

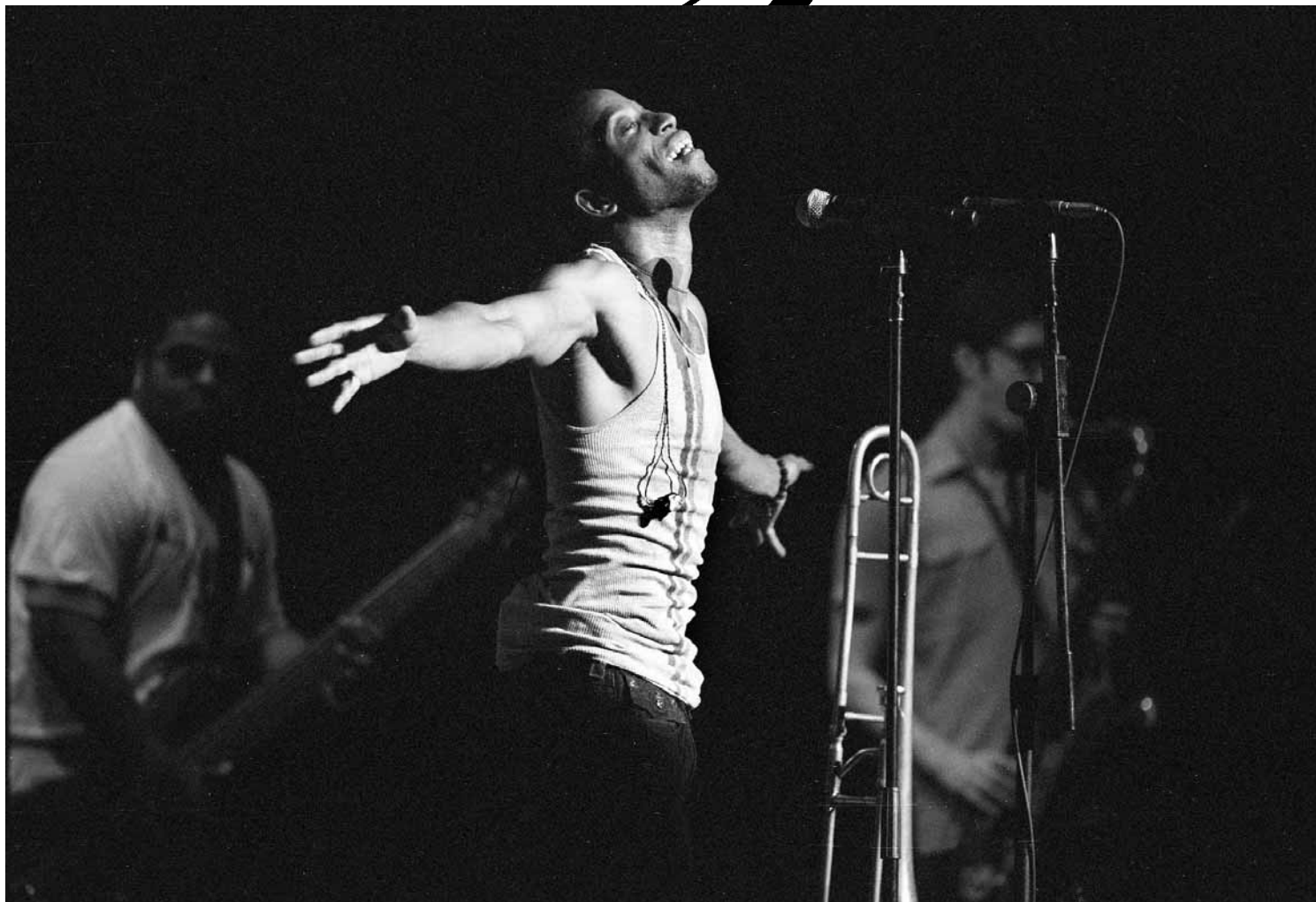
JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 8
September 2012



Troy (Trombone Shorty) Andrews soaks up some love from the standing ovation he received while closing the show at the Freihofer's Jazz Festival in Saratoga Springs. The previous night he performed a similar feat, packing city streets when he also put a lid on the Xerox Rochester International Jazz Festival.

Attending a jazz festival these days is sometimes like having dinner at one of those Chinese all-you-can-eat buffets: there's no problem finding the steamed shrimp dumplings and the pork fried rice, but what the hell's that lasagna doing next to the lo mein? And why is there flan next to the fortune cookies?

Like it or not, jazz isn't always the only thing on the menu at modern jazz festivals. You may very well find your favorite Latin piano trio playing on the same stage as a smooth jazz trumpeter or a sultry Canadian chanteuse warming up the crowd for a raucous Crescent City horn man. Two June jazz festivals at opposite ends of New York state set their tables with a wide variety of music and activities, enough to please even the most casual jazz fans.

continued on page 32

The All-You-Can-Eat Jazz Buffets of New York State

Story and photos by Mitchell Seidel

**NJJS Jazz Social 9/23 time change!
Starts early this month, at 1:00 PM.**

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Prez Sez

By Frank Mulvaney President, NJJS

Jazzfest 2012 was a great event thanks to a small army of workers. Special thanks to: Frank and Margy Sole who handled CD sales; Stew Schiffer for signage; Mike Katz and Jackie Wetcher for handling ticket; *Jersey Jazz*, Sheila Lenga and Laura Hull for promotion/ PR work; Kathy Mulvaney and Andrea Tyson for the 50/50; Larissa Rosenfeld and her daughter on membership recruitment; Stan Myers and Joe Lang for emceeing; as well as Kate Casano, Sandy Josephson, Carolyn Clemente and Marcia Steinberg who filled in to give everyone periodic breaks. Running a complicated event is simplified when you have Elliot Tyson recruiting volunteers and Bruce Gast with Al Parmet and John Becker managing site logistics. WHAT A TEAM!

The Music Committee's creative efforts put together an impressive lineup representing many diverse forms of jazz: big band swing, traditional, Gypsy, Brazilian and piano/vocal trio. The performances were outstanding. We thought we had a package that couldn't miss but sold 65 fewer tickets than last year, having planned on selling an equal number of additional tickets this year. This adds up to some serious red ink. It seems our market base is changing faster than realized, and judging by the number of attendees who left before the end, nine hours of music is not a selling point. Major changes will have to be made in future.

■ I hope you will be able to join us to celebrate the 40th Anniversary of the NJJS on Sunday, November 4 beginning at 3 PM at the Dorothy Young Arts Center at Drew University. This gala event will be an All-Star Jam followed by a wine and cheese reception at 5:30 where musicians will mingle with the audience and you can view a treasure trove of memorabilia from our archives and be entertained by young musicians playing in two separate wings. Twenty-two musicians and singers will perform in four groups. The musicians, all of whom have a history with the Society, are donating their services to help us fund our scholarship program and our in-school education program. Among those appearing are: Warren Vaché, Rio Clemente, Nancy Nelson, Rossano Sportiello, Marlene Verplanck, Derek Smith, Roseanna Vitro, Winard Harper, Emily Asher and the Anderson twins. There are bound to be some surprises stemming from cancellations of gigs, which prevented some luminaries from accepting our invitations. Seating is limited to 400 and tickets, which go on sale in September, are priced at only \$30 (advance) for members. This is an event that you won't want to miss.

■ JazzFeast in Princeton, co-sponsored by the NJJS, is scheduled for Sunday, September 9. The music is free and five bands will be performing beginning at noon, featuring jazz stars Claudio Roditi, Mark Shane, Catherine Russell, Alan Dale, Matt Munisteri, Randy Sandke, Jim Fryer

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

FREE Film Series...Now on THURSDAY nights at 7 PM at Library of the Chathams. Resume September 27. See calendar page 3 for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...ongoing. Resume September 23. Join us for music and mingling. Free for members, \$10 non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

Tell them you saw it in Jersey Jazz!

and Kevin Dorn. This is a fun event with great festival food, beer and wine.

■ Chicago-based vocalist Petra van Nuis will be our guest on September 23 at our first Shanghai Jazz Sunday Social of the Fall. She will be accompanied by guitarist Andy Brown. Petra has recorded three albums and her latest, *Far Away Places*, has received sensational reviews. Expect selections from the Great American Songbook in the tradition of Peggy Lee, Ella Fitzgerald and Billie Holiday. Jazz Socials are free to members and only require a \$10 purchase of food or beverage. **Please note start time for this event is 1:00 PM, earlier than usual.**

■ We need some new blood on the Board of Directors to make up for the recent loss of experienced members. If you have some management, communications and organizational skills and would like to get in the thick of the Jersey jazz scene, talk to me or any of our board members.

■ How many times have you heard that jazz is dying? I would call it a magnificent

invalid. Doo Wop and rap/hip hop will die but the music of Duke Ellington will last as long as that of Mozart and Bach — guaranteed. Jazz — America's indigenous art form — is played all over the world and there is a heck of a lot of it to be heard right here in Jersey. For example, for the week of July 22, 34 jazz venues/events were listed in *The Star-Ledger* Ticket, and another 19 were posted on the NJ Jazz List Web site. With so much to choose from, how can those who call themselves jazz fans stand to stay home? My favorite places to hear live jazz have become Makeda and the Hyatt Hotel in New Brunswick (both no cover charge). In recent weeks I've enjoyed wonderful gigs there by trumpet phenom Lee Hogans, drummer Andrew Atkinson, jazz singers Carrie Jackson, Vanessa Perea and Taeko Fukao, future alto superstar Sharel Cassity and drummer Sylvia Cuenca, who was in Clark Terry's quartet for a decade. It's astounding how many talented young jazz musicians

can be found on the New Brunswick scene. Among them, as I have learned, are four NJJS scholarship recipients: Chris Brown (drummer/alto sax), Jerome Jennings (drummer and Juilliard Masters student), Tom DiCarlo (bassist) and Lee Hogans (trumpet).

Now, check ads in *Jersey Jazz*, *The Star-Ledger* Ticket or www.NJjazzList.com and pick out an event or a performer you might have heard about but have never seen and go out and support live music! **JJ**

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.

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

for updates and details.

<p>Sunday September 9 JAZZFEAST At Palmer Square Green, Princeton (off Rte. 206) noon-6pm; FREE PJQ-Princeton Jazz Quintet, Alan Dale & The New Legacy Jazz Band, Claudio Roditi Group, Catherine Russell, New Harmony Rhythm Kings http://www.palmer-square.com</p>	<p>Sunday September 23 JAZZ SOCIAL Petra van Nuis and Andy Brown Shanghai Jazz 24 Main St., Madison 1 – 3:30 PM Note earlier start time this month only.</p>	<p>Thursday September 27 FREE FILM Ella Fitzgerald & Other Swing Stars – Live from Lincoln Center and Great Trombones Library of the Chathams 214 Main St., Chatham 7 PM</p>	<p>Sunday October 14 JAZZ SOCIAL Miche Braden Shanghai Jazz 24 Main St., Madison 3 – 5:30 PM Thursday October 25 FREE FILM Birelli Lagrene & Gypsy Project: Live in Paris Library of the Chathams 214 Main St., Chatham 7 PM</p>	<p>Sunday November 4 NJJS 40th Anniversary All-Star Jam and Reception Drew University, Madison Thursday November 15 FREE FILM — TBA Library of the Chathams 214 Main St., Chatham 7 PM</p>	<p>Sunday November 18 JAZZ SOCIAL Sherrie Maricle Shanghai Jazz 24 Main St., Madison 3 – 5:30 PM</p>
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NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 57)



IT'S PRESIDENTIAL

The "Ole Professor," Sandy Ingham, came up with this one, just in time for the November Presidential election.

What do Dinah Washington and Abbey Lincoln have in common? Besides being great vocalists, they share surnames with former presidents. How many of these other jazz artists can you identify that share a presidential surname?

