase, the southern and Cajun fare is bargain priced — even with a cocktail and tip you won't pony up much more than 10 bucks — and the fried chicken ain't half bad either. For that matter you can just buy a 7-Up and sit all night.

This Friday, September 30, the jazz is served up by the uber funky Swingadelic. The hard-blowing, 11-piece Hoboken band is basking in the success of their latest CD, and also having a homecoming for a favorite band member who's been lately sidelined with health issues. There's a party mood in the old church.

That latest CD, *The Other Duke*, in heavy jazz radio rotation, celebrates the soul jazz music of Duke Pearson — pianist, composer, arranger, bandleader and longtime Blue Note A&R man. The returning band member is saxophonist, sometimes vocalist, and lifelong Newarker Edlin "Buddy" Terry, who, in addition to being a member of Swingadelic for nine years, played in Pearson's big band and the bands of Dizzy Gillespie, Ray Charles, Lionel Hampton, Charles Mingus and a lengthy list of other luminaries.

Maybe it's the acoustics of the vaulted ceiling in the church's atrium, but the sound of this band hits hard, a blast that takes you back as you walk in. It grabs you by the collar and says, "Hey, listen to this!"

There's lots to listen to. "A Fine Romance" with a smooth vocal by pianist John Bauers, a Ray Charles number with a group vocal chorus from the band (one of several this



night), followed by trombonist Rob Susman's hot chart for "Lady Be Good," featuring — what else? — dueling bone solos, slides flying like epees. The first tune played from the Pearson CD, the rollicking "Big Bertha," gives Carlos Francis a chance to display his tasty fat trumpet playing.

Now it's time for Buddy to take the spotlight. Swingadelic pianist John Bauers met Buddy Terry on a club date in the late '90s and recommended him to the group's leader Dave Post. He was with the band for the next nine years, some 300 gigs, until he suffered a stroke Christmas week in 2009.



this page, top:
trumpets Matt Jodrell
and Carlos Francis

middle:
Paul Pizzuti, drums;
Matt Jodrell, trumpet;
Jeff Hackworth, bari sax;
Rob Susman, trombone

bottom:
Dave Post, bass, leader.



page 30, top: John Bauers;
bottom: Rob Edwards.

After two weeks spent at Kessler Institute and more than a year of recovery, this is his first night back with the band.

We've already heard first-hand that he's back to playing his gleaming gold tenor sax with command and power, now he's going to sing us a tune — something from the Ray Charles band book, "Deed I Do." Buddy was in Brother Ray's band for two years where he filled the big shoes of the departing David "Fathead" Newman.

"I taught Ray to do this song," Buddy quips. "He really wanted ME to sing it and I said, 'Not yet. I'll do it with Swingadelic in 30 years.'"

He's not Ray, but he's not chopped chicken liver either — smooth, bluesy and confident he ends the tune, "You dig?"

'Deed we do. "Muddy Water" gets some happy feet on the polished dance floor and Frank Foster's swinging "Shiny Stockings" keeps them there.

Enough! This mix of soul, jazz and funk gives you an appetite. Time to break to eat some crispy chicken and get in some schmoozing. All followed by chocolate cake, cookies and biscotti brought in from a local Italian bakery for one patron's birthday — enough to feed the band and pass around the room — it's that kind of place.

Time for more tunes — Dr. John's "Such a Night," "Hayburner," a Count Basie jam, Freddie Green's

"Corner Pocket," Eddie Cleanhead Vinson's "Kidney Stew" and a Carlos Francis composition "Busybody Blues," an easy walker — this band has a groovy book.

But the night's two highlights come from two Dukes. "Cristo Redentor" is Duke Pearson's best known and most widely recorded composition — a crossover hit for Donald Byrd in 1963. Tonight, as arranged by Swingadelic's tenor saxophonist Paul Carlon, Audrey Welber's gloriously pure-toned alto sax is featured. It's a beautiful and soaring ballad, moving and spiritual music that feels right at home under the rafters of an old church.

Buddy comes back to the mic. This time, sans jokes, he's going to play a "favorite song," by the first Duke, specifically Ellington's plaintively beautiful "In a Sentimental Mood." His filled-with-feeling performance is in duet with pianist John Bauers and recalls John Coltrane and Duke Ellington's famous languorous recording of this contrapuntal masterpiece.

After which, gleam back in his eye, Buddy declares, "Get me outta here! Take me back to the home!"

"Not just yet!" says Dave Post from behind his bass. The saxman takes his seat and the band rips into Pearson's "Mississippi Dip" to close the show.

You can go home now Buddy. You put in a good night's work.



Remembering Frank Foster September 23, 2011

Photos and text by Fran Kaufman



Vocalist Carmen Brandford spoke of Frank's support and influence early in her career, and sang a musical tribute.



Bassist Paul West went deep inside for his musical tribute, as he played a solo with the Frank Foster Loud Minority Big Band.

A recurrent theme of the tributes to Frank was his sense of humor and generosity. Frank's daughter, Andrea Jardis Innis, spoke of her father's good nature and patience. "One night, when he was in the city playing at the Blue Note and had left us alone at home, my brother and I called the police to report child neglect," she told us. "When dad heard about what we had done, he just laughed!"



Jon Faddis, Antonio Hart and Jimmy Heath at the Memorial.

Phil Schaap told how, after Frank passed, he called Frank's widow, Cecelia to offer his condolences. "I have something for you," she told him, "and it's coming in the mail." What Phil received was his application to join the Frank Foster Fan Club when he was still in high school. Frank had saved it for 60 years. "That's all right," Phil told the audience. "I still have my membership card!"

For me, the most moving moment in an evening of many, was when the great Frank Wess, whose relationship with Frank goes back to the Basie Band, and whose recordings with Foster include "Two for the Blues" and "Frankly Speaking," played a heartfelt "All Too Soon," in tribute to his friend and colleague. The Reverend Calvin Butts looks on.

WBGO radio was well-represented as Musical Director Gary Walker and Special Events and Programs Director Dorthaan Kirk shared memories of Frank. As an example of Foster's generosity, Dorthaan told how he would drive from his home in Westchester County NY to the Kirk's home in New Jersey to pick up Dorthaan and Rahsaan, drive them to clubs in New York City, and then deliver them back home after the gig.





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Featured Organists: Rhoda Scott, Mel Davis, Radam Schwartz, Nate Lucas and Reuben Wilson. **Also Appearing:** Leo Johnson, Victor Jones, Taylor Moore, Bill Wurtzel, Earl Grice, Mark Bowers, Marcus Miller, Joe Brown, Jr., Cynthia Holiday, Dwight West and more.

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Somerville Dodges the Rain Drops for 3rd Annual Festival

Story by Jim Von Schilling | Photos by Tony Graves

Bassist Mimi Jones

The Allan Harris Band



Jim Von Schilling is on the Somerville Jazz Festival Committee



The third time was indeed the charm at the Third Annual Somerville Jazz Festival held on Sunday afternoon, September 11, 2011. Great music, dry weather, and a big and friendly crowd combined for a top-notch event, produced and hosted by Sheila Anderson for the Downtown Somerville Alliance. The festival also included an art exhibit and sale, food court and a wine and beer garden. Opening the five-hour free show was the Mimi Jones Band, with Mimi on bass and vocals. Her funky, energetic sound quickly engaged the

audience and was followed by the second act, versatile guitarist and vocalist Allan Harris. Bluesy, soulful, yet rooted in jazz, Harris also sang his tribute to the American spirit, “I Do Believe,” on a day of national reflection and commemoration.

Performing next with her band, pianist Helen Sung dazzled the audience with her technical skills and the drama and intensity of her playing. The Festival’s headliner, trombonist and vocalist Wycliffe Gordon, performed twice. First, with his band,

Wycliffe treated the crowd to his tribute to Louis Armstrong, playing jazz classics with a modern tinge. His “What a Wonderful World” had the audience joining in, expressing the emotions of the day. The Festival concluded with Wycliffe back on stage as the impromptu soloist with the JazzHouse Kids, who played after each main artist. Swapping solos with Wycliffe, the Kids were a crowd favorite in an afternoon filled with wondrous music and engaging performers.



Jazz Journeys

Zoot Fest, a relaxed afternoon of music, mirth and memories, will take place on Sunday afternoon November 13 at East Stroudsburg University of Pennsylvania. This first-annual jazz party will honor saxophone greats Zoot Sims and Al Cohn, and will be held in the Keystone Room on the ESU campus from 12 Noon until 6 pm.