- 1.** A dark-toned baritone saxophonist, he grew up in Detroit, collaborating with Donald Byrd and Elvin Jones, among others, before moving to New York in 1958 and becoming a founding member of the Thad Jones-Mel Lewis Big Band.
- 2.** Nicknamed "Bags," he was the Modern Jazz Quartet's vibraphonist for most of five decades.
- 3.** A master of both alto sax and trumpet, an acclaimed composer and arranger, he was a leading figure in jazz from the '30s through the '90s and a visiting professor of music at Princeton in 1973.
- 4.** This New Orleans tenor saxophonist is a leading proponent of blending traditional jazz with modern innovations, including hip-hop. Also chief of the Congo Nation Mardi Gras Indian tribe, this ex-Jazz Messenger has a recurring role on the hit TV series *Treme*.
- 5.** Born in Tennessee in 1926, he joined Lionel Hampton's band in 1950 and became a leading hard-bop trombonist, working in New York before heading to California for duty on Merv Griffin's TV show. He died there in 2008.
- 6.** A big-band pianist whose style echoed Basie's often subbed for the Count from the '50s through the '80s. He also played in and arranged for Woody Herman's Swingin' Herds in the '50s and '60s. In Los Angeles, starting in 1971, he joined with drummer Frank Capp to co-lead Juggernaut, a swinging big band.
- 7.** Born in New Orleans in 1889, and a member of the Eagle Band after Buddy Bolden's breakdown, this trumpeter was a leading light in the traditional jazz revival of the 1940s, after admirers raised money for his new trumpet — and teeth.
- 8.** An innovative singer credited with inventing "vocalese," he wrote the lyrics to the classic "Moody's Mood for Love."
- 9.** A Swing Era drummer and singer who employed the adventurous arranger Eddie Sauter in his own late '40s band, he also played with the Dorseys and Glenn Miller and led the latter's "ghost band" from 1956–66.
- 10.** The late pianist, composer and educator was a regular commentator and interviewer on the *CBS Sunday Morning* show for years, introducing jazz to a wider audience. He was a regular at the William Paterson University summer jazz concerts. He died at 89 in 2010.

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

NJJS Launches New Patron Level Benefits

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

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

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

Jazzier (\$100 – 249): acknowledgement in *Jersey Jazz*,


1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in *Jersey Jazz*,

2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in *Jersey Jazz*,

2 Pee Wee Stomp tickets, 4 Jazzfest ticket, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901 or call him at 908-273-7827. 

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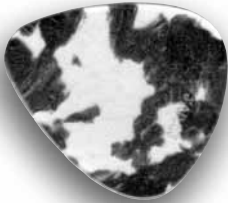
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Good News, Bad News

WE WIN AGAIN: "The news is out, all over town" ...*Jersey Jazz* has received a 2011 First Place Excellence in Journalism Award from the New Jersey Chapter of the Society of Professional Journalists. Sadly, no awards luncheon at NJPAC this year but we dug the Judge's comment: "*Jersey Jazz* is a quality newsletter with special attention paid to design, writing and variety of subject matter. It was a pleasure to read." Congratulations to our 20+ contributing writers and photographers. And thanks to all you readers...for reading, not to mention the do-re-mi.

ANOTHER CLUB SHUTTERS UP: 2012 hasn't been a good year for Jersey jazz clubs. Following Cecil's closing in West Orange last winter, Skipper's Plane Street Pub shut down at the end of June. The closing prompted *The Star-Ledger's* Tim Wilkins to comment about that cozy and friendly spot, "The demise of Skipper's — and with it, Newark's last regular jam — is a major loss to a city that still bursts at its seams with jazz talent."

Jersey Jazz is an NJCSPJ
"Excellence in Journalism"
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The Case of the Missing Photographer

An author writing a biography of Slam Stewart has contacted NJJS regarding the bassist's appearance at the Society's Strides of March jazz weekend at Great Gorge in 1978. There are several 8x10 black and white photographs in the NJJS archive of Slam performing at the event with Ruby Braff and others that might be licensed for publication if the photographer can be identified. If you have any information about who might have taken the photos, please contact me at: editor@njjs.org.

CORRECTION: Contributor Mike Matloff's byline was left off his story *George Avakian Remembers Timme Rosenkrantz* on page 34 of last month's issue.

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.

New Advertising Rates Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, please send payment at www.PayPal.com using our code: payment@njjs.org, or mail a check payable to **NJJS** to New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for technical information and to submit ads.

NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
October: August 26 • November: September 26
NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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

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

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

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

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

Fran Kaufman, Tony Graves
Contributing Photographers

John Maimone Entertainment Contributor
908-753-6722 | e-mail: jjm426@att.net

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

NEW JERSEY JAZZ SOCIETY
OFFICERS 2012

Frank Mulvaney President
219 Eton Place, Westfield, NJ 07090
908-233-4824 | e-mail: pres@njjs.org

Andrea Tyson Executive Vice President
732-356-3626

Mike Katz Treasurer
908-273-7827

Caryl Anne McBride Vice President, Membership
973-366-8818 | e-mail: membership@njjs.org

Sheila Lenga Vice President, Publicity
973-366-8818 | e-mail: publicity@njjs.org

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
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Laura Hull Immediate Past President
973-229-4275

Joe Lang Past President
973-635-2761

DIRECTORS

Kate Casano, Carolyn Clemente, Cynthia Fekette, Sanford Josephson, Sheila Lenga, Stan Myers, Larissa Rozenfeld, Stewart Schiffer, Mitchell Seidel, Jack Sinkway, Frank Sole, Marcia Steinberg, Elliott Tyson, Jackie Wetcher, Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

ADVISORS

Schaen Fox, Amos Kaune, Bruce Lundvall, Bruce Porter
Marketing/Public Relations Consultant: Don Jay Smith

Website: www.njjs.org
e-mail: info@njjs.org

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

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Big Band in the Sky

By Sanford Josephson

■ **Maria Cole, 89, vocalist, August 1, 1922, Boston — July 10, 2012, Boca Raton, FL.** The widow of Nat King Cole and mother of vocalist Natalie Cole left college in the early 1940s to join the Benny Carter band as a vocalist, also performing with Count Basie and Fletcher Henderson. But when Duke Ellington heard a recording of her in the mid-'40s, he hired her for his band where she stayed until becoming a solo act, opening for the Mills Brothers in 1946. She met Nat Cole when the Nat King Cole Trio substituted one night for the Mills Brothers. They were married in 1948.

She put her career on hold to raise a family while helping Cole with his career. "Nat wanted to improve himself," she told the *Boston Globe* in 1989. "I wanted to help him improve. What he needed, I had. What I needed, he had. That's why our marriage worked." Cole had a long list of hits such as "Mona Lisa" and "Unforgettable" and became the first African-American host of a variety show on national television in 1956–57. On tour, he often encountered racism in the South, and when the Coles acquired a mansion in the all-white Hancock Park section of Los Angeles in 1948, it provoked a homeowners' protest.

In the '50s, Maria Cole resumed her singing career by recording several songs with her husband. After he died of lung cancer in 1965, she returned to singing again. She also founded the Cole Cancer Foundation.

In addition to Natalie, she is survived by two other daughters, Timolin Cole-Augustus and Casey Cole-Hooker; a sister, Charlotte Hawkins; and six grandchildren. In a joint statement, her daughters said: "Our mom was in a class all by herself. She epitomized class, elegance and truly defined what it is to be a real lady."

■ **Abram Wilson, 38, trumpeter, August 30, 1973, Fort Smith, AK — June 9, 2012, London.** Before leaving New York to live in London in 2002, Wilson had led his own quartet, played with trumpeter Roy Hargrove's big band, the Lincoln Center Jazz Orchestra and rhythm and blues vocalist Ruth Brown.

In London, he became a mainstay of the jazz community. According to Paul Vitello, writing in *The New York Times* on July 1, 2012, Wilson earned "a clutch of British awards for his work, including a

BBC Jazz Award for best new CD in 2007," demonstrating, "a commitment to his American jazz roots that often surfaced with almost missionary fervor, music critics said. Onstage, between numbers, he sometimes gave extemporaneous history lessons about the many musical currents that flowed into New Orleans jazz."

Wilson's wife Jennie Cashman told *The Evening Standard* he had canceled a concert tour and checked into a local hospital, complaining of stomach pains. Cause of death was colon cancer. Survivors, in addition to his wife, include his parents, Willie and Doris Wilson; four brothers; a sister; and his grandmother.

■ **"Uncle" Lionel Batiste, 81, vocalist, drummer, February 1, 1931, New Orleans — July 8, 2012, New Orleans.** The actor Wendell Pierce, who portrays a fictional jazz trombonist named Antoine Batiste on the HBO series, *Treme*, was working in Paris when he heard the news about Lionel Batiste's death. "I was walking home from a jazz club about 3 AM here in Paris," he told huffingtonpost.com, "and on the banks of the Seine, there was a brass band playing some New Orleans music. It just shows you the impact of musicians like Uncle Lionel. His legacy will be felt not just in New Orleans but the world over."

Batiste, a popular New Orleans-based musician, appeared often on *Treme*.

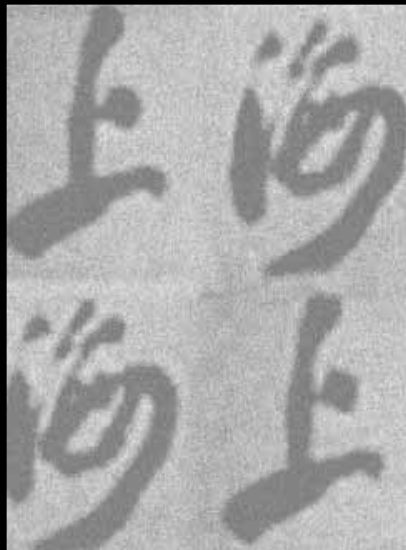
"He's part of a long line of great musicians," added Pierce. "I was honored to have his name, the name of the character I played, and I know that his legacy will live on." According to huffingtonpost.com's Janet McConaughy, fans of *Treme* "may not have known Batiste by name, but they often saw him close up. He was the skinny guy with the big drum in the band, one of the acts they regularly featured on the show."

Batiste, assistant leader of the Treme Brass Band, had played the bass drum since childhood and had been with the TBB since its creation in 1995. Clarinetist Michael White, a member of the band, told the Associated Press that Batiste used his drum to stay afloat in the floods after Hurricane Katrina hit New Orleans in 2005. "The water kept rising," White recalled. "He couldn't swim. The water was too high for him to walk out. He saved himself by floating out on top of his bass drum."



"Uncle" Lionel Batiste and Jennifer Jones at New Orleans JazzFest 2010. Photo by Derek Bridges.

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

■ **Roderick Victor Gaskin, 77, bassist, November 23, 1934, The Bronx, NY — July 14, 2012, St. Croix, U.S. Virgin Islands.** Gaskin became an integral part of the West Coast jazz scene after moving to Los Angeles in 1962. He was in bands with some of the leading players of the day including Buddy Collette, Bud Shank and Shelly Manne.


He also played with the Jazz Crusaders, and, from 1966–1970, was part of various groups led by Cannonball Adderley. In 1970, he played in Duke Ellington’s smaller bands, and was part of the Billy Taylor Trio from the late ’70s until 1993.

He is survived by twin sons, Evan and Aaron Gaskin of Orlando, FL, and several cousins. 




Bassist Victor Gaskin, NYC, circa 1980. Photo by Mitchell Seidel.

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



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NJPAC Presents Major Jazz Festival October 15–21

When it comes to jazz, Newark's New Jersey Performing Arts Center (NJPAC) has gone all in, presenting the ambitious James Moody Democracy of Jazz Festival, a weeklong celebration of jazz and the musical legacy of the longtime Newarker and beloved jazz musician. It's the first jazz festival in the city in 15 years and promises to be a most memorable event.

The festival is highlighted by two star-studded concerts: For Love of Moody: A Jazz Celebration featuring jazz icons George Benson, The Manhattan Transfer, David Sanborn and others, and Miles Davis and Gil Evans: Still Ahead, an all-star recreation of the landmark original Gil Evans arrangements of the classic Miles Davis recordings of *Porgy and Bess*, *Sketches of Spain*, and *Miles Ahead*. The Prudential Hall concert will feature a unique cast of jazz greats including Terence Blanchard on trumpet, bassist Christian McBride, drummer Peter Erskine, tuba master Howard Johnson (a member of the original recording sessions with Davis and Evans), trumpeter Sean Jones and a jazz orchestra under the direction of Vince Mendoza.

In addition to the headliner concerts, the festival will also feature the inauguration of The Sarah Vaughan International Jazz Vocal Competition, and the world premiere of a new jazz musical for children, *Magic Tree House: A Night in New Orleans*, based on the books by best-selling author Mary Pope Osborne.

Additional community events are planned in and around the city and we'll have further details in next month's *Jersey Jazz*. Some of the community partnerships include a WBGO Kids Jazz Concert at the Newark Museum, the 10th anniversary Gala for Jazz House Kids in NJPAC's Victoria Theater, a performance by Rufus Reid at Bethany Baptist Church, a panel presentation on James Moody by former *Star-Ledger* jazz writer George Kanzler and others at the Rutgers University Institute of Jazz Studies, and WBGO Jazz 88.3 FM, as well as a jazz brunch at NJPAC's new destination restaurant, NICO Kitchen + Bar. The jazz brunch, featuring the Geri Allen Quartet, will kick off a new monthly series at NJPAC,

Dorthaan's Place, named after and curated by Newark's First Lady of Jazz, Dorthaan Kirk, Program Coordinator at WBGO.

The festival, which is co-sponsored by jazz radio station WBGO, is the brainchild of new NJPAC CEO John Schreiber. Mr. Schreiber has a long resume producing jazz concerts, including NJJS Jazzfests at Waterloo Village in the 1970s, as the former head of George Wein's Festival Productions.

"This Festival will give Newark and the Arts Center the chance to take center stage in the jazz universe and pay homage to one of the great men of music," said Schreiber, a longtime friend of the event's namesake. "Jazz is the most democratic of musics: great jazz demands collaboration, respect, listening and creativity among musicians. Moody exemplified all those traits in his life and his playing. The James Moody Democracy of Jazz Festival will celebrate Moody's lifelong spirit of collaboration and unconditional love for humanity."

New Jersey-based Grammy Award-winning bassist and composer Christian McBride serves as Artistic Adviser to the Festival. "It is an incredible honor to help usher in a new jazz tradition at NJPAC," said McBride.

"We are assembling a spectacular group of top talent that is going to bring the house down, as well as embody the legacy of New Jersey's own jazz icon and our friend, Mr. James Moody. I am thrilled to be part of it."

One of the festival's most intriguing features is the Sarah Vaughan International Jazz Vocal Competition. The worldwide talent search will culminate in a special concert on Sunday, October 21 NJPAC's Victoria Theater by the finalists, with rare concert footage of Sarah Vaughan.

"Our whole family is very excited about the Vocal

Competition," said Paris Vaughan Courttnall, daughter of the legendary singer. "It's amazing that Newark keeps embracing Sarah over and over again. She obviously had such a love for New Jersey and Newark in particular. She would be just thrilled."

"It is all kind of full circle," she added. "If not for a competition, I am not sure where my Mom's career would have started in the first place." At the age of 18, Vaughan famously wowed the Wednesday Night Amateur Contest audience at the Apollo Theater with a sizzling rendition of "Body and Soul." The prize was 10 dollars and the promise of a weeklong engagement at the Apollo.

"I think it's wonderful that a young person can be sitting in their bedroom now, enter a contest, and have a dream to be a Sarah or Whitney or Cissy, all greats that came from Newark, New Jersey," said Courttnall.

Presented as part of NJPAC's Jazz Roots Series with consulting producer Larry Rosen, the international competition will select five finalists from all online entries who will be flown to Newark for the live event at NJPAC on October 21. The Grand Prize Winner as chosen by the Judges will receive \$5,000 and make a return engagement at NJPAC in 2013. Prizes of \$1,500 and \$500 will be awarded to the second and third place finishers.

The festival will also make a donation in the name of Sarah Vaughan to develop an enhanced jazz vocal training program at Newark Arts High School that will commence in the fall. Sarah Vaughan was a proud graduate of Arts High.

For Moody Festival tickets and more information visit njpac.org.



Grammy Award-winning bassist Christian McBride, who serves as Artistic Advisor to the inaugural James Moody Democracy of Jazz Festival, will also perform in the festival's Miles Davis and Gil Evans: Still Ahead tribute program on Oct. 20.

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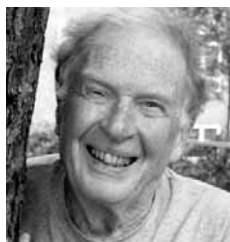
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

FINAL CALL TO SEE 'POPS' MAKING RECORDS ... GREAT DANE GETS SATCHMO AWARD ... SCANDINAVIA GIVES ITS MUSICIANS A 'VITAMIN INJECTION' ... 'MY FREAKY BROTHER WITH THE JAZZ COLLECTION' ... 'WEBINAR' ON STATE OF JAZZ JOURNALISM

SEPTEMBER IS FINAL CALL to catch *Genius at Work – Louis Armstrong in the Recording Studio*, the currently featured exhibit at the **Louis Armstrong** House and Museum in Corona, Queens, New York. “Records as well as photographs, scores and other artifacts reveal Armstrong hard at work recording his masterpieces,” **Jen Walden**, a museum spokesperson tells me. “These treasures give you an inside look into what went on at the sessions, allowing you to listen to Armstrong’s timeless music with fresh appreciation.” A guided, 40-minute tour also pauses at Satchmo’s 1961 summit meeting with **Duke Ellington**, rare photos and sheet music from the epic 1954 album, *Louis Armstrong Plays W.C. Handy*, a picture and score from a “Hot Seven” date for Decca in 1941. There are hot jazz concerts in the cool outdoor house garden. A National Historic and New York City landmark, LAHM is the world’s largest archives devoted to a single jazz musician. Check out Pops’s lively home page, www.louisarmstronghouse.org.



THE SATCHMO AWARD, one of jazz’s highest honors, was presented this spring at the 32nd Sarasota Jazz Festival to 96-year-old **Svend Asmussen**. The great Dane was honored “for your unique and enduring contribution to the history of jazz.” Asmussen is the oldest living musician to have shared the stage with **Fats Waller**, **Benny Goodman**, “my mentor” violinist **Stuff Smith**, **Hoagy Carmichael**, harmonica master **Toots Thielemans**, pianist **Kenny Drew**, and a raft of old and much younger names. A stroke hampered his bowing arm — although, Svend quipped, “I gave it about 90 years.” The Viking fiddler was 93 when he cut his last Arbors Records album, *Svend Asmussen: Makin’ Whoopee! ... and Music!* Earlier award winners included **Ellington**, **Milt Hinton** and **Ella Fitzgerald**.

ALL SCANDINAVIAN NATIONS, as well as Iceland and some other European countries, offer generous state support to jazz endeavors. Earlier this year, a 2 million Danish kroner (\$326,000) “vitamin injection” was divided among the creators of 140 Danish music projects, mainly CD albums, by The National Art Council’s Music Committee. Support was granted to projects the committee deemed to be of “special artistic quality.” Forty out of 140 were jazz ventures. Enterprising Danes can seek additional support from other sources, such as the Ben Webster Foundation. The iconic tenor saxophonist lived in Copenhagen for the last eight years of his life,

and was buried in the prestigious Assistens Kirkegaard, a short walk from Hans Christian Andersen’s grave. Royalties from Webster’s many recordings are willed to the foundation. The first annual Ben Webster Prize was awarded in 1977 to Webster’s protégé, **Jesper Thilo**, the little country’s leading tenor saxophonist.

IN A “DEAR ABBY” LETTER, the writer lists one family’s scandals: Gram and Gramps serving time for tax evasion, Dad awaiting trial for murder, Mom hooked on crack, Sis having her 32nd child out of wedlock, and the kid brother has a couple of thousand jazz records. How can Abby explain the freaky brother with the jazz collection? A Colgate University woman broadcaster and columnist reports that her experiences, and those of countless jazz fans,

confirm this “familiar absurdity.” **Slim**, as she’s known, recalls in *Cadence* magazine “the pivotal moment I became self-conscious about my jazz ‘habit.’ I was in the 7th grade (in a town so square its square squared) and invited my best friend over...after school. I had been listening to a lot of **Cab Calloway** recordings and couldn’t wait for her to hear them. About halfway through “Minnie the Moocher”...she looks at me...and says, ‘Don’t you guys have a television?’ (Loose translation: ‘I’m bored.’) I was dumbfounded. How could you not at least want to attempt to say ‘Hi-de-ho’? How could you let Cab down and shirk your call and response duties mid-song? I thought Cab was infectious; my friend thought he was a freak. Clearly I was going to have to keep my taste in music a secret if I was going to survive high school.” JJ

WEB HIT-OF-THE-MONTH

“**INTRODUCING JAZZ JOURNALISM NOW**” a free, three-part “webinar,” has been posted online. Log on and add your two cents. **Howard Mandel**, president of the Jazz Journalists Association and moderator, says musicians, producers, presenters, publicists, “curious fans and friends” will also be interested. Other panelists: NEA Jazz Master **Dan Morgenstern**, contributing editor of *Jersey Jazz*; **Patrick Jarenwattananon**, National Public Radio music staff writer and blogger, and **Matt Kassel**, a young contributor to *The Wall Street Journal*. They contrast the old and new. All three parts (about 30 minutes each) at: <http://youtu.be/oSHoma7g3vo>.

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

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Talking Jazz

A Jersey Jazz Interview with Tedd Firth

By Schaen Fox

For a number of years when we went to see Marlene VerPlanck perform we were delighted to also see Tedd Firth backing her on piano. I thought interviewing him would give us the perspective of a very talented artist who has chosen to stay largely in the background. What I found was a man with a much more varied musical career than I expected. We had several phone conversations in August and September of 2011. I started by turning what had been a running joke into a serious question.

JJ: I've joked with you about this, but why don't you have a Web page?

TF: [Chuckles] I've been pretty slow, more or less a non-starter, when it comes to any kind of a solo career. Not that having a Web site means you have a solo career, but given that most of the work I do is as an accompanist I won't say that I've gotten complacent in that most of the work comes to me, I really don't have to seek it out, but it does make for some bad habits like that if you get used to other people calling you for gigs and not having to enterprise and be your own PR guy, the impetus to do something like make a solo CD or to get a Web site going, I've been really slow about that. I got lucky very early on, in that I wound up working primarily as an accompanist, but working a lot. It got to the point even though I knew in the back of my mind I really should be trying to develop a solo thing I got so busy doing the other thing that I just let it slide. That is not always a good thing but, at the same time, I cannot knock where I am at right now. I keep very busy. I make a nice living. I work with great people and play really great music.

JJ: I think I've seen you the most with Marlene VerPlanck.

TF: I've just been very lucky to work a lot as an accompanist with really good people. Marlene is one of the people I worked with early on. I've been working with Marlene for about 11 years now. I got that gig because Tex Arnold recommended me for it as his sub. The rhythm section she was using a lot when I started was Gary Mazzaroppi and Joe Cocuzzo, both really seasoned pros. I learned a lot from both of them. Joe, in particular, was very supportive of me. He would give me tips on being an accompanist. I knew he had worked with Tony Bennett and Rosemary Clooney. I thought this guy was worth paying attention to. He was very nice and made a point of steering me in the right direction as far as good habits as an accompanist. So, right off the bat, working



Photo by Bill Westmoreland.

with Marlene yielded some really good things; plus I was playing Billy's (Billy VerPlanck) charts, which are definitely not easy. I still love working with her, too.

JJ: I read that you are from Hudson Falls, NY, and went through high school there.

TF: There are two graduates of Hudson Falls High School, class of '94, that are kicking around the New York scene now. Tony DeSare and I graduated in the same class and both wound up doing this professionally. As far as I know, we are the only two from Hudson Falls High who have gone on to do anything in the jazz world.

I started playing piano when I was about five, and Tony didn't start until he was about ten. We met when we were about seven, and were good friends all through school. Musically we interacted a lot in high school. Even then we realized that although we were both playing piano we were going in our own directions. I wanted to pursue an instrumental jazz track, and he was really influenced by Harry Connick Jr. and Sinatra. The first jazz piano player I listened to really seriously was Oscar Peterson. I thought I was going to be a regular

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TEDD FIRTH *continued from page 16*

straight ahead jazz piano player. He went to Ithaca College and I went to William Paterson. After college we connected even more. He moved to New York when I moved [here].

JJ: How was your high school music department?

TF: It was very good, really strong. It is well worth mentioning. I played trombone in high school as well as piano, so I was in band as well as choir, and they would do a musical every spring, *Guys and Dolls*, *Brigadoon*, that kind of stuff. I would play in the pit band for that. My parents are high school band directors. They didn't teach in Hudson Falls but a couple of times I found myself playing with my parents. They were also in the pit. [The school] would hire local professionals and would fill out the pit band with students. That was kind of fun.

I had a lot of music in the house and in the school. My brother Patrick is a piano player as well. He also plays alto sax. There were a few opportunities where all four of us were in a community band. He lives in Brooklyn. He is three years younger than me. He is not as much as a jazz player although he was trained as such. He went to William Paterson as well. He does more like the pop singer/songwriter circuit. He works professionally and is doing pretty good at it. It is funny I run in closer circles with Tony DeSare than I do with my brother.