The theme for this inaugural Zoot Fest will be a remembrance of the jazz loft scene in

Zoot Fest at ESU on November 13 to honor Zoot Sims, Al Cohn and the NYC jazz loft legacy of photographer W. Eugene Smith

New York City in the '50s and '60s, particularly the infamous digs at 821 Sixth Avenue where acclaimed *Life* magazine photographer W. Eugene Smith made his incredible images and historic tape recordings. Zoot and Al were frequent visitors to this infamous location in the Village.

Sam Stephenson, author of *The Jazz Loft Project* will kick off Zoot Fest with a multi-media presentation, including a digital

display of a selection of Smith’s photos and tapes. Phil Woods, Bob Dorough, Bill Crow, Lew Tabackin, and Ronnie Free, amazing jazz musicians who personally frequented the NYC lofts, will share stories and participate in a “Jazz Jam á la Zoot” hosted by Bill Goodwin, with surprise guests. Finally, the Grammy-nominated COTA Festival Orchestra will close the afternoon in a swinging style with a “Library Alive Big Band

Jam,” performing the charts of Al Cohn and other composers and arrangers taken from the music inventory of ESU’s Al Cohn Memorial Jazz Collection.

Seating in the Keystone Room is limited and advance purchase is required. The \$50 per person admission fee includes the program plus a lunch buffet with drinks, desserts and other refreshments. For tickets, call (570) 422-3828 or visit www.jazzatesu.com.



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Proceeds benefit the Somerset County Vocational-Technical Schools

Jazz on a (late) summer's day

Story and photos by Mitchell Seidel



Following in the footsteps of his famous father, pianist Nat Adderly Jr. performs at the Swiss Global /OSPAC jazz festival in West Orange.



If it were held earlier in the summer, no doubt the Swiss Global/OSPAC Jazz Festival would get far more attention than it does. Mounted with barely a week to go until Fall, the event in the West Orange hills is the perfect coda to the warm weather festival season in New Jersey.

This year marked the ninth edition of this heavily family-oriented event that featured crafts vendors, various selections of outdoor food and al fresco painting to distract the children. The two-day event got started with a modest Friday evening concert September 16, but hit full stride the next afternoon with a quality lineup of jazz musicians who made the \$10 admission donation seem even that much more of a bargain. That low admission fee was undoubtedly

made possible by the presence of the Swiss Global Artistic Foundation, which marked its first partnership with the event.

The festival is held at the Oskar Schindler Performing Arts Center, a state-of-the-art open air stage that fronts on a spacious sloping lawn beside a small lake. Every year it seems that vocalist Kate Baker, the center's executive director, manages to recruit friends from the upper echelon of jazz to perform at the event. This year that meant hearing the likes of Baker, her husband, guitarist Vic Juris, pianists Nat Adderly Jr. and Bill Charlap, saxophonists Houston Person and Ralph LaLama, bassists Harvie S and Marcus McLaurine, trumpeter Claudio Roditi and singer Sheila Jordan with her group including pianist Steve Kuhn and bassist Cameron Brown.



Pianist Bill Charlap finishes a tune with a flourish. The Essex County resident was one of many New Jersey musicians who performed at the West Orange festival.





Guitarist Dave Stryker, who frequently performs around New Jersey, is a staple of the Festival.

If this were held in any other part of the country, jazz fans would be astonished at the lineup. But since this is northern New Jersey, much of the talent is local, or as close as you can get to it. For example, Charlap, Baker, Juris, Roditi and Adderly all make their homes in Essex County, which has attracted a fair number of musicians in recent years due to its proximity to teaching and performing gigs in

New York. Jordan is just a stone's throw away in upstate New York. But for those of us in New Jersey, they're just the folks next door who happen to play great jazz.

For more information on the Oskar Schindler Performing Arts Center, go to www.ospac.org. To find out about the Swiss Global Artistic Foundation, try www.swissglobal.org.



Bassist Marcus McLaurine performs with Nat Adderly Jr.'s group at the OSPAC Jazz Festival.

previous page, top right: While singer Sheila Jordan has often performed with long-time friend and pianist Steve Kuhn, she lent him the microphone while he sang his tune, "The Zoo."

Guitarist Romero Lubambo gets a smile out of trumpeter Claudio Roditi as they perform in a Brazilian all-star group.

Even the cloudy cool of a late summer's afternoon could not keep fans away from the ninth edition of the OSPAC Jazz Festival in West Orange.





Other Views

By Joe Lang Past NJJS President

Other obligations prevented me from finding the time to write this column last month, so this month I will be covering two months worth of CDs.

■ **Double Feature – Vol. 2 (Tantara – 1127)** is a two-disc set featuring live performances by the 1959 version of **THE STAN KENTON ORCHESTRA** on Disc One, and 2011 recordings by **THE NOVA JAZZ ORCHESTRA** led by Mike Krikava, featuring arrangements by Bill Mathieu, that he wrote for the Kenton band documented above, but that had never been recorded. The Kenton recordings were taken from gigs at the Blue Note in Chicago, and the Red Hill Inn in Pennsauken, New Jersey. Most of the selections on both discs are standards, but the first disc also includes some jazz pieces written for the band, while the second disc includes five originals by Mathieu. There is a lot of excitement on both discs. For those who contend that the Kenton aggregations never could swing, they will have their eyes opened by the music played throughout this set. As has been the case with the many releases of rare Kenton material on the Tantara Label by Bill Lichtenauer, the sound on these discs is simply terrific. This is the kind of big band jazz that keeps me coming back for more. (www.tantaraproductions.com)

■ For most people, the **Three Penny Opera (Shanti – 020911)** is associated in their minds with “Mack the Knife.” In fact, Kurt Weill wrote many engaging melodies for this work, and this concert, recorded in Aarau, Switzerland in celebration of the Weill Centenary on April 15, 2000 by the **RENOLDS JAZZ ORCHESTRA**, provides a fascinating glimpse into the Weill genius as seen through the imagination of arranger Christian Jacob. The 15-piece big band is comprised of 10 American musicians including reedmen Bobby Watson, Walt Weiskopf, and Shelly Carrol; trumpeters Wayne Bergeron, Randy Brecker, Barrie Lee Hall, and Chris Albert; trombonists Vincent Gardner, Tom Garling and Buster Cooper; pianist Christian Jacob, originally from France, but now residing in California; drummer Victor Lewis; plus leader and saxophonist Fritz Renold from Switzerland, German saxophonist Bernd Konrad and Czechoslovakian bassist Miroslav Vitous. For a one-time performance, the band executed the demanding arrangements of Jacob with exciting virtuosity. The two-disc set concludes with an extended original piece by Renold titled “Warehouse Blues.” This project has given new life to the memorable score composed by Weill, a composer who scored his initial successes, including *Three Penny Opera*, in his native Germany, and then was forced by the onslaught of Nazism to emigrate initially to France, and eventually to the United States where he enjoyed great success composing for the Broadway musical theater. (www.Shanti-Music.com)

■ The sound of the West Coast Jazz that enjoyed great popularity in the 1950s, and still has a legion of fans, has been kept alive by several groups through the years. One of the preferred formats was the mid-sized group or small big band that was typified by Shorty Rogers and His Giants, the Marty Paich Dek-tette and the Dave Pell Octet. Pell still gets out his charts on occasion for a gig. One keeper of the flame for this style of jazz is **THE PHIL NORMAN TENTET**. Their sixth album, **Encore (MAMA – 1040)** is chock full of terrific music performed by some of the elite of the Los Angeles jazz scene. The lineup for this splendid set includes Norman, Rusty Higgins and Roger Neumann on reeds; Carl Saunders and Ron Stout on trumpet; Scott Whitfield on trombone; and a rhythm section of Christian Jacob on piano, Larry Koonse or Tom Rizzo on guitar, Kevin Axt on bass, Dick Weller on drums and Brad Dutz on percussion. The songs are first rate, the arrangements sublime, and the blowing will knock your socks off.