JJ: Does your family have a long history of music professionals?

TF: It only goes back one generation. My grandmother was a decent amateur piano player. She definitely appreciated music. My other grandparents appreciated it but didn't play anything that I know.

JJ: Why did you select William Paterson as your college?

TF: I was taking jazz piano lessons when I was in high school with a woman named Lee Shaw just north of Albany, NY. Lee is one of the best-kept secrets in the jazz world. That is partly because she and her husband Stan, a drummer, were in New York in the late '50s early '60s and even worked as the house band in a couple of clubs — I want to say the Half Note, but I couldn't swear to it. By the late '60s, Lee and Stan decided to move upstate and she is still going. She studied with Oscar Peterson. She is a great player and an even better teacher. I learned so much from Lee. A lot of what she was showing me was kind of over my head at the time, but I paid attention and took a lot of

notes. A lot of stuff that she showed me is still stuff I use on a daily basis.

I found out about William Paterson from Lee because she had another student who transferred to William Paterson. She said he said it was really good and maybe I should look at it. I had already done trips to Eastman and Rochester and Oberlin. I just said to my dad, "Lee mentioned this school down in New Jersey; maybe we should go look at it." We drove down, and I knew pretty much as soon as I got the tour of the jazz department that this was the place where I wanted to go. It matched nearly every one of my criteria. I knew that eventually I was going to wind up in New York City; well, William Paterson is only 20 miles from New York. It was extremely inexpensive; even out-of-state tuition at the time was something like \$6,000 a year — a third the price of these other schools I was looking at. I felt the vibe there was great. It was small group oriented as opposed to the other schools which were focusing on big bands. Everything I saw at the school made me think, "Well this is what I have been looking for. What a well-kept secret." I auditioned, and I got in. It really was the right choice. Looking back, it is one of the few decisions that I have ever made where I can say, "Yep, that was the right decision."

The guys I went to school with there, most of them were phenomenal players, especially for being late teens or early 20s. That was one of the great things about it. I came from Hudson Falls where jazz piano-wise I was pretty much the scene there. I like to say it is easy to be really good at something when nobody knows what it is you are doing. That was definitely the case for me in Hudson Falls. I went to William Paterson and basically got it handed to me. There were so many players my age who were so far beyond what I was doing that it really sobered me up. I got serious about being a musician. That was one of the many cool things about William Paterson.

JJ: Who was on the faculty?

TF: That I studied with? Harold Mabern, Vinson Hill — a very good player who made his career as a teacher, Rufus Reid — a great teacher, especially for a rhythm section player. He knew how to get guys



Maestro in the Background: Tedd Firth has earned a reputation as a topflight singer's pianist. Here he accompanies Marilyn Maye.

in a rhythm section to play together, which is a really important skill. David Demsey, the guy that runs the program. I learned a lot from him. He ran the big band while I was there. Vic Juris, the guitar player. I learned a lot from him. I'm sure I'm forgetting some. I learned a lot from a lot of people there. I always feel bad that Norman Simmons left about half way through my time there, and I never got a chance to study with him. And given the amount of accompanying I have done, that is something I do feel bad about.

JJ: Then you went to the Manhattan School of Music, right?

TF: Right. I basically went directly from William Paterson to Manhattan and got my Master's. That was great too. I studied with Garry Dial, and that was wonderful. I studied arranging with Michael Abene, and that was great. When I was at Manhattan, from the fall of 1998 to 2000, I was transitioning into making New York my home base and work professionally around New York. The first gig I got in New York City was an open mike for singers, and that was really the thing that got the ball rolling. It was at Cleopatra's Needle on the Upper West Side. It was run by a singer named Trudy Mann, with whom I am still really good friends. I learned a lot from that. A lot of the participants were not wonderful singers, but there were a few who were pretty good. I learned a lot of repertoire, how to deal with personalities, a lot of things. The gig wasn't always glamorous, but it was a great training ground. I started doing that right

continued on page 20

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TEDD FIRTH

continued from page 18

after I graduated William Paterson, July or August of 1998. I did that until the summer of 2002.

All the time I was at Manhattan, I was doing a bunch of little restaurant and cabaret gigs around the city. I had a trio gig once a month at Cleopatra's Needle for a little while, and that was fun, but most of it was as an accompanist. Shortly after I got out of college, I wound up on a gig with Jay Leonhart, and I learned more in that afternoon than I did in a couple weeks of school. I found this happening early on when I was working with singers that by virtue of the fact that a lot of them were hiring some really great side men, bass players, or drummers, and I would learn a lot from those guys.

JJ: Who was the first big name you accompanied?

TF: It depends what you define as a big name. The way I approached it was every time I got a call from somebody who was the next level up, I thought, "That's a big name." Like Marlene, I knew her name, so that gig was a big deal for me. I didn't want to screw that one up because I thought, "Here is somebody who is really established." About a year after that, I started working with Tom Wopat, and I have worked with Tom pretty much since that. Tom is best known as being one of the Dukes of Hazzard. He has gone on to have a very successful career as a musical theater performer. He is doing the Broadway production of *Catch Me If You Can* right now. He had put out a record of mostly standards and was starting to do a little bit of touring, but the guys that were on the record weren't available for the touring end of things. So, I got recommended to be Tom's musical director. I realized going out on the road was a turning point. I hadn't done anything on the road at that point. If you are going to pick a spot where things got more serious, that is probably it. I started going on the road, working larger venues, that kind of thing.

We are very close. He came to my wedding. It is funny; I like to think I am friends with everybody. I have a friendly working relationship with everybody, but some people I actually wind up talking as real friends about personal lives. Tom is somebody I've been working with for almost 10 years now, and we have always gotten along really well. I count him as a very close friend.

JJ: Is there a film or book or play that you would recommend that gives an accurate idea of a musician's life?



Tedd Firth (right) poses band members for the weekly Monday night Cast Party at Birdland — (l-r) bassist Steve Doyle, singer/host Jim Caruso and drummer Daniel Glass. Photo by Lynn Redmile.

TF: I know there are an awful lot that I have seen that really miss the mark. They tend to have good intentions, but I can't think of one that hit the mark. I think what most of them miss is that, for the vast majority of us, being a musician is not particularly glamorous at all. The vast number of working musicians out there lead pretty much everyday lives like everybody else. I count myself among their numbers. I love what I do, and I wouldn't trade it for anything, but, for me, life on the road is going to work. It is a job. It is the best job I could imagine.

When you are a freelance musician you are your own bookkeeping service. There are no agents or managers that handle what guys like I do. You are basically on your own handling that. Most movies don't focus on people doing that stuff. Then again, a movie about a guy that just shows up to a gig and nothing exciting ever happens wouldn't sell very well.

JJ: Well, what is one that missed the mark?

TF: A good example is that Spike Lee movie, *Mo' Better Blues*. I thought some elements were pretty well done, but the whole thing has this sort of cartoonish aspect of what it is like to be a jazz musician. The club where the band plays is fairly opulent. The realities of it are never as nice as they look on the big screen. If anybody went to make a movie about the life of your average musician, I don't think most people would be interested in it. It isn't boring, but it is not as glamorous as most people think it is.

JJ: What are your interests outside of music?

TF: I've got a few. I'm a runner. I got back into running a couple of years ago. I lost a pretty significant amount of weight, about 50 pounds. So that is something I do for fun. I like sports. I'm a big New York Mets and Dallas Cowboys fan. I like model

railroading although I have virtually no time to spend on that. I try to spend as much time with my family as I can. I've got a three year old son and just by virtue of that, whenever I'm around him I'm pretty active. [Chuckles]

JJ: Have you any souvenirs of your career that you have around your place?

TF: No. I'm lousy about taking pictures on the road. I'm trying to get better about that. I've started taking a camera with me because I don't have that stuff. I've got a few pictures that people have given me. I realize that a few years down the road I might want to actually look at this stuff and remember it in a way of more than just talking about it. I used to collect refrigerator magnets from wherever I went. That fell by the wayside. I started going to some cities a few times a year, so that got old fast. I mean how many refrigerator magnets from Columbus, Ohio do you really need?

JJ: I'm really trying to think of an answer to that question, but no luck. You were musical director for Tom Wopat's *Broadway at the White House*. What was that like?

TF: That was in 2005. They had contacted Tom about performing at the bi-partisan Congressional picnic, so Tom got me on board for that. Shirley Jones was on the bill. I wound up going down there for several days putting the show together. It also involved playing for a few other people. It was a lot of fun, a cool thing. I very briefly met President Bush and, so far, it was the only time I played at the White House. For a minute there was a picture on the wire service of President Bush with Tom and

continued on page 22

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TEDD FIRTH

continued from page 20

Shirley Jones and you look in the background, you can see me.

JJ: You also did the musical arrangements for the Off-Off-Broadway show *Hunka, Hunka Burnin' Love* in 2006. Would you tell us about that?

TF: *Hunka, Hunka Burnin' Love* was a kind of interesting little show. The reason I was involved is it was produced by Jack Lewin. Jack produced a show off Broadway called *Our Sinatra* which did very well. He has very good musical taste. With these revues he puts together, he doesn't want them to be just a greatest hits package review. As the title implies, *Hunka Hunka Burnin' Love* was an Elvis review which is even tougher to pull off from a tasteful point of view than a Sinatra one because a lot of Elvis's recorded output, although it is iconic, isn't great material. It is not Cole Porter, Rogers and Hart or Gershwin. It is early rock and roll, and a lot of that was fairly unformed and turned out quickly to try to make a buck.

I was brought on board because Jack wanted to do a production similar to *Our Sinatra* with Elvis music. At first, I was reluctant just thinking that the material wasn't that great, and I didn't know a lot about Elvis. It had a cast of three very good young musical theater singers and a five piece band, and it had a very, very brief New York run. There were some elements that needed to be rethought and retooled and they were. It has run several times out of town and has done pretty well.

Obviously the music wasn't jazz by any stretch of the imagination but we tried to find things in the music that hadn't been taken advantage of before. In some cases rearranging the music so it was still pop but with a different approach here and there. I had a good time on that project. I'm happy with the work that I did. It took me out of a comfort zone and, as an arranger, it presented a number of challenges; finding ways to take the music, make it still recognizable but also frame it in a new way. As an arranger, that is a good skill to have and working on that project helped me develop that.

I like playing a lot of different kinds of music. I work a lot with Brian Stokes Mitchell, a wonderful Broadway leading man. He does a lot of different kinds of music, some jazz and a lot of musical theater stuff; the same with Wopat. It is a varied palette as well. That is what I really like doing. I don't like to limit myself to just jazz. I like an awful lot of different things.

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: I read that you have also done arrangements for Peter Nero and the Philly Pops. How did you connect with him?

TF: That came about around 2003. Tom Wopat was hired to do a couple of concerts for them. I had done some big band charts for Tom the year before. Tom basically said, "I'm doing these concerts with the Philly Pops. Can we take some of those big band charts and blow them up for a full orchestra?" I had done an extremely limited amount of orchestral writing prior to that, maybe two arrangements. I don't think they were particularly good, and I don't remember what they were. I said, "Sure, of course I'll do it." I took maybe four of these charts and worked them up and, in the process of doing that I had a few phone conversations with Peter Nero, which I thought was pretty cool. I did the charts, and they went well. I got paid, and everything was cool. Tom was happy, Peter was happy and I thought, "Good, that's that!"

A couple of months later, Peter called me and said, "We have our Christmas concert coming up. Can you do a chart for us on 'The Christmas Song?'" I said, "Sure." He told me what he wanted it to sound like, and I wrote that and sent it off. I thought, "Well that was nice. I wasn't expecting that." A couple of months later, I got another call saying, "Can you do four charts for our Broadway concert in January?" This has gone on for the last eight years now. There was never any formal invitation to become their staff arranger. Peter just kept calling, and that is how it has been. I should look to see how many charts I have written for them. It has got to be approaching a hundred.

It has been a great opportunity to work with him. He has given me a lot of advice on orchestral arranging, which has been great. He is a very warm guy and a wonderful musician. Through that I have developed a little bit of a reputation as an orchestral arranger, and I've actually done quite a bit of that work in the last few years. It has been a lot of fun.

JJ: How did you start arranging?