A special mention must be made of “Dear Mr. Florence,” a fond tribute to Bob Florence who held the piano chair in this band, and provided many of their arrangements until his untimely death three years ago. The chart by Scott Tibbs captures the musical spirit of this special musician. This is music that will settle easily on the ears of diggers of fine jazz sounds. (www.summitrecords.com)

■ **On The Jazz Ballad Songbook (Half Note – 4547), RANDY BRECKER AND THE DR BIG BAND** lovingly explore a collection of standards, film music and two Brecker originals. Brecker’s trumpet is the featured voice while the big band from the Danish Radio and the Danish National Chamber Orchestra provide nicely arranged background support, with members of the big band taking occasional solo turns. Brecker is in fine form, playing with emotion and keen imagination. The instrumental aggregations are tight and strong. The inspiration of the Miles Davis/Gil Evans collaborations lingers over the album — not a bad influence. This is a fine album to use as a way to bring some of your non-jazz friends to the musical altar at which we kneel. (www.amazon.com)

Piano-centered albums are generally popular with our readers and this month there are several to recommend.


■ **HOD O'BRIEN** has been among the elite jazz pianists for several decades, and any new release from him is to be welcomed. **It Don't Mean a Thing (Spice of Life – 0017)** brings O'Brien together with bassist Michael Hawkins and drummer Billy Williams for a 12-song program that sparkles from Duke Ellington's “It Don't Mean a Thing (If It Ain't Got That Swing),” a title that is full of insight, to O'Brien's catchy “Dewa Nochi Hod,” a pun of a title based on the Japanese expression “dewa nochi hodo,” which means “see you later.” An added pleasure on the album is the presence of his vocalist wife Stephanie Nakasian on five tracks, “Born to Be Blue,” “Laughing at Life,” “East of the Sun,” “Sweet Georgia Brown” and “Dewa Nochi Hod.” O'Brien has swing and bebop in his DNA, and his bandmates share the same musical gene pool. If you like to feel the music that you hear, this is a disc that you should add to your library. (www.eastwindimport.com)

■ **Out of This World (Playscape – 031010)** is the new recording from the magnificent jazz pianist **TED ROSENTHAL**. He is joined by bassist Noriko Ueda and drummer Quincy Davis for some imaginative visits to 10 selections, “Out of this World,” “So in Love,” “Have You Met Miss Jones,” George Gershwin's “Prelude # 2,” “Embraceable You,” “People Will Say We're in Love,” “Lotus Blossom,” “How Long Has This Been Going On,” “Cry Me a River” and “In the Wee Small Hours of the Morning.” Rosenthal is always finding original ways to approach songs that have been played many times by a variety of musicians. He plays with tempi, harmonies and styles in a way that makes these melodies seem fresh, even new. He has perfect partners in Ueda and Davis, as they follow his musings, and occasionally prod him along paths that might not have occurred to him. Great jazz is always a result of the unique creativity of the






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artists performing it. The music on this album is great jazz. (www.playscape-recordings.com)

■ Pianist **PETER ZAK** has released a nice straight-forward jazz trio recording titled **Down East (Steeplechase – 31715)** with Peter Washington on bass and Rodney Green on drums lending top notch rhythmic support. Zak has picked some nice standards, “Who Cares,” “I Didn’t Know About You,” “Dreamsville” and “Love Thy Neighbor;” a few jazz tunes, Duke Pearson’s “Is That So,” Thelonious Monk’s “Gallop’s Gallop,” Clifford Brown’s “Tiny Capers” and Ornette Coleman’s “Invisible;” and added three originals, “Sector 7,” “He Said/She Said” and “Down East” to create an album that is engaging and interesting throughout. Zak respects melodies, and his improvisations always stay in touch with the feeling of the songs that he plays. As a composer, he has a knack for writing songs that draw the listener right in, and they soon feel like old friends. From the first notes, *Down East* says welcome to folks who want to hear three cats having fun as they create music that is spirited, accessible and fun to experience. (www.peterzakmusic.com)

■ Like so many jazz pianists of the last 50 years, **ALAN PASQUA** has been inspired by the artistry of Bill Evans, the player, composer and interpreter of songs. Since the 1970s, Pasqua, who currently serves as Chairman of Jazz Studies at the University of Southern California, has had a varied career in jazz, pop, rock and film music. He believed that it was time to pay homage to Evans, and the result is engrossing. **Twin Bill (BFM Jazz – 62411)** contains 11 selections, nine of them composed or recorded by Evans, a nod to Pasqua’s passion for baseball, “Take Me out to the Ballgame,” and the closing original, “Grace.” Pasqua not only takes on the challenge of playing tunes that Evans had addressed, but he does so in a two-piano format, overdubbing a second track to his original take, similar to the way that Evans did on his two *Conversation with Myself* albums. Pasqua has been on the scene long enough to develop his own jazz personality, so this undertaking smatters not one iota of imitation. With each listening, some surprising nuance reveals itself, and makes the listener appreciate anew the thought, care and imagination that went into creating this superb album. (www.alanpasqua.com)

■ In my reviews of his earlier albums, I covered the unique arc of the life of vocalist **ED REED** that took him from the depths of drug addiction and prison to redemption as a motivational speaker and educator, and finally to a late blooming career as a masterful jazz vocalist. **Born to Be Blue (Blue Shorts – 003)** is Reed’s third CD, released at the tender age

of 82. As on past albums, Reed has put together a program of hip tunes that he stamps with his own jazz sensibility. His voice is similar to that of Jon Hendricks, a bit raspy, but very musical. He opens with a wonderful Nat Adderley/Curtis Lewis collaboration, “Old Country;” and sets the tone for what is to come. Along the way, we hear some oft overlooked gems like “Inside a Silent Tear;” “You’re Looking at Me;” “Kiss and Run” and “Monk’s Dream;” with a lyric by Hendricks. Reed truly knows how to get to the heart of a lyric, and his vocalizing is nicely supported by Anton Schwartz on tenor sax, Randy Porter on piano, Robb Fisher on bass and Akira Tana on drums. It took a while for Ed Reed to share his artistry with a wide audience, and his emergence as a critically acclaimed jazz singer is a stellar example of the old adage about being better late than never. (www.edreedsings.com)

■ One of the special record labels around today is the Sinatra Society of Japan. Thanks to their President, Yasuo Sangu, and with assistance from Bill Reed, they have been committed to releasing new and reissue vocal albums, ones that deserve wider distribution in the United States. One of the artists who has several releases on the label is the sublime **PINKY WINTERS**. Her latest effort, **Winters in Summer (SSJ – 1518)**, is a collection of mostly Brazilian songs, and a few that found their first life on these shores, but are given a Brazilian setting. There are songs by Antonio Carlos Jobim, Ivan Lins, Sergio Mendes and Roberto Menescal, plus “Another Rio” by Jack Jones and Bob Florence, Cole Porter’s “I Concentrate on You,” and a trip to “Zanzibar” via Dave Frishberg. Taking the Brazilian excursion with Winters are Jim Cox on piano and Hammond B-3 organ, Tom Warrington on bass, Ralph Penland on drums and percussion, Pete Christlieb on tenor sax and Ron Anthony on guitar. Winters is right at home in this genre, and perfectly captures the gentle swing of the music. She has a smooth and soothing voice that adapts well to any song lucky enough to have her sing it. There are

many pleasures to be derived from time spent with *Winters in Summer*. (www.eastwindimport.com)

■ One of the albums by **CHRIS CONNOR** that stayed under the radar was **Sings Gentle Bossa Nova (Just A Memory – 9167)**. With the recent reissue, it will hopefully reach a wider audience. The album was originally released in 1965, and like so many jazz and classic pop singers of the day, the record label insisted that Connor perform songs that were contemporary rather than the standards that were her normal repertoire. They also were attempting to cash in on the popularity of the bossa nova sounds. They had Pat Williams arrange and conduct a 12-song program that included “A Hard Day’s Night;” “Downtown;” “A Taste of Honey;” “The Shadow of Your Smile;” “Feeling Good;” “Who Can I Turn To;” “Can’t Get Over the Bossa Nova;” “A Quiet Thing;” “Dear Heart;” “Hush, Hush Sweet Charlotte;” “Baby The Rain Must Fall” and “Stranger on the Shore.” While mostly not up to the caliber of her usual fare, the songs are among the better ones of the era, in particular the lovely Kander and Ebb gem, “A Quiet Thing.” While the arrangements sound dated, Connor sounds terrific. It is nice to have this old friend back for another stay. (www.justin-time.com)