JJ: I played trombone in high school, so I knew the mechanics of brass playing, and I always liked the idea of arranging. It is a much different discipline than playing music. When you perform, three minutes of music goes by in three minutes. When you arrange, three minutes of music goes by in about 12 hours. When you perform, you don't get a second chance. If there is a mistake, well it happened, and you can't go back and fix it. You allot for a certain amount of that kind of thing, if you didn't, you would go crazy. When you are arranging, you can always go back and change

things. That is a cool thing, but it is also bad because you could just keep going back and fixing things on one chart for the rest of your life. You have to learn to let things go.

As far as how I got started arranging, when I was in college I took the regular arranging courses that jazz majors took at William Paterson and Manhattan School of Music. When I was out of school, I still liked the process of arranging, so I did a couple of big band charts just for fun and put them aside. I don't think they ever got played. And when you work with singers, you are always arranging even if it is just you and the singer reframing a song in a certain way, giving it a new groove. That is how I got started doing it. Basically anytime the opportunity arose to do some arranging for large groups I jumped at it.

TF: Who has been an important influence in your arranging?

TF: Wow, a lot of guys, for big band stuff — all the great arrangers. I tend to do a fairly traditional style. I love more contemporary writers like Jim McNeely and Marie Schneider, but I draw heavily on Ernie Wilkins, Billy Byers, Nelson Riddle, Billy May, Ellington, Don Sebesky and Johnny Mandel.

JJ: What is the best career advice you received?

TF: When I was taking piano lessons from Lee Shaw while I was in high school, Lee always encouraged me to be as diverse a musician as possible. She was a big advocate of exploring as much music as possible. I have really tried to do that, and I think it is very good advice from an artistic standpoint and from a working standpoint. The music business has been contracting for the last 40 years. It used to be that guys could make a good living playing a specific kind of music — jazz, rock, classical or whatever. Now musicians must have a more diverse palette to offer in order to maintain a busy schedule; diversification can only help you.

JJ: That is a good thought to end on. Thanks for giving us so much of your time.

TF: Thanks. It has been a pleasure talking to you. JJ

Upcoming performances: From September 4 to 22 Tedd will be backing Marilyn Maye and Michael Feinstein at Feinstein's at Lowes Regency (Park Ave. at 61st St., NYC). He returns there on September 30 to accompany Linda Purl. On October 15 he will be backing Rachael MacFarlane at the Highline Ballroom (431 West 16th St., NYC).



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A Passion for Drums

By Joan Lowell Smith

My passion for drums began at Westfield High where two classmates went on to become professional drummers. With distinctively different styles, Ace Moore and Geoff Edwards both wound up in L.A. So did I. Ace earned a modest living playing drums while Geoff became well known as a DJ and talk show host, with occasional drumming gigs. Back when either guy played at school dances, I'd always get as close to the drums as I could without being winged by a stick.

I wasn't brave enough to try the drums myself. Not many girls were drummers in the unenlightened '50s so I maintained my passion as a listener. I did play a pretty mean piano, though. Girls were allowed to play piano without scorn being heaped on them, unless they were inept.

When I went to college in Boston, I was introduced to the real pros at the Savoy Café, billed as "Boston's Original Home of Jazz." A couple friends joined me but I was the one totally mesmerized by Jimmy Archey's "Riverboat Five, plus Junior," consisting of the leader on trombone, Henry Goodwin on trumpet, Dick Wellstood on keyboard, Benny Waters on clarinet, Tommy Benford on drums and George "Pops" Foster, usually on string bass although he could play a host of other instruments. (I think the "Junior" billing joke was for Foster who was the eldest.) Because I was a mere 18, I viewed "Pops" as ancient even though he was just 60. Dick was a lad of 23 which said a lot about his raw talent to be performing with such seasoned jazz artists.

As our contingent of three gals became regulars at the Savoy, I'd beg for a seat as near Tommy Benford as possible. I can't count the multiple times I repeated that routine. Tommy began greeting me with a big smile and later, a hug before we headed back to our dorm. He was my dad's age but that didn't stop me from having a crush on him. "Pops"

Boston club Savoy Cafe 1952 flyer announcing Jimmy Archey and his Riverboat Five with drawings and blurbs on Archey, Henry Goodwin, Dick Wellstood, Tommy Benford, Benny Waters and Pops Foster. All the artists autographed the flyer for the writer.

was equally friendly. They all seemed to get a big kick out of their three young fans. Of course, the place was always packed with fans, but they were primarily black and we were quite white.

Back home in New Jersey, I'd go to Manhattan to catch Benford at Jimmy Ryan's on 52nd Street where Tommy would welcome me enthusiastically. I'd ask my date to ask for a table close to Tommy. We'd also check out Eddie Condon's and Birdland where I discovered the keyboard genius of Oscar

Peterson and the multiple talents of George Shearing and Dave Brubeck, totally different jazz sounds from the Riverboat Five. In those fabulous '50s, even young people could afford to frequent premier jazz clubs without needing a bank loan.

My passion for jazz followed me to Hollywood where I worked at Ciro's and Goldwyn Studios. One night I had an unforgettable, mind-boggling thrill when George "the Jaybird" Jay, a DJ, took me to a restaurant on LaCienega where Andre Previn was playing jazz piano. After George introduced me as a fan, Andre invited me to sit next to him ON the bench while he played in spectacular fashion. Be still my heart!

But I digress from the point of this piece. Nine years ago, while visiting my daughter and my triplet grandchildren in Chevy Chase, Maryland, I had an even more meaningful thrill when my grandson, Kyle Kelly-Yahner, played his drums for me. He'd been studying for a while, but this was my first time as his solo audience. Because he was only 14, I didn't expect much. In fact, I was ready to be "polite." His parents had created a studio over their garage, not just for his convenience, but to protect their ears in case they wanted to hear each other speak.

What a stunning surprise! He was incredibly talented. I wondered if we had a Tommy Benford in the making, although Benford had an earlier start at age eight or so. I was so excited by Kyle's artistry and passion — there's that word again — that I had chills and felt tears welling up that I managed to stifle. Good grief! I couldn't let him think his exuberant drumming made me cry!

Now 23, Kyle has had regular gigs in Boston, in DC and in San Francisco where he moved this year. Studio work has come his way on both coasts along with a recording or two. Not surprisingly, his first love is jazz. It must be in his genes. It has to be.

The next time he has a gig back on this coast, you can bet where I'd like to be sitting, although having grandma plopped next to him might stifle him completely and he'd want to shout: "Beat it, grandma."

Joan Lowell Smith is a recently joined member of the NJJ who has been a journalist for 40 years, most recently serving as weekly pet columnist from 1996–2011 for The Star-Ledger. For information about drummer Kyle Kelly-Yahner visit kylekydrums.wordpress.com.

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Reading and Plucking a Jazz Memoir

By Fradley Garner
International Editor
Jersey Jazz

Backed by Danish veteran bassist and educator Erik Moseholm, Frad Garner delivers a chapter of Timme Rosenkrantz's Harlem memoir for a documentary film on the "Jazz Baron." Photo courtesy of Edward Kowalski, Copenhagen.



A story can be told in many ways and in many different situations. It can be written down or told orally. You can read it alone or to others. In the latter case, the experience can be enhanced by other art forms. Visually, by art with an associated theme or action picture by an artist painting or drawing as the story is told. Aurally, the story can be enhanced by music accompanying the

COPENHAGEN — It's fun to read aloud. In my last 30 years as an active freelance journalist in Denmark, I narrated some 500 commercial and documentary films in English, most of them for Danish and international companies. My marginal income tripled.

Most of these gigs took less than an hour in a sound studio. For a closer-to-my-heart documentary this summer, I did an on-camera reading in the open upstairs living room of Erik Moseholm, a distinguished Danish musician, composer, author and educator, who turned 82 this May. He started on bass at age 14 and was voted Danish Jazz Musician of the Year 1958.

Erik has recorded with Clifford Brown, toured with Lucky Thompson, Don Byas and Mose Allison, played with Brew Moore and fellow-bassist and cellist Oscar Pettiford, and Niels-Henning Ørsted Pedersen. Plus many others as leader of the Danish Radio Jazz Group, or with his trio.

This particular Saturday, Erik accompanied me — reading a chapter full of chuckles from *Harlem Jazz Adventures*, my translation and adaptation of Timme Rosenkrantz's Danish memoir. The same Chapter 14 I'd read a few weeks earlier, between Vince Giordano's Nighthawks sets at Sofia's Restaurant in New York. Baron Timme Rosenkrantz tells about his first experience puffing a reefer with others at the Bronx apartment of clarinetist-author (*Really the Blues*) Mezz Mezzrow, in the 1930s.

"It tasted exactly like a menthol cigarette and smelled like a doormat. I took several deep swallows of the smoke but didn't feel anything." Timme then went to the Savoy Ballroom in Harlem to catch Chick Webb's and Jimmie Lunceford's bands.

"Drinking in the wonderful sounds, something strange started to happen. It was as if I were lifted high off the floor and deposited on a little pink cloud. Suddenly the band was playing twice as loud, the music ... boring into my bones and filling my whole body as if I had swallowed the whole orchestra."

More details would spoil a good story. You can see Erik and me "performing" the chapter live on YouTube. Maybe a snatch will be spliced into the Timme documentary. I have never had such an uplifting reading experience, with Erik swinging me along on his bass line. A manuscript page slips out of my hand and lands on the floor and it doesn't matter. I lose my place on the last page and masked panic turns into a delightful pause while Erik keeps the beat moving, grace notes and all.

We had never "played" together before — in fact it was the first time we'd formally met. Ed Kowalski and Kaan Arici, the Timme team technicians, asked if we'd like to do a second take. I said no thanks. (Might forget to drop a page on the floor and lose my place.) See what you think of our eight-minute ride at: <http://tinyurl.com/FradAndErik>

narration of a written text or weaving in and out of a narrator's story, which is not written down but told off the cuff. A story can be experienced in many different spaces: a large hall, a theater or a living room. Frad and I chose the latter. We had both read Timme's story and began without preparation of any kind: Frad read and I accompanied him with a walking bass, and the story got new life.

— Erik Moseholm, Bassist

"Zest for life" is the best way of seeing these two old cougars express through spoken words and plucked music their collective life experience of 168 years — while looking forward to many more. Frad and Erik were in touch, each picking up the other's thoughts, sounds, body movements — and reacting accordingly. If I were a musician, I would have joined in myself. What fun this was!

— Ed Kowalski, Cameraman



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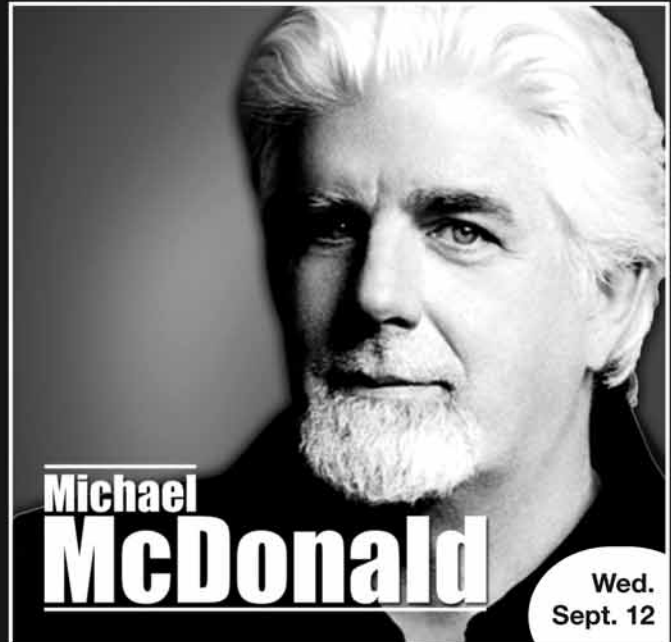
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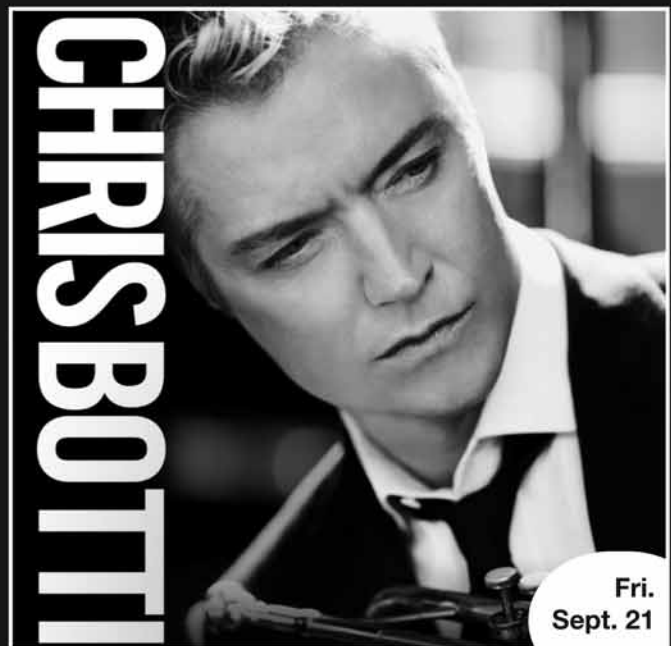
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At the 2012 Jazz Journalists Association Awards

Story and photos by Fran Kaufman

You could call it the gathering of the tribe or just the biggest hang in the jazz world. Every June, this year at NYC's Blue Note, the members of the working press who cover the jazz world come together with musicians, producers, arrangers, publicists and fans for the presentation of the Jazz Journalists Association Awards to 29 jazz musicians.

This year's Lifetime Achievement Award went to Horace Silver, and Sonny Rollins earned three awards — for Musician of the Year, Record of the Year, and Tenor Saxophonist of the Year. While neither was in New York to accept their awards, they were wildly applauded, and well represented by fellow musicians and fans.

Congratulations to all! Can't wait for next year's party. (The event is open to the public by the way.)



Motema Music President and A&R Director Jana Herzen and vocalist Gregory Porter.



Anat Cohen is thrilled with her award as Clarinetist of the Year. Anat was also named Multi-Reed Player of the Year.



WBGO's Dorthaan Kirk (Mrs. Rahsaan Roland Kirk, left) and Sandy Jackson (Mrs. Milt Jackson), prepare to present an award. That's WBGO's Josh Jackson at the mike.



(left to right) Vocalist Diana Perez, Jeff Levenson (Executive VP, Half Note Records), Maria Schneider (Composer-Arranger of the Year) and Jane Ira Bloom, (Soprano Saxophonist of the Year).



Pianist George Wein, widely acknowledged as the "father of the jazz festival" arrives with his friend, producer, performer, educator and civic activist, Glory Van Scott.



Arriving at The Blue Note on June 20th, bassist Ron Carter and vocalist Karrin Allyson (center).



Baritone Saxophonist of the Year, Gary Smulyan, drummer Matt Wilson, and Joe Lovano, whose ensemble Us Five won Small Ensemble of the Year.



NEA Jazz Master Dan Morgenstern, who recently retired as director of the Institute for Jazz Studies at Rutgers University.

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The Anderson Twins Salute the Dorsey Brothers

By Lynn Redmile

A couple of years ago, Will and Pete Anderson (the Anderson Twins) wrote, directed and performed the very successful *The Anderson Twins Celebrate Artie Shaw* at 100 concerts. It seems logical that, as brothers, their next major performance project would profile another team of brothers (although not twins) who are musicians. *The Anderson Twins Play the Fabulous Dorseys* tells the riveting story of Tommy and Jimmy Dorsey, who rise to the top but split up the act over sibling rivalry.



Tommy and Jimmy Dorsey
1940s Publicity Photo.
Courtesy CTSIMAGES.



The Anderson Twins Sextet. Photo by Lynn Redmile.

There are a few similarities between the Dorseys and the Andersons — all four were accomplished musicians at a young age,

leading their own bands and traveling out of town to play for enthusiastic audiences. Jimmy played clarinet and saxophone, like the Andersons do (Tommy was a trombonist and trumpeter).

Thankfully, though, the similarities seem to end there. Neither Will nor Pete were married, as Tommy was, by the time they were 17 years old. In either of the Andersons, there's no evidence of Tommy's volatility, nor his penchant for "stealing" musicians from other bands to join his own. And even though Will and Pete often play separately as sidemen for a number of well-known bands and orchestras, there seems no hint between them of the sibling rivalry that existed between Tommy and Jimmy that resulted in Tommy walking out on his brother, and forming his own band when he was 30 — the Dorsey Brothers Orchestra became, as a result, the Jimmy Dorsey Orchestra.

The Anderson Twins Play the Fabulous Dorseys, directed and written by Pete and Will Anderson, is a truthful, historical tale highlighted by a blazing six-piece jazz band and footage from the 1947 film, *The Fabulous Dorseys*. Performing with the Anderson Twins is a group of talented and well-known musicians: Jon-Erik Kellso on trumpet, Ehud Asherie on piano, Kevin Dorn on drums, and Clovis Nicolas on bass. The performances will take place Sept. 11 – Oct. 7 at the 59E59 Theaters in New York City — tickets are available from the theater, and for more details please see: www.andersontwinsjazz.com/calendar.html. JJ

MARLENE VERPLANCK



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Wed. 9/12: Memorial concert for Joan Anderson, St. Peter's Church, 54th & Lexington, NYC, 6PM

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Wed. 9/19: Sardella's Ristorante, Newport. Two sets begin 7PM with Dick Lupino, Mike Renzi & Vinny Pagano. Reservations a very good idea. 409-849-6312


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Sun. 9/23: Atlantic Beach Club, Middletown. With Mac Chrupcala's Trio. 3-7PM. 401-847-2750

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Jazz Journeys

Jeff and Joel's House Party #2 in October

After a spectacular first event, Jeff and Joel's House Party is reconvening for a second round this October 13-14. Here's another chance to experience a fun- and music-filled House Party at Joel and Donna Schiavone's historic Guilford farmhouse. It will follow the same format as it did in February of this year with 3 sessions, mixing and matching musicians who do not normally play together, rotating for each number. Each session comes with a fantastic meal.

Saturday, October 13, 11 AM – 4 PM includes lunch

Saturday, October 13, 5 – 10 PM includes dinner

Sunday, October 14, 11 AM – 4 PM includes brunch

It's BYOB — mixers, glasses and ice will be provided.

The cost for 3 sessions is \$225, and single session is \$80 and will be on sale to the public on July 15. Each session is limited to 80 persons so be sure to call or check the website for a seat reservation.

Jeff Barnhart (piano, Titan Hot Seven and Ivory and Gold), will direct the grouping of musicians, and will set the pace. Musicians in the rotations will be Fred Vigorito (cornet and leader of The Galvanized Jazz Band), Paul Monat (cornet and freelance musician), Noel Koletsky (clarinet and the St. Louis Rivermen), John Clark (Clarinet and leader of the Wolverine Jazz Band), Jim Fryer (trombone with Titan Hot Seven and Nighthawks), Craig Grant

(trombone and freelance musician), Ross Petot (piano with the Wolverine Jazz Band), Bob Barta (banjo/guitar and leader of the Sunnyland Jazz Band), Vince Giordano (bass and leader of Vince Giordano's Nighthawks), Genevieve Rose (bass and freelance musician), C.H. "Pam" Pameijer (drummer with the New Black Eagle Jazz Band), Sal Ranniello (drums and leader of the Cool Cat Jazz Band), Joel Schiavone (banjo and sing along director par excellence).

Check the website for reservations and seat assignments www.jeffandjoelhouseparty.com or call Maureen at 203-208-1481. For more information email: joel_banjo@hotmail.com or ottc14@gmail.com.

To see what it's all about check out CineDevine on YouTube http://youtu.be/_HYqMfIoHbI.

Ladies On The Mic

Ladies On The Mic brings a new style to Town, Jazz World Fusion featuring Laura Brunner, Rebeca Vallejo, Leala Cyr and Ricardo Vogt. These New Jersey based internationally acclaimed Jazz vocalists and musicians will perform on Friday, September 14, 2012 from 7:30 to 10PM at Art House Productions, 1 McWilliams Place, Jersey City, NJ. The event is free and refreshments will be available for purchase.

For more information visit www.LadiesOnTheMic.com or www.arthouseproductions.org.

This September at the State Theatre

Ticket Office: 732-246-SHOW (7469)

The State Theatre's September schedule is packed with something for everyone. The month kicks off with virtuoso guitar legend, Steve Vai, performing live in concert (9/7/12). Later that week, join Grammy® Award-winners Buddy Guy and Jonny Lang as they team up for a night of electric blues (9/11/12). The next day, five-time Grammy® Award-winner Michael McDonald will be serenading the masses with his classic "blue-eyed soul" (9/12/12). On September 16, critically-acclaimed bass virtuoso, Stanley Clarke, will be joined by jazz pianist, Hiromi, to perform acoustic duets (9/16/12). Celebrate the 25th anniversary of Andrew Lloyd Webber and Cameron Mackintosh's Phantom of the Opera (9/22/12) with an HD screening of a captured live performance from London's Royal Albert Hall or laugh out loud with stand-up comedian and 30 Rock star Tracy Morgan as he makes his State Theatre debut (9/22/12). And closing out the month is New Jersey's own Railroad Earth (9/29/12) performing their musical blend of bluegrass, rock, and jazz.

For tickets or more information, call the State Theatre ticket office at 732-246-SHOW (7469), or visit www.StateTheatreNJ.org. The State Theatre ticket office, located at 15 Livingston Ave, New Brunswick NJ, is open Monday, Tuesday, Thursday, 10 AM to 6 PM; Wednesday 11 AM to 7 PM; and Friday and at least two hours prior to curtain on performance dates. For information on group outings and discounts, call 732-247-7200, ext. 517. Some additional ticket and transaction fees may apply.



Fran Kaufman photo

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

**Fran Kaufman photographs the world of jazz
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NEW YORK STATE JAZZ FESTIVALS *continued from page 1*

The 11th edition of the Xerox Rochester International Jazz Festival (XRIJF) is testament to the ability of public and private support to propel an event. Closely patterned on Montreal's long-standing summer event, the nine-day fest also features an equally eclectic variety of performers, ranging from jazz to roots rock, with some folk and bluegrass thrown in as well. The format features a half-dozen single-ticket-admission concerts, more than 100 others on go-as-you-please "club pass tickets" and still others for free on street stages.

The most recognized performer at this year's XRIJF sold out his first Wednesday evening show so fast that a second late afternoon one was added with similar results. He was that great jazzman, Steve Martin. Yes, that one: comedian, filmmaker, author and Grammy-winning Bluegrass banjo player. Martin, a banjo player from his teen years, accorded himself well, backed by equally adept The Steep Canyon Rangers. Also among the headliners were Diana Krall, Esperanza Spalding and Frank Zappa's son Dweezil, who was touring with a show of his father's music that he said required a lot of woodshedding on guitar. "It's like training for the Olympics to learn this stuff," he told the audience.

Of course, there also was plenty of jazz to be had during the week. Singer Catherine Russell has developed quite a local following with her several appearances at the festival over the years, and this time was no exception. Just as festival producer/artistic director John Nugent said XRIJF's motto is "It's not who you know, it's who you *don't* know," Russell enjoys mining the big band era for hidden nuggets of swing we may not have heard before. That means being treated to a selection from the early Ella Fitzgerald years, "Under the Spell of the Blues" or "Lucille," a tune co-written by her father Luis when he was Louis Armstrong's musical director. A charming entertainer with a brassy, big band era quality to her voice, Russell was a crowd-pleaser with an ensemble that included bassist Lee Hudson, pianist Mark Shane and guitarist Matt Munisteri.

It didn't take too much effort to locate the venues where mainstream trumpeters Terence Blanchard, Tom Harrell, Nicholas Payton or venerable drummer Roy Haynes were playing — just look for the longest lines. Kilbourn Hall, an Eastman School of Music venue where bigger jazz names could be found, people camped out as early as two hours before showtime to get a seat.

XRIJF comes by its "international" label honestly, with plenty of imported talent, chiefly from Scandinavia and the United Kingdom, with whom they have working relationships, bringing over people each year to perform. Add to that a smattering of players from nearby Toronto and Montreal, and there were so many Commonwealth passport-carrying musicians present, you'd swear we'd lost the War of 1812. Tribute is paid to the Rochester area's Italian heritage with a "Viva Italia" series of performances.

As always, some of the best jazz in Rochester came in the wee hours at the free nightly jam session at the headquarters hotel, which housed many of the visiting musicians and became a convenient last stop before bed. Pianist Benny Green, who had appeared in

Photos by Mitchell Seidel



Jeff Lorber harkens back to fusion's heydays of the '70s and '80s with his band at the Harro East Ballroom.



above: Trumpeter Terence Blanchard concludes a solo while bassist Joshua Crumbly keeps pace during Blanchard's quintet's performance.

left: Pianist/keyboardist



Montreal-based pianist Taurey Butler performs with his trio. Despite a Canadian address and stylistic love of Oscar Peterson, Butler's originally from East Orange.