■ It is to be expected that any new album by **THE TIERNEY SUTTON BAND** will contain versions of familiar songs viewed from a fresh and often

continued on page 42

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OTHER VIEWS *continued from page 41*

demanding point of view. Such is the case with **American Road (BFM Jazz – 62408)**, an eclectic collection of American songs. It has been my experience with albums from Sutton that I need to give them a few listens to feel comfortable with the way she and her bandmates, pianist Christian Jacob, bassists Trey Henry and Kevin Axt, and drummer Ray Brinker have jointly decided how to approach each tune. They challenge themselves as they go through the creative process, and then challenge the listeners to forget what they have heard before, and open their minds up to the vision of the band. The songs are "Wayfaring Stranger," "Oh Shenandoah/The Water is Wide," "On Broadway," "Amazing Grace," "It Ain't Necessarily So," "Summertime," "My Man's Gone Now," "Tenderly," "The Eagle and Me," "Somewhere," "Something's Coming/Cool" and "America the Beautiful," programmed in that order. The list includes traditional folk songs, the most famous of all American hymns, a few pop tunes, and Broadway show tunes, including sequences of three songs each from *Porgy and Bess* and *West Side Story*. Sutton's voice is a lovely and flexible instrument that can be sweet, haunting, intense, and variations on all three. The band, including Sutton, is a musically integrated unit that coheres as tightly as any group around today. This is an album that will grow on you as the subtleties reveal themselves during repeated visits. This is a remarkable musical collective. (www.tierneysutton.com)

■ Lyricist Sheldon Harnick is most noted for his success with Broadway hits like *Fiddler on the Roof*, *Fiorello* and *She Loves Me*. He was first a contributor to intimate reviews like *New Faces of 1952* and *The Little Review*. **KATE BALDWIN**, one of the bright lights among current Broadway musical performers, put together a cabaret act of songs with lyrics by Harnick that she performed at Feinstein's in New York, and the show has been preserved on the delightful album **She Loves Him (PS Classics – 1101)**. Baldwin has a lovely voice that impressively handles the ballads, and a sense of humor that enables her to effectively put across the show tunes and novelty songs that capture Harnick's often whimsical output. *Fiddler on the Roof* was Harnick's greatest success, and Baldwin devotes the middle of her show to selections from that

show. After the disc is over, you come away impressed with the vocal artistry of Baldwin, and the breadth and cleverness of Harnick's talent as a wordsmith. It is definitely not a jazz album, but it is full of superb songs well sung, and presented in a coherent and intelligently crafted program. (www.PSClassics.com)

■ Many singers on the jazz scene have been straying from the world of standards and jazz tunes in search of new material to include in their repertoires. Often they look to the worlds of rock, folk and pop, and also create new songs of their own. Many of these efforts only point up the how difficult it is to successfully bring a jazz sensitivity to songs from the pop charts of the last half 40 or 50 years, and how hard it is to write new material that will stand up beside the classics. **On Parallel Lives (Jazzed Media – 054)**, vocalist **ANDREA WOLPER** has found the secret to making what is described above happen. Joining her on her venture are pianist Kim Davis, guitarist Michael Howell, bassist Ken Filiano and drummer Michael TA Thompson. The program contains songs by folk singers Joni Mitchell ("Song to a Seagull" and "Be Cool"), and Buffy Sainte-Marie ("Maple Sugar Boy"); pop singer Duncan Sheik ("Blue Wind"); jazz singer Bob Casanova ("Why Aren't You Laughing?"); four standards ("Skylark," "Who Will Buy," "Something Good" and "Save Your Love for Me"); and three Wolper originals ("The Girls in Their Dresses," "June Rose" and "Waiting for Winter"). Wolper has a smooth sound, and gives proper respect to the lyrics that she sings. Her approach to singing is not wildly adventurous, but she phrases well, and gives subtle shadings to her vocalizing. Her overall approach mixes jazz, pop and folk sensitivities to create a package that is uniquely hers. Her original songs bear a strong influence from Joni Mitchell, and have more of a singer-songwriter than jazz feeling. This album probably will not be the right cup of tea for jazz purists, but should work well for those who have included mature pop sounds in their listening experiences, and are looking to expand their musical horizons. (www.JazzedMedia.com)

Andrea Wolper and her band will be having a CD release gig at Trumpets in Montclair on Sunday, November 20. Sets are at 7:30 and 9:15 PM.

■ **LISA MAXWELL** is a singer who has a new CD with a title, **Happy (Jazz Lovers - No Catalog Number)**, that reflects how she feels. Three years ago, she suddenly developed bilateral vocal fold paralysis, a neurological condition that affected her ability to sing. It took three operations to get her back to the point where she could resume vocalizing. To create her new album, she recruited pianist Keith Ingham to act as her vocal coach, arranger and pianist. The songs were selected, "I'll Take Romance," "You Can't Lose a Broken Heart," "New York on Sunday," "The Folks Who Live on the Hill," "It Might As Well be Spring," "Someone to Watch Over Me," "My Heart Goes With You," "Going out of My Head," "This Is Always," "Under a Blanket of Blue," "Blue Moon," "June Night," "Skylark" and "A Wonderful Guy." The band was assembled, Ingham on piano, Al Gafa on guitar, Frank Tate on bass, Steve Little on drums and Ben Wittman on percussion. It was then up to Lisa to sing the songs, and sing she did. Her understated style allows the songs to breathe while she probes the lyrics to get to the heart of their messages. It all works splendidly well, the singing, the playing and the program. You will be *Happy* to hear the results. (www.lisamaxwellsingsjazz.com) **JJ**

Remember that these albums are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the websites I have shown after each review, or from a variety of other on-line sources,

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Out and About in Jersey Jazzland

By Andrea E. Tyson

NJJS Education Committee Chairwoman

Helen Sung swung at Centenary College on Sunday afternoon, September 25. You can tell that she is classically trained the minute she sits at the piano. Just her body language at the piano seems to this untrained viewer as if she might be setting up to play a concerto.

Helen, as she explained to the audience, was training in Texas for a classical career — and then veered off into jazz — our good fortune to be sure. Joining her on the bandstand were Josh Ginsburg on bass and Obed Calvaire on drums. They were a very tight-knit group throughout the performance, completely together, with the fellas always watching Helen's moves for her signals.

Her strong fingers flew across the keyboard as her body joined in, creating a very vibrant performance.

One of her favorite composers is Thelonious Monk, and she said she plays with his son T.S. Monk's band. They played "In Walked Bud," weaving in and out of each other's way very beautifully, never stepping on each other's musical toes.


She re-arranged pianist George Shearing's composition "Conception," calling it "Re-Conception." Then the trio turned to Duke Ellington, another of Helen's favorite



composers, for "Fleurette Africaine (African Flower)" — to wonderful audience appreciation.

They did a tune from *Fiddler on the Roof* — "Far From the Home I Love"

— where Obed changed to his sultry and lonely brushes to move us into a sad and bluesy mood. The concert was enjoyable from beginning to end, and I encourage you to give the jazz concerts at Centenary College a try, if you have not yet ventured there. There are lots of good restaurants nearby. (My daughter graduated from Centenary College, so I like going back for sentimental reasons.)

This venue is a lovely place to spend some time. You can find information about the the Jazz in the Box, Jazz in January and Jazz in July events staged there at www.centenarystageco.org. Tell Ed Coyne, the genial impresario who presents these great jazz events, that I sent you! 

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The Micros (Re)-Take Manhattan

By Schaen Fox

It saddens me to say this, but seeing the Microscopic Septet (a/k/a the Micros) these days is an extremely rare treat. One should be able to catch their iconoclastic spirited fun, top-drawer musicianship and fascinating arrangements regularly. *The Seven Men in Neckties* to use the title of their 2006 CD, are a rhythm section of Joel Forrester on piano, David Hofstra on bass and Richard Dworkin on drums; and a sax section with co-leader Phillip Johnston on soprano, Don Davis on alto, Mike Hashim on tenor and Dave Sewelson on baritone.

Nothing about their lineup is too out-of-the-ordinary, unless you are looking for the brass section. Their music, however, is another story. It is the aural embodiment of the Dogfish Head Brewery slogan: “Off-centered stuff for off-centered people.” It is humorous, but not in the tradition of Spike Jones or PDQ Bach; rather, it is more in the direction of Fats Waller with the inventiveness of Raymond Scott. I mean, among the band’s repertoire of originals is “Waltz of the Recently Punished Catholic School Boys”.

The Micros’ heyday was 20-some years in the past. They, however, might contest that they ever had a heyday, or that it has passed. The septet lasted about a dozen years, disbanding in 1992, but now and again it comes back to life — with co-leader Joel Forrester referring to it now as “a zombie band.” Even so, the personnel have remained exceptionally stable. Five are original members, one joined in the mid ’80s and another four years ago. Since last December, they have performed twice in New York: first at Birdland and then at the Gershwin Hotel in September.