Catherine Russell belts out a number in Rochester, where she has become an audience favorite after several appearances. The next weekend she was in Saratoga Springs for the Freihofer's Jazz Festival. The afternoon of September 9 she'll be in Princeton for the 21st annual Jazz Feast.



Singer and bassist Brandi Disterheft, whose first album, *Debut*, won a Juno award, the Canadian equivalent of a Grammy, entertained at Max of Eastman Place, a restaurant right in the middle of the downtown festival.



When is a jazz festival not a jazz festival? When it presents Bluegrass. Well-known funnyman Steve Martin proved that he's as serious about banjo as he is about comedy during a performance with the group, the Steep Canyon Rangers.



Guitarist Terje Rypdal and trumpeter Palle Mikkelborg perform with the Bergen Big Band in a concert that featured music that ranged from orchestral big band to small group, on the same score. The Europeans were some of the more avant garde performers at the festival.

concert both solo and in trio, had the bar crowd enraptured with his jam session playing on successive nights.

It can be safely stated that the modern jazz festival is the legacy of George Wein, and just across the state on the closing weekend of the Rochester event, they were marking the 35th edition of one that he helped start. The Freihofer's Jazz Festival, originally started as one of Wein's Newport-in-exile efforts, has in recent years begun to show its age as many of the music's bigger names have died off, taking a good part of the attendance with them. Happily, this year's festival showed a marked turnaround from last year's.

Former Wein associate Dan Melnick, now charged with providing the talent, this year assembled an array of talent that had both diversity and star quality, paying tribute to past festivals while using talent of today.

Trumpeter Mario Abney had the honor of playing both the amphitheater and the smaller gazebo stage, where past performers were being featured in a sort of encore series from previous Freihofer's festivals. Abney continues to progress as an engaging entertainer, managing to mix mainstream, funk and a bit of New Orleans trad into a crowd-pleasing melange. Pianist/singer Brian Mitchell also excited the gazebo crowd with some rollicking blues and honky-tonk material that had the audience dancing in front of the bandstand.

Fans of modern big bands found themselves sated on both Saturday with the Mingus Big Band doing large group arrangements of the late bassist's work and on Sunday with the Arturo O'Farill Afro Latin Jazz Orchestra. Singers? Both Spalding and Russell made repeat appearances, although while Esperanza's show seemed quite similar to the one she gave a few days earlier, Catherine's was more varied. Sultry Diana Krall also performed at both Saratoga Springs and Rochester, unfortunately giving fairly similar lackluster efforts. Once a skilled jazz pianist, she seems to be concentrating more on her singing. However, the jazz cred of her performance was buoyed by the presence of guitarist Anthony Wilson.

For both festivals, pleasing the crowds is the name of the game. On Saturday in Saratoga Springs that came from trumpeter Chris Botti, returning for the first time in seven years. Botti presented a particularly mainstream set that was a departure from his usual "smooth jazz" style, paying a serious homage to early 1960s Miles Davis. And in Rochester, as he did last year, Troy (Trombone Shorty) Andrews brought several thousand out into the streets with a free concert. The paying crowd in Saratoga Springs were equally rewarded by the New Orleans resident, who presented jazz, R&B and funk in an extended, sweaty, energetic set.



As someone who came to jazz as a young man in the 1970s, I can attest that subsequent generations of both its chroniclers and, even sadder, its practitioners, have succumbed to the peculiarly and regrettable American disease of a-historicism.

They've shoved jazz history through a sieve, reducing it from an epic tale of heroic evolution with a cast of hundreds — if not thousands — to a denuded sliver of text that could fit in a single tweet — one that might read like this: "MilesTraneTraneTrane TranebirdsomeoldguysluvTraneisawesome!"

This column was conceived to restore at least a fraction of the historical record and to enumerate and celebrate the achievements of some of the music's most important and/or overlooked pioneers. Some subjects undoubtedly will be familiar to many of you. Others may not.

My second motive is to remind readers of many elements once ubiquitous and now rarely witnessed, such as:

- *Tight ensemble playing*
- *The working band (admittedly a victim of severely diminished economic opportunities);*
- *Through-composed writing. Isn't it time we stopped borrowing "Rhythm" and other familiar changes and wrote original harmony? After all, Benny Carter never borrowed changes, Billy Strayhorn almost never, and Duke rarely. Is it any surprise that their music is among the most magnificent?*
- *Melodic elaboration by soloists and sections*
- *The ability to play with authority at all dynamic levels.*

My goal is not to simply rehash the conventional wisdom, but to examine my subjects from new perspectives, conduct original research, solicit the testimony of those best positioned to speak authoritatively of my subjects and offer my personal encounters with the musicians and their music.

I've chosen to highlight one master from each decade, starting with the 1920s.

Lost Masters: Don Redman

By Jim Gerard

Hard as it may be to believe now, for a good quarter of the 20th century the jazz big band of flaming reeds, screaming brass and a propulsive yet elastic rhythm that shatters Newtonian space-time was the popular music of America. Even today, almost a century after its inception, people are overcome by an ecstatic frisson from a saxophone section shake or trumpet high note, out-of-bodied by a rhythm-inducing moment of transcendent elation that stops Newtonian time in its tracks, or emboldened to kindle the spark of romance on a ballroom floor. And during each such moment, they give an unconscious nod to Don Redman.

This gentle, urbane, conservatory-trained African American¹ born in 1900, to a far greater degree than anyone else (including Fletcher Henderson and Duke Ellington), created the prototype for the soundtrack for generations of American lives — as generated in nightclubs, films, radio and TV shows.

This buoyant sound — capacious enough to eventually express the full range of sonic textures and human emotion — was incubated in perhaps a two-mile radius of New York City in the early 1920s, but within a decade had spread to nearly every nook of the planet.

And yet, for at least several generations, highly respected critics, soi-disant "jazz writers" and

upstart musicians (churned out by the thousands by those same types of conservatories Redman attended) have expunged from or reduced to a footnote in the historical record Redman's name and his seminal achievements.

Don Redman didn't single-handedly devise a way to translate the "hot" music of the earliest New Orleans polyphonic, collectively improvising ensembles (usually five or six pieces), into the setting of the larger dance band (which a Terpsichore-crazed American public in the early decades of the 20th century demanded).² However, he set the template for the Jazz Age big band, which consisted of 10 (the more conventional size) to 12 pieces: usually two trumpets, one trombone, three saxophones (two altos and a tenor) and a four-piece rhythm section.

Redman realized that Western diatonic music (for all practical purposes) allowed a maximum of six-part harmony, which he had to distribute between two horn sections, reeds and brass. If, say, he wanted four-part harmony from the brass, he had to blend families of instruments. This "cross-section writing" was a revelation (although it is a lost art in contemporary jazz, as is arranging in general).

Redman's innovations helped popularize this new American music in an astonishingly short period of time (helped by the

simultaneous development of nationwide radio networks).

Purists then and since either have descried what they considered a dilution of "pure" New Orleans jazz or diminished the achievements of Redman and his contemporaries. Marshall Stearns, writing in *The Story of Jazz*, says, "...the trick of making a big band swing had been amazingly simple. With the help of arranger Don Redman, Fletcher Henderson had figured it out in the early twenties. First a hot solo line was harmonized and written out for the whole section, swinging together. Then arrangers returned to the West African pattern of call-and-response, keeping the two sections answering each other in an endless variety of ways."

Stearns and others short-changed Redman, who did a lot more than that (as we shall see). And who knows to what extent (or even if) jazz would've become America's popular music if Redman had gone in a completely different musical direction? (Counter-historians are welcome to submit scenarios.)

If creating the 1920s big band wasn't enough, after Redman left Henderson's band in 1927, he played and arranged for Louis Armstrong's Savoy Ballroom Five in 1928, then created (with McKinney's Cotton Pickers, Paul Whiteman and his own bands) the instrumental model for the expanded 1930s Swing Era bands, incorporating three trumpets, three

¹ Redman was one of the very few jazzmen of his generation, black or white, who was so thoroughly schooled.

² Other pioneers were John Nesbitt, who worked with McKinney's Cotton Pickers and contributed charts to the bands of Luis Russell and Fletcher Henderson (and who doesn't have a page on this site); Alex Hill, who created some of the most important early jazz compositions and arrangements, including "Beau Koo Jack" for Louis Armstrong's Hot Seven; Bill Challis, a key contributor to both Paul Whiteman's Orchestra and McKinney's Cotton Pickers, and, of course, Henderson and Duke Ellington. I omit Jelly Roll Morton, who until the late 1930s, composed for a typical New Orleans small ensemble.

³ The latter being another lamentable loss from the bop-heavy mid-1940s onward.



Don Redman's band at the Apollo Theater in Harlem, c. 1934. Photo by Timme Rosenkrantz.

trombones, four saxophones (two altos and two tenors) and a four-piece rhythm section.³

To gain further insight into Redman's innovations, I spoke to Dan Morgenstern, recently retired director of the Institute of Jazz Studies at Rutgers University in Newark, NJ, and the dean of American jazz critics.

Morgenstern crystalized Redman's contributions: "Don wrote the book on jazz arranging. He laid the groundwork for what became the established way to score for large ensembles." The elements of this approach greatly exceeded Stearns's evaluation and included: 1) the grouping and contrasting of

brass and reeds; 2) the incorporation of the hot solo and devices such as the break and the chase;

3) ensemble passages written to sound like solos; 4) whole choruses or long phrases played in block chords by the entire band; 5) moving the melody around different orchestral sections and soloists, sometimes with one section punctuating the figure of another; 6) clarinets (often in trios) playing on top of brass, which anticipated not only Ellington's use of this effect but Glenn Miller's sound by 15 years.

Morgenstern explained that because Redman was a skilled multi-instrumentalist (he played alto, soprano and baritone saxes, clarinet and trumpet, among other instruments⁴), "he knew what was each instrument's comfortable range, a most important skill for an arranger."

Morgenstern added that Redman was "a fine player, a nice vocalist (in an ingratiating, half-talking voice

often employed on novelty numbers) and a good composer⁵. He had imagination and creativity."

Bandleader and musicologist Vince Giordano, whose Nighthawks have been playing Redman's music for 40 years, told me that, "what Don did for the Henderson band was amazing for its time. He experimented with brass and saxes unlike any of his contemporaries. He gathered dance band ideas from the likes of Ferde Grofe (an arranger for Paul Whiteman) and put them into a jazz context."

Giordano admits that many of Redman's earliest charts for Henderson were simply "cut-and-paste jobs on stock arrangements, done under pressure for concerts and club dates." However, Giordano adds that "Redman's work with intros, passages and codas was amazing. And when Don wrote arrangements from scratch, as he did with 'Stampede' for

Henderson and later with McKinney's and his own bands, the results were even better."

Morgenstern cites "Shanghai Shuffle," "Sugar Foot Stomp," "Tozo" (with a great Redman vocal) and "Stampede," all done for Henderson from 1924 to 1926, as Redman's first great arrangements⁶.

Giordano singles out Redman's composition and arrangement "Gee Baby, Ain't I Good to You?," recorded by McKinney's Cotton Pickers in 1929, as "so modern in its voicings — Don knew how to spread the chordal voicing to make the band sound bigger than it was. He was a genius."

Morgenstern credits Redman with the ready adaptability of a professional craftsman. "When he

⁴ Vince Giordano told me that Redman also played the goofus, a period instrument that resembled a saxophone but also came with a long rubber tube that allowed the player to place it on a horizontal surface and play it like a keyboard whilst blowing through the tube. Twenties saxophonist Adrian Rollini even called one of his bands The Goofus Five.

⁵ He wrote two standards, "Gee, Baby, Ain't I Good to You?" and "Cherry." More intriguingly, Morgenstern told me that Redman wrote for Paul Whiteman. "When I went up to Williams College to see the Whiteman collection which is huge, I was interested in what they had about Redman, and a woman showed me a whole batch of Redman stuff that was not recorded, from the early 1930s."

⁶ Space limitations prohibit extended musicological analysis. For that, please consult the Bibliography. However, we should note that this period coincided with the arrival in Henderson's band of Louis Armstrong, who taught the band — and the world — how to swing.

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DON REDMAN

continued from page 35

went to McKinney's he picked up on the style, capabilities and musicians of that band, which swung harder than Henderson's. Don also came into his own as a soloist with McKinney's."