The one in December was to help promote their latest CD *Friday the Thirteenth the Micros Play Monk*. Naturally, they filled both gigs with the master’s classics as well as some of their own.

The Micros know and respect jazz tradition, but (refreshingly) are not reverent about it; they are serious and humorous all at once. (The best comparison I can think of is Count Basie’s intro on his

band’s version of “I Can’t Stop Loving You.”) They know they are there to entertain, and they do. They are also subscribers to improvisation and risk-taking. As Joel noted when they pick from their own originals, “Our repertoire is so huge that we never played the same tune twice, even in rehearsal.” There are visual elements that are also worth watching. When Don Davis stands to solo, he is in frequent motion; he twists, dips and rises up in ways that evoke the way the young Sonny Rollins used his body to present his music.

All the while, bassist David Hofstra maintains a calm focus that would do a Zen priest credit, and his playing is always perfectly in the moment.

Joel also used an understandably rare technique at the Gershwin — conducting from a piano that was in back of the band. It was not just more risk-taking. Joel explained, “The grand pianos like the Baldwin only open one way. It had to face the audience, and so I really had no choice but to be perched where I was, and in order to communicate with the drummer,

I had to face like a player king in a pack of cards.” Still, it fit very well into a Micros gig — unusual and effective.

The Birdland event ran from 6:00 to 7:30 PM, hardly prime time, yet the bar was crowded and the seating area was about two-thirds full. The mostly middle-aged crowd was there to listen, and they clearly enjoyed what they heard. About a third of the Gershwin’s lobby has been converted into a concert space by curtains blocking it off. Seating varied from rows of folding chairs to comfortable stuffed chairs and a sofa. This crowd filled the space and also enjoyed the band. The concert started at 7:00 PM and ran for three full sets.

Afterwards, Joel Forrester said, “We had a grand time and we only remember that when we get together. I love this group.” As long as the others still share his opinion, the Micros will play again. Unfortunately, since Phillip Johnston now lives in Australia, they will probably not reunite before next summer.





Jazz Goes to School The College Jazz Scene

By Frank Mulvaney



New Jersey City University, Sept. 26: The Gary Smulyan Trio — Concert and Master Class

It is highly unlikely that you will ever have the pleasure of seeing a trio of jazz musicians of more enormous stature than bari saxophonist Gary Smulyan, bassist Ray Drummond and drummer Kenny Washington. The audience at the Ingalls Recital Hall surely exceeded the fire code to see these masters of bebop perform for an hour and work with the jazz studies students in master class fashion afterward. Gary has been critically acclaimed as a major voice of the baritone sax having been the critics No. 1 choice in the 2009 and 2011 *Down Beat* polls. He is known for his hard-swinging, aggressive rhythmic sense and intelligent and creative harmonic approach. With 10 recordings as leader to his credit (and hundreds as sideman), he can usually be found on Monday nights playing with the famous Village Vanguard Orchestra at the Greenwich Village club, which he has done for many years. With his growl-like, almost raspy sound, it is said that he forms every solo with a “take no prisoners” attitude. Bassist Ray Drummond is everybody’s “first-call” bassist on the New York scene. He actually attended Stanford Business School before he decided on a musical career in which he would build a reputation as a foremost composer, arranger, educator and producer. Noted for his deep, smooth and melodic playing, he has recorded nine albums as leader and can be heard on over

300 other recordings. Some of you may know of Kenny Washington as a WBGO personality, who called himself the “jazz maniac.” A faculty member at the New School, he is recognized as a hard bop revivalist and one of our premier drummers. Style wise, some experts liken



Photo by Frank Mulvaney

his approach to that of the great Philly Joe Jones. His sound is different because he uses an eight-inch deep snare drum, which produces crisp, snappy accents and powerful, resonating blasts. Often in the recording studios, he can be heard on more than 50 albums. These three guys have played all over this country and the world with jazz legends, living and deceased, too numerous to mention.

The concert was composed of six tunes woven together in the manner of a suite. The first selection was a little-known Tadd Dameron piece called “Johbero,” based on the chord progression of “All the Things You Are.” Kenny was all alone at the start for a few minutes with some clever drumming,

ranging from almost meditative to raucous. Ray and then Gary, who carried the load improvising brilliantly from the get-go, sequentially joined him. Ray added an amazing solo, which I really enjoyed even though I have no idea what the head sounds

like. “Milestones” and Joe Lovano’s “Charlie Chan” (an homage to “Bird”) melded one to another almost without notice as Ray soloed magnificently at the outset followed by an amazing flow of ideas from Gary, which led into some extraordinary four-trading with Kenny. Billy Strayhorn’s “My Little Brown Book” presented interesting opportunities for the imaginative trio, to our delight. What little I could catch of the melody sounded a little like “The Very Thought of You” and before it was over we had unusual trading between bass and drums. Yet another drum solo opened Mr.

Smulyan’s “Blues for DP” (a tribute to Don Peterson) of varying tempos and dynamic levels. This led without hesitation into “My Shining Hour.” Here and there you could hear a few familiar bars, but Gary refused to play the full melody line straight. This was very challenging listening for the audience, made up almost exclusively of students, who were very courteous with applause, recognizing world-class musicianship even if they didn’t dig the music.

The second portion of the program featured the student Herbie Hancock Ensemble — a sextet: Jason Teborek (piano), Anthony Peron (bass), Darrell Smith (drums), Kris Cardella (tenor), German Gonzalez (guitar)

continued on page 46

COLLEGE JAZZ *continued from page 45*

and Marcel Bellinger (trumpet/flugel). Their first selection was a short one called "One Finger Snap." This was a pleasant up-tempo swing arrangement that saw impressive solos from Marcel, Kris and Jason. The second tune, "Finger Painting," also short, was called in a moderate tempo. Marcel and Kris combined for some nice duet harmony and the full-ensemble blend was very well received by the audience. The three professionals made some very helpful comments and suggestions. They were very impressed with the ensemble sound reflecting a good understanding of the role each member of the sextet must play. Several comments were made about the importance of pulse consistency and how easily it can get off track. Kenny had extensive comments stressing the importance of becoming knowledgeable about standards in order to be equipped to handle new material. He had a great deal to say about the role of the drummer and how the soloists should be supported and the danger of overplaying. He even stressed the mastery of the twenty-six rudiments of drumming. I got quite an education and enjoyed it thoroughly. JJ

Westchester Jazz Orchestra to Conduct Hands-on Workshop for Teachers on Election Day

For the third year running, WJO will offer a workshop for high school jazz band directors entitled "Rehearsing and Conducting the High School Jazz Band." The seminar will be held on Election Day, Tues., Nov. 8, at Mamaroneck High School from 10 AM until 2:30 PM. The cost is \$75 and advance reservations are necessary.

Mike Holoher, WJO's Artistic Director, is set to lead the clinic. For more information, contact WJO at 914-861-9100 or through their website, www.westjazzorch.org. Reserved seating tickets for WJO's concerts are \$35 for adults, \$30 for seniors and only \$10 for students. Subscription and group discounts are available. Tickets: www.westjazzorch.org or Irvington Theater box office, 914-591-6602.



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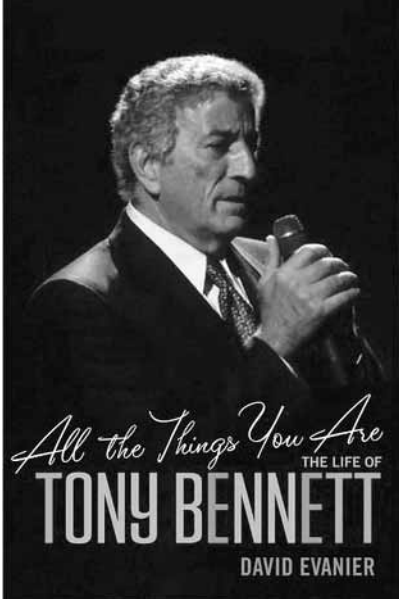
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Book Review

By Joe Lang
NJJS Past President

ALL THE THINGS YOU ARE: The Life of Tony Bennett

By David Evanier | John Wiley & Sons, Inc., Hoboken, 2011 | 346 Pages, \$26.95

All the Things You Are: The Life of Tony Bennett is the first full scale biography of the vocalist who continues to perform to an exceptionally high standard despite having

reached the age of 85, a point at which most singers either retire or perform at a level far below their peak.

Bennett and Will Friedwald partnered on Bennett's autobiography, *The Good Life*, in 1998, and that volume presented Bennett's somewhat reserved depiction of his life. David Evanier has attempted to round out the story through interviews with many of Bennett's friends, admirers and associates, as well as printed resources that provide background material and writings specifically about his subject. He combines biographical data, opinions from his sources, his own observations and considerable detail about recordings, live performances, and his artwork.

The man Evanier presents is a complex figure, intellectually curious; uncompromising and talented as a musician and painter; respectful of musicians and musicianship, but often hard on his musicians; a sensitive humanitarian, warm and generous, but a man with an explosive temper; a loving father, but an inconsistent husband who often succumbed to the temptations of romantic relationships outside of his first two marriages; and attentive to his physical well being, but for a period addicted to drugs.

Bennett was born in Astoria, Queens on August 3, 1926 to an Italian-American family. His father came to the United States from Italy as a young man, and his mother was born in this country to parents who had recently emigrated from Italy. The family warmth that was deeply embedded in Bennett has been a strong influence on him throughout his life. Bennett's father, a revered figure in his life who died when Bennett was only 10 years of age, was already too ill to support his family when Tony arrived, so the burden of providing for the family fell upon the shoulders of his mother who worked as a seamstress. It was a loving family, but one that survived on the bare essentials.

Bennett's interest in music and show business began at an early age. So did his interest in art. His first professional singing gig was at a political club when he was 13 years old. Bennett attended the High

School of Industrial Arts where he received his first formal music and art training. By the time he was 16, he left school to help the family finances by going to work at various jobs, but the call to be a singer was too strong, and he entered amateur contests, and worked as a singing waiter until he turned 18 and was called into military service.

Bennett's time in the Army was a significant influence on his life. The horrors of war to which he was exposed affected him deeply. He was also disturbed by the way that black servicemen were treated. One incident involving a black friend from New York led to Bennett's being demoted and reassigned to the job of digging up unidentified soldiers who had been buried in mass graves, and reburying them in individual graves. This set him on a path to strong commitments to pacifism and civil rights. Eventually an officer heard about Bennett's strength of character, and got him assigned to an Army band where he eventually became one of its vocalists.

He returned from the Army with a determination to become a singer, and he was unyielding in doing everything he could to reach his goal, including taking voice lessons. Billing himself as Joe Bari, Anthony Dominick Benedetto continued to seek opportunities to sing, including an appearance on Arthur Godfrey's *Talent Scouts* where he was barely beaten for the top prize by Rosemary Clooney. He came to the attention of Pearl Bailey who included him on her show at the Greenwich Village Inn where he was spotted by an impressed Bob Hope. Hope convinced Bennett to change his stage name to Tony Bennett, he put him on stage with him at the Paramount Theater, and this was the beginning of the ever emerging legend of Tony Bennett.

Evanier then traces his rise to mass popularity, how he managed to survive the changes in musical tastes, the difficulties that he had to overcome, and how he arrived at this point in his life as a revered conservator of the classic music that has become known as the Great American Songbook.

There is also much material related to the importance of Bennett's artwork in his life. He always carries a sketchpad with him, and spends time each day when at home in his studio painting. Bennett has had many exhibitions of his paintings and drawings, garnered many enthusiastic reviews for his artwork, and had one of his major pieces selected for inclusion in the permanent collection of the Smithsonian Institute.

The strengths in the book are Evanier's fluid writing style, his access to first hand reminiscences of many of the people in Bennett's life, and his intimate knowledge of Bennett's vocal output. There are many quotes from Bennett that appeared in interviews and articles, and his articulate statements demonstrate a keen intellect. Evanier presents his information in a manner that keeps you turning the pages.

On the minus side are Evanier's tendency to bounce around a bit chronologically, to get off on tangents at times, several instances where he repeats information that was presented in earlier parts of the book, and a propensity to use quotations that are a bit on the long side.

It is unfortunate that Evanier was not able to have personal access to Bennett, his wives and family members other than his niece. Much of the information presented would have more gravitas if Evanier had been able to go to these sources to obtain direct responses to various contentions made by those to whom he did speak.

In telling Bennett's story, Evanier is very obviously a fan, but he makes an effort to present a balanced picture of Bennett as a human being, warts and all. As mentioned earlier, his research of printed materials, performances and personal recollections enables him to

present some sides of Bennett that were not evident in his autobiography. His commentary about many of Bennett's recordings had me getting out albums that I had not heard in years, and revisiting them with a smile on my face. This book is neither perfect nor definitive, but it is highly readable, and gives a lot of insight into what makes Tony Bennett who he is, and humanizes an important figure in American musical history. I am also a huge fan of the artistry of Tony Bennett, and found much to enjoy between the covers of *All the Things You Are*. JJ



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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.

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MARK MURPHY

The Kitano, NYC | August 27-28, 2011

Seeing Mark Murphy in a club is always an exciting experience. Seeing him in the intimate setting provided at The Kitano is even more exciting. It is like having him perform at a private party for you and your friends. When Murphy does a gig these days, the audience that comes out for him is generally familiar with his unique musical magic that is always full of surprises and singular genius, making it feel indeed like a party.



Supported by George Mesterhazy on piano and Boris Kozlov on bass, Murphy gave readings of eight selections that offered him springboards to give the listeners ample tastes of his of flawless musicianship, hip sense of humor and storytelling magic.

“Doodlin,” with music by Horace Silver and words by Jon Hendricks, was a spirited opener that Murphy infused with his oblique humor. The other side of Murphy, the cat who can take a ballad to places far deeper than most singers, was evident as he very slowly addressed the passionate lyrics of “Again.”

Murphy is a great fan of Brazilian music, and always includes a few of his favorites at each performance. His wonderful ability to tell a story made “Photographia” a highlight of the evening, especially since it gave Kozlov space for some outstanding arco playing. He infused “Dindi” with a freshness that was truly satisfying.

Annie Ross provided a gas of a lyric for Art Farmer’s “Farmer’s Market,” and it was simply nailed by Murphy. Several years ago I saw Murphy give one of the single most memorable vocal performances that I have experienced when he sang “When the World Was Young” with the Dena DeRose Trio. It has always stuck with me, and as I sat in the Iridium listening to “Farmer’s Market,” I silently hoped that Murphy would take that song on another exciting excursion. Wonder of wonders, when he announced his next selection he mentioned that he was going to sing a song that he had not done in quite some time, and it turned out to be the very same “When the World Was Young” that I had hoped for. As is usually the case with Murphy, he did not repeat his prior rendition, but brought this wonderful Johnny Mercer lyric to new life with dramatic artistry.

Murphy’s most recent album, *Never Let Me Go*, is a sublime achievement, and he closed his first set on August 27th with one of the best tracks on the disc, “Turn out the Stars,” a haunting melody by Bill Evans that has words by Gene Lees.

As he approaches his 80th birthday, Murphy retains one of the most superb and recognizable voices on the jazz scene, and this evening, he was in fine form indeed. It was a thrill to be there.

Caught in the Act

By Joe Lang
Past NJJS President



STEPHANIE NAKASIAN and HOD O'BRIEN

The Kitano, NYC | August 27-28, 2011

Vocalist Stephanie Nakasian and pianist Hod O’Brien are one of the premier performing couples in jazz, and getting the chance to see them in the intimate space at The Kitano brings their exceptional artistry up close and personal. On this occasion, they brought the fine bassist Lee Hudson with them for an evening of thoroughly enjoyable sounds.

Preceding the arrival of Nakasian on stage, O’Brien and Hudson gave a couple of duo instrumental rides to a swinging “Beautiful Friendship” and a boppish “September in the Rain.”

Nakasian, a great vocalist in her own right, is also a keeper of the flame for the legendary June Christy, and she gave a nod in Christy’s direction with a dramatic reading of a tune that Christy performed with the Stan Kenton Orchestra, “Lonesome Road,” but she let it evolve into a hard swinging romp that included some remarkable scatting. Later, she addressed another Christy/Kenton favorite, “Easy Street.”

Bob Dorough is a songwriter who comes at life from a slightly off kilter angle as evidenced by the jagged tune and wild lyrics for “When We Get There, Why Can’t We Stay There,” and Nakasian sang it with the kind of spirit that brought out Dorough’s wry humor. Dave Frishberg, an occasional songwriting partner of Dorough, is equally unique in his writing, and Nakasian explored his humorously cynical “You’d Rather Have the Blues” with impeccable timing.