Among Redman's greatest results for McKinney's were "Save It Pretty Mama" and "I've Got It."

However, when Redman formed his own band (comprised of McKinney's alumni and half of Horace Henderson's band), from 1931 to 1934 he turned out the work that Morgenstern and other cognoscenti consider his greatest, masterpieces such as one of the earliest performances of "I Got Rhythm," and the futuristic, harmonically sophisticated "Chant of the Weed," which employed a whole-tone scale (and is best known today because Gil Evans recorded it).

Although Redman kept bands throughout the rest of the 1930s, for reasons that to this day aren't clear, he stopped innovating, leaning heavily on novelty numbers in an attempt at commercial success. This, along with an earlier tendency to overwrite — to "throw too much into the pot," in Morgenstern's words, were his only flaws.

Why, then, has Don Redman been lost to the ages?

1) The overwhelming dominance of soloing over ensemble playing over the last 65 years of jazz (which Phil Schaap recently has described as a "ratio of 99 to 1") has not only all but eliminated the need for arrangers, but belittled their past accomplishments.

2) Giordano says, "In big band work, the arranger always is the most neglected."

3) Redman made his most important contributions early both in his career and the history of jazz, while Henderson, who clearly learned from Redman, went on to update Redman's model, streamlining (but not simplifying) it in his upholstering of Benny Goodman's band, into a dominant big-band model

for decades to come. Thus, Henderson, who Goodman praised to the end of his life, eclipsed Redman in the big-band creation myth.

4) For reasons that still remain murky, Redman didn't possess the necessary drive, ambition or luck to succeed in the Big Band Era. He was described as carefree⁷.

5) He made unwise career choices, such as leaving Henderson's band at a time when it was reaching its peak, from 1928 to 1934.

6) Redman, while a fine saxophonist, was soon overshadowed on his main instrument, the alto, by Johnny Hodges and Benny Carter (and later by Charlie Parker).

7) Outside of writing freelance charts for, among others, Jimmy Dorsey, Harry James, Count Basie and Cab Calloway⁸ and taking the first American band to Europe after WWII (a band that featured modernists such as Don Byas and Billy Taylor with some arrangements by Tadd Dameron), Redman spent the rest of his career in relative obscurity as Pearl Bailey's musical director⁹.

Morgenstern admits, "It was kind of sad to see his career ending in relative obscurity, not commensurate with his accomplishments."

Sadder still, as Redman, described as a kind, gentle soul, was universally beloved by musicians. Morgenstern says, "Everybody who worked with him liked him. You could tell he had a sense of humor and a very engaging personality. I was present at a Benny Carter recording session and when Don dropped by the studio, all the guys were really happy to see him."

Considering that every jazz innovator since (with the exceptions being Sonny Rollins and Ornette Coleman) has apprenticed in big bands — and yes, that includes John Coltrane — musicians everywhere should invoke the "Chant of the Weed" in gratitude. JJ

— © *Jim Gerard, 2012*

⁷ As a young musician, Giordano befriended two of Redman's ex-mates — trombonist Quentin Jackson (who later was an Ellington fixture) and Jimmy Butts. "Both said that 'Don loved his reefer' and that a lot of his musicians were of same persuasion."

⁸ Fascinating tidbit: Redman took over Jay McShann's band for a few months, right after Charlie Parker left, says Morgenstern.

⁹ However, Morgenstern says, "He wrote some nice charts for Bailey and smaller groups that included Charlie Shavers, and a very late recording, 'Don Redman's Park Avenue Chatter' with an all-star band featuring Coleman Hawkins and Hank Jones."

¹⁰ According to Gunther Schuller, Billy Taylor's tuba contra Db, is "the lowest pitch on any jazz record before or since."

¹¹ This Horace Henderson composition is the first recorded instance of the famous riff that would become "In the Mood."

©Jim Gerard is an author and journalist who has written profiles of Dizzy Gillespie, Lionel Hampton, Benny Carter and other jazz notables. jgerard@nyc.rr.com; 917-609-1574

Don Redman

KEY RECORDS

(with Fletcher Henderson's Orchestra)

Copenhagen
Shanghai Shuffle
Tozo
Whiteman Stomp
Sugar Foot Stomp

(with McKinney's Cotton Pickers)

Gee, Baby, Ain't I Good to You?

(recorded under the McKinney's banner but using the nucleus of the Henderson band)

Peggy
Rocky Road
The Way I Feel Tonight
*Miss Hannah*¹⁰

(with Don Redman & His Orchestra)

Chant of the Weed
Shakin' the African
Trouble, Why Pick on Me?
*Hot and Anxious*¹¹
I Got Rhythm
Nagasaki
Down Home Rag
Sweet Leilani
Milenberg Joys

MUSICAL COLLEAGUES

Redman forged strong creative ties with several generations of great musicians, who either played in or with his bands. Here's a short list: Louis Armstrong, Coleman Hawkins, Benny Carter, Henry "Red" Allen, Sid Catlett, Joe Smith, Jimmy Harrison, Fletcher and Horace Henderson, Jimmy Dorsey, Bing Crosby, Benny Goodman, Harry James, Count Basie, Don Byas, Billy Taylor, Tadd Dameron

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Jazz Panorama, Martin Williams, ed. (*The Jazz Book Club* by arrangement with the Crowell-Collier Press, 1969) contains an article on Redman by Frank Driggs

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Newark Museum Jazz in the Garden

By Linda Lobdell | Photos by Tony Mottola



On June 28, trumpeter Jeremy Pelt cut an impressive figure in bowtie, suit, and fedora, and he played a mean horn to match, with top notch players David Pryor, piano; JD Allen, sax; Dwayne Burno, bass; and Jonathan Barber, drums. There was a warm haze in the air, but a breeze kept things comfortable for his wide-ranging set.



On week two, lovely young singer/actress Andromeda applied her lilting voice and sunny demeanor to “Happy Little Samba” and a number of her own compositions from bluesy swing tunes to a bossa nova. Akua Dixon was the headliner this day, her cello providing an edgy, syncopated buzz and pulse to Charlie Parker’s “Confirmation” and to “Manha de Carnaval.” Later she sang an Abbey Lincoln tune “Throw it Away” and got the audience involved in “I Got a Bad Case of Love.”



The Newark Museum’s Jazz in the Garden enjoyed a six mid-summer weeks’ span of fresh air and refreshing jazz. WBGO’s Sheila Anderson programmed another varied lineup, introducing us to new talents, impressing with established stars, and everything in between.

Vocalist Gregory Generet was new to us, deftly sweeping us into his groove on standards like “You Stepped Out of a Dream,” “Last Night I Saw Janine,” and in an inventive, dramatic arrangement of “Love for Sale.” He had all the moves, too, saying at one point he’d “always wanted to be a Pip.”





July 12 brought us the sounds and stylings of charismatic percussionist Steve Kroon. The afternoon launched in high gear with “Bobo’s Blues.” Flautist Craig Rivers and vibist Brian Carey were featured on a number of tunes in a set that included a deeply grooving Zaccai Curtis tune, “Mizu.” “We can feel the energy coming back to us!” Kroon announced. “It’s great to play for people who appreciate salsa!” Meanwhile, running, jumping, playing and relaxing are all permitted at Jazz in the Garden.



Okay, so one week we *did* have to stay indoors due to the morning’s thundershowers. Even though it had cleared up by 12:15, our hosts couldn’t take a chance. But in the auditorium we got a very intimate look at trombonist David Gibson’s Quartet. Organist Jared Gold was something else, and familiar-to-NJJSers Julius Tolentino on tenor nailed the high notes of their original “Hot Sauce.” Gibson explained in his Beat-poetic syntax how the group first got together and said “We all love food,” then segued into “Little French Press,” his ode to coffee.



This year the food service was handled by travelling food trucks, and they became a highlight on their own, as we sampled Mexican pulled pork sandwiches from Taquería Auténtica and fried shrimp with sides of collards and mac and cheese from Potlickers soul food.

The climax of the season was organist Rhoda Scott’s triumphantly crowd-engaging appearance on August 2. She announced at the start that Slide Hampton was in the audience —his first visit to Jazz in the Garden. “I’m very proud to have two of the finest musicians on the planet with me,” — introducing Victor Jones on drums and Don Braden on sax. From a lively, groovy “In a Mellow Tone” to a slow balladic “Nearness of You,” Rhoda infused each tune with her generous spirit. And gave us a little lesson in French melodies — reminding us that many of our most familiar tunes were born in France, her home of many years. “Autumn Leaves,” “What Now My Love” and “Let It Be Me.”

BOOK REVIEW

Music Made Him: Fred Astaire and Jazz

By Jim Gerard

If, as Walter Pater wrote, “All art constantly aspires to the condition of music,” then all dance constantly aspires to flight. This thought came to me while watching Fred Astaire’s famous “dance on the ceiling” in *Royal Wedding*.¹

Fred Astaire, to the extent that he exists in the popular imagination, assembled from shards of memory, YouTube clips and happenstance alighting on Turner Classic Movies, has been reduced to a top-hatted-white-tied-and-betailed dandy flitting Ginger Rogers across elegant Art Deco ballrooms of ornate grandiosity.

In the process, we’ve lost sight of Fred Astaire as not only the greatest dancer who ever lived² but, as meticulously documented by Todd Decker in his 2011 book, *Music Makes Me: Fred Astaire and Jazz* (the paperback edition of which was recently issued by the University of California Press), a jazz musician³ whose work was not simply informed by the music, but in turn informed it.

Decker eschews biography for critical examination of the role of “hot” music in Astaire’s work. He illustrates his thesis with a comprehensive analysis of the conception, construction and execution of nearly every dance sequence in Astaire’s oeuvre (including some from his long-neglected and largely inaccessible TV specials, in which his principal partner was Barrie Chase, and which aired from the late 1950s until the 1970s⁴), as well as an examination of the popular music of his time and a comparison with his rivals of the Hollywood musical.

Decker delineates the lengths to which Astaire went to ensure the realization of his cinematic vision. (Official credits notwithstanding, Astaire choreographed a good 90 percent of his numbers and throughout his life insisted that, “I am a creator.”)

Astaire insisted that the camera always filmed him in full figure and never cut away, thus setting the template for capturing dance on film for decades. (This was a stark divergence from the method that dominated the early sound era—Busby Berkeley’s kaleidoscopic, often overhead shooting of phalanxes of chorines in abstract patterns⁵.)



Astaire in full flight. Publicity photo courtesy CTSIMAGES

Astaire conferred with directors, editors, sound technicians and recording engineers in an effort to ensure the accurate translation of his vision onto celluloid.

He was meticulous about his music, which he not only approved but often chose — a privilege rarely afforded even the greatest stars — and which he often retrofit (with his rehearsal pianist, arranger and/or musical director) to match his steps⁶.

For every minute Fred Astaire was onscreen, he was an auteur.

Decker intends for us to take the book’s title literally — jazz fueled Astaire’s flights of imagination for which we have no name except “genius.” In fact, the music and the dancer grew up together — Fred started as a 5-year-old performer in vaudeville in 1904 — and by the time of Astaire’s peak years of stardom, jazz had become the soundtrack to American life.

While Astaire wasn’t a jazz vocalist per se, many (including this reviewer) consider Astaire among the greatest of American singers,

¹ Another great example would be the Nicholas Brothers — in almost any film in which they appeared.

² Proclaimed by, among many others, Rudolf Nureyev, Honi Coles, Bob Fosse and George Balachine, who said of him, “He is like Bach. Astaire has that same concentration of genius; there is so much of the dance in him that it has been distilled.”

³ I mean this both figuratively — in that his dancing (not limited to tap) expressed the rhythms and spirit of the music — and literally. Astaire played a more than adequate stride-based piano and was a talented amateur drummer — indeed, one of his favorite pastimes was drumming along with swing records.

⁴ This pertains only to numbers in which Astaire danced with a partner or by himself, which this reviewer finds the purest expression of his genius, and not those in which he appeared as part of an ensemble, or not at all. In fact, while Astaire was meticulously involved in every aspect of his own dances, he was largely indifferent to the other musical numbers in his films.

⁵ A style rarely found in post-Astaire musicals, except in the work of Berkeley himself, Esther Williams aquapaloozas and self-styled auteurs such as Kim Jong-Il.

⁶ That the composers of his films included Cole Porter, Jerome Kern, George Gershwin (a good friend) and Irving Berlin, who were loath