Other selections included a slow and deep reading of “Autumn in New York.” “Laughing at Life” was included in her recent CD tribute to Billie Holiday, and the lyricist of “Lotus Blossom Days,” Roger Schore, beamed as Nakasian sang his lovely words with grace and feeling.

The first set came to a spectacular conclusion when Nakasian and O’Brien’s 17-year old daughter, professionally known as Veronica Swift, came up to join in for a jam on “Cookin’ at the Continental.”

Nakasian and O’Brien visit our area too infrequently for their enthusiastic fans, so when they hit town, it is a must to catch them!



September Jazz Social Patty Cronheim: With a Song in Her Heart

Story and photos by Tony Mottola with Linda Lobdell

For the first NJJS Jazz Social of the 2011/12 series season New Jersey-based vocalist Patty Cronheim presented a program of original tunes, many from her new CD *Days Like These*, mixed with a few standards and even a rock tune — all while singing in Portuguese, Spanish and English.

Thoroughly chic in a classic little black dress and flattering red 'do, she's poised at the microphone and eager to perform her music. Her very able backing group for the Sunday afternoon Shanghai Jazz appearance included: Audrey Welber (sax), Aaron Weiman (piano), Tom DiCarlo (bass), Rob Edwards (trombone) and Corey Rawls (drums).

Ms. Cronheim has love on her mind. Her opening number, an original entitled "Estando Aqui," is a samba "celebrating people we love." Two more originals on the subject follow "Made for Love," a blues that shows the gritty side of her voice, and "I'll Never Share Your Love," a swing tune even newer than the new CD.

At which point the singer/songwriter begins to share composer duties, offering Jobim's "Quiet Nights of Quiet Stars," highlighted by DiCarlo's beautiful bass solo. She'll return to Jobim later for "Triste."



The arrangements by pianist Weiman are complex and clever — "Softly, as in a Morning Sunrise" turns cha-cha, and Stevie Wonder's usually funky "Superstition" swings out. But "Black Coffee" is rendered in classic Sarah Vaughan-like soulful blue notes, her voice mellow and cloaked even in higher notes and rough edges.

"I love my dogs," Patty confides, regarding her golden retrievers. One is named Stella, who inspired "Stella by Sunlight" — a swinging number that implores the canine to "stay doggie stay, don't be like your old man and up and run away."

Indeed, most of the songwriter's inspiration comes from the life around her, including "I Feel the Heat," a hot number that's "a Latin tune I wrote, but it's in English. Audrey (Welber) and I have discussed that when you're having feelings it's much better to write a song about it than 'drunk dial.'"

So it went for the better part of two hours of song and patter. However, no audience Q&A this day as usual for a Social, as the great Dick Hyman was soon to arrive for the evening's sets and the room's tables would be cleared early to make room for the coming price fixe pianistic feast.

Patty Cronheim is a winner of the Best American Song competition (jazz category), The West Coast International Song Writer award, Billboard's World Music Awards, and a finalist in The International Music Think Tank Award. Find out more at www.pattycronheim.com.



Aaron Weiman, at the piano, also penned most of the group's arrangements.

From the Desk of Chickie the Jazz Dog

Chickie the Jazz Dog is pleased to announce that the winner of September's "Win This CD" contest is NJJS member Alex Donatich of Lakewood, CO, who received a copy of *Sir Roland Hanna: Colors From a Giant's Kit*.

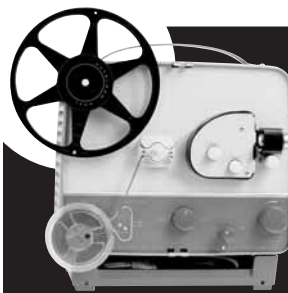


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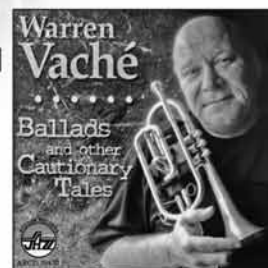
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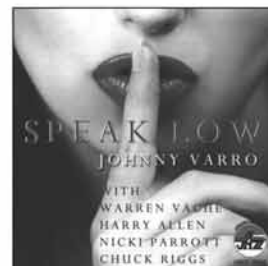
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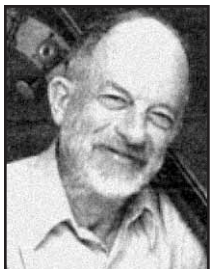


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From the Crow's Nest

By Bill Crow

Harvey Kaiser passed along a story he got from Sonny Stitt. Sonny was once playing at a New York theater. In his stocking feet, he stepped out of the dressing room for a minute, and when he returned, he discovered that his brand new pair of Florsheim wing tip shoes was missing. He heard a noise at the open window, looked out, and saw Charlie Parker descending the fire escape stairs. Sonny played the next show without shoes.

Harvey got the second part of this story from reed repairman Saul Fromkin. Charlie Parker had brought his horn in for some needed repairs. He said he didn't have any money, but he had a brown paper bag that he left with Saul, saying that it was collateral. "Keep this," he said, "but don't open it." Saul told him his horn would be ready in a couple of weeks.

Time went by, and Parker didn't return for his horn. After a couple of months, Fromkin became curious and opened the brown paper bag. Inside were a pair of Florsheim wing tip shoes, the soles well worn. When Parker eventually returned for his horn, he paid for the repairs and collected his brown paper bag. Fromkin said nothing about the shoes.

■ Ron Mills, while fronting a combo at a dance in Chicago, was approached by a couple of dancers. The husband asked, with an earnest look, "Do you play a lot of songs in the key of F? That's the key I dance best to." The wife nodded in agreement. As the night progressed, Ron couldn't see any difference in their dancing whether the band was in F or D- flat, but he scrupulously announced the key whenever they were in F, and the couple eagerly took the floor on those tunes.

■ In the early '90s, tenorman Peck Allmond used to play jazz brunches in Carroll Gardens, before the gentrification of that neighborhood. On one Sunday, with Joe Cohn on guitar and Doug Weiss on bass, Peck noticed a group of tough-looking older guys at the bar, already deep in their cups. They mostly weren't paying any attention to the trio's music, except for one guy who kept shouting drunkenly, "Can't you play some of the old songs?" Peck began calling old favorites of his own, like "Lady Be Good," "Blue Skies" and "Sweet Sue," but the guy kept grouching about wanting "old songs!" Peck decided to have it out with the customer. "Sir, we're doing our best to play old songs for you. That last one was from 1925." Looking exasperated, the man said, "Dammit, I'm talking about the old songs! Like (sings) 'Raindrops keep fallin' on my head..."

JJ

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. James P. Johnson
2. Count Basie
3. Donald Lambert
4. Joe Albany
5. Al Haig
6. Bill Evans
7. Morris Nanton
8. John Coates Jr.
9. Mark Shane
10. Dave Kikoski



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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.)

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Mr. & Mrs. John Tierney,
Berkeley Heights, NJ

Ms. Roseanna Vitro, Warren, NJ

Mr. David Voorhees, Hopewell, NJ

Bill and Sally Wallace, Avondale, PA

Mr. Peter Ward,
Marshall's Creek, PA

Mr. Richard Waters, Chatham, NJ

Mr. Herb Young, Lancaster, PA

Mr. Gil Zweig, Morris Plains, NJ

New Members

Mr. Joe Cole, Santa Barbara, CA

Elaine Dolsky, Parsippany, NJ

Mr. Michael Doyle, Princeton, NJ

David Evanier, Brooklyn, NY

Mr. & Mrs. James & Lucia Hulick,
Toms River, NJ

Mr. & Mrs. Wayne Lewin,
West Windsor, NJ

Miss Ann Marie Pockleambo,
Princeton, NJ

Stacy Roth, Fairless Hills, PA

Ms. Leslie Yarvin Rugg,
Montclair, NJ

Mr. Bill Strecker, Monroe, NJ

Donald L. Sumner, Plainfield, 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

Some musicians hardly need an introduction. Clarinetist **Joe Licari** has played in the area for ages, remembered by fans for his work with Warren Vaché Sr., the Red Onions, John Bucher's Speakeasy Jazz Babies and bands led by Chuck Slate and Bruce McNichols. **Mark Shane** is the pianist of choice for so many leaders these days that it would be fruitless to even attempt to name them all. Both have appeared at the Bickford Theatre many times...but never together.

That oversight will be remedied on Monday, November 21 when the pair team up for an evening of "swing as it's meant to be swung." Hard driving piano combined with soaring clarinet work are fused into a new partnership and — no surprise — a new CD. This is music you'll want to take home.

Musicians are occasionally called upon to help out a fellow player in need, but on WEDNESDAY, November 30 some undisputed major talents will assemble to assist the Bickford Theatre. The current economy is hitting everyone hard, with less cash flowing in from individuals due to other needs. Non-profits are especially affected, with state and corporate grants becoming as extinct as the dinosaurs on display at Bickford's parent, the landmark Morris Museum.

The Bickford goes beyond the usual concert site cooperation to make their Jazz Showcase work. Lewis builds the stage sets for their plays with hinged walls or other hidden openings through which their grand piano can roll onstage. Risers are built for Big Bands and the special needs of various performers are dealt with expertly. They also absorb the costs of heating, cooling and staffing the site, plus ticketing and credit card fees, which can be substantial.

It would not be proper to ask the musicians to play gratis to support this Bickford Benefit. Much like the Harlem rent parties of the past, musicians will be compensated (though not extravagantly), with all the money raised through ticket sales going entirely to "the cause." This was done through the kindness of Ed Stuart, Al Kuehn and Don Greenfield, better known as "the Chicken Fat Ball guys." Their generosity will pay the participating musicians, every one of whom answered the call without hesitation.

Fans will be able to hear cornetist **Randy Reinhart**, trumpeter **Bria Skonberg**, reed masters **Dan**



Bria Skonberg



Joe Licari

Levinson and **Joe Midiri** (armed with clarinet and some saxes) and trombonist **Jim Fryer**, who make up the front line. All have been leaders at previous Bickford concerts. The rock solid rhythm section will include pianist **Gordon Webster** (from Mona's Hot Four and other groups), bassist **Brian Nalepka**, rhythm guitarist **Molly Ryan** and drummer **Paul Midiri**.

Tickets for this torrent of talent are specially priced at \$20, with the hope that fans of both the individual players and the overall series will come out and support this modest (actually rather pleasant) fund drive. A full room will help the Bickford get through a difficult period while keeping the regular ticket prices at bargain levels. Treat some friends!

Just one concert could be fit into December, but it is an appropriate closer for the nine-event Fall Offensive here. It's called **A Family Fugue**, combining the music of **Jeff Barnhart** (piano), **Anne Barnhart** (flute), **Dan Levinson** (reeds) and **Molly Ryan** (guitar). Save December 12 for this unforgettable evening, reprising some impromptu jam sessions involving these four that have delighted festival audiences.

Peeping at the 2012 calendar, save January 30 to celebrate **Bucky Pizzarelli's** birthday, followed by appearances involving **Herb Gardner's Saint Valentine's Day Massacre**, **Aaron Weinstein's Duo**, **Jon-Erik Kellso's Bix Bash**, **Rio Clemente**, the first appearance here by the **Galvanized Jazz Band** and **Joe Midiri's** salute to Sidney Bechet. The Box Office will be glad to help you with tickets to all of them...especially the Bickford Benefit.

Jazz For Shore

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

Tickets/Information: 732-255-0500

"The monstrous Frank Vignola...is one of the most vicious tremelo-pickers on the scene," writes Jude Gold in *Guitar Player Magazine*. "Vignola, who possesses jaw-dropping technique, wears his influences on the tip of his pick,"



Frank Vignola and Vinny Raniolo

according to Mike Joyce of the *Washington Post*. "Frank Vignola has too much fun onstage to be as serious about his music as he obviously is," observes the *Kansas City Star*. Clearly the reviewers love him. So did guitar icon Les Paul, who named him to his Five Most Admired Guitarists list that he assembled for the *Wall Street Journal*.

Frank Vignola and **Vinny Raniolo**, two of the most breathtaking guitarists in jazz today, will play together for MidWeek Jazz on Wednesday evening, November 30. A writer for the *Parkway Rest Stop* Web site contributed this about his first exposure to the pair: "Frank Vignola (who played for years with Les Paul) and Vinny Raniolo (who is only 26!) took the stage and, within thirty seconds, my jaw dropped at what I was hearing and seeing, and it stayed that way through their entire performance. They played a wide array of music, from beautiful ballads (containing luscious jazz riffs) to tunes permitting them to display their warp speed fingerings. Simply fabulous."

Even if you don't particularly like jazz guitar, these two guys will give you quite a show.

The popular series closes the year on the Ocean County College campus with a visit by **Ivory & Gold**, an unusual duet that is featured at about half the jazz festivals around the country. **Jeff Barnhart** is a madcap stride pianist, known for playing in a fast and furious manner. His sense of humor is always present onstage, such that he could be considered the Victor Borge of jazz. **Anne Barnhart** comes from a serious classical flute background, but she has taken to jazz, ragtime, swing and gospel as if she had played them from childhood. Their appearance — rare for this area — on December 14 is a "must see" before the holiday break.

The **Midiri Brothers** will be back once again on January 11 with a Benny Goodman program to celebrate the anniversary of the King of Swing's historic evening at Carnegie Hall. Already booked for later dates in 2012 are **Geoff Gallante** (an astonishingly talented young trumpet player), **Dan Levinson's** Django Reinhardt-styled **Fête Manouche** group and guitar legend **Bucky Pizzarelli** (along with violinist **Aaron Weinstein** and bassist **Jerry Bruno**). You can order reserved seat tickets at the same time for all future events.

'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

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.

free roundtables

- **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
- **February 15, 2012:** *Leonard Brown*: John Coltrane and Black Spirituality

CONCERTS/PERFORMANCE

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

free concerts

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.

- **November 8, 2011, 2-4 PM:** Bradford Hayes Ensemble

SPRING SEMESTER — dates to be announced:

Carrie Jackson: Salute to Sarah Vaughan

The New Generation: Organist Radam Schwartz will lead a group of some of the leading Newark-based young jazz artists. Group to be drawn from some of the current crop of Newark-based young jazz artists, including James Gibbs (trumpet), Curtis Taylor (trumpet), Radam Schwartz (organ/piano), Jamale Davis (bass).

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 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.
- **November 6** – The Jazz Epistles, verse 1: Host Simon Renter examines Africa's first jazz recording from 1959 featuring Hugh Masekela, Abdullah Ibrahim, and Kippie Moeketsi. First all-black band to release a commercial record in South Africa. Only 500 copies were made before it was buried for decades.
- **November 13** – The WDR Big Band in Cologne, Germany. Host Bill Kirchner takes a look at the music of this important European orchestra with guest vocalists Patti Austin, Fay Claassen, Kevin Mahogany, and Helen Schneider. Arrangements by Michael Abene, Bob Brookmeyer, and Bill Dobbins.
- **November 20** – Judy & Gerry: Loren Schoenberg revisits a classic 1961 jazz album by vocalist Judy Holliday and baritone saxophonist Gerry Mulligan, that lingered unreleased for decades.
- **November 27** – Better Than Stephane?: Though he died young (at 36 in 1947), Michel Warlop left a recorded legacy that just might back up host Dan Morgenstern's claim for this brilliant French violinist.

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 CAFÉ
96 West Allendale Avenue
201-785-9940
www.ninety-sixwest.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-State 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.attiliostavern.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 Somers 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 CAFÉ
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 CAFÉ
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 CAFÉ
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

RICHE 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-State 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
973-623-6161
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 GROOVE CATS at Whiskey Café Lyndhurst. Includes dance lesson, DJ. 11/20.

At Cecil's West Orange, 11/4 & 5 **JOHN LEE**; 11/11 & 12 **CYNTHIA HOLIDAY**; 11/18 & 19 **DAVE STRYKER**; 11/26 & 27 **CECIL BROOKS III BAND**
At Shanghai Jazz in Madison, **JERRY VIVINO** 11/4.

10/28 **BILLY HECTOR**, at Chico's House of Jazz in Asbury Park.

SWINGADELIC 10/23 Maxwell's, Hoboken; 11/13 & 20 Swing 46 in NYC.

At The Priory, Newark, 11/29 **JAN CARDEN**.

MARCUS PRINTUP 11/5 at Bethany Baptist Church, Newark.

EDDIE MONTEIRO at SOPAC 10/25. Also **VINCE GIORDANO & THE NIGHTHAWKS** 11/8.

11/17 **CONRAD HERWIG QUARTET** at Makeda Ethiopian, New Brunswick

Also visit Andy McDonough's njjazzlist.com



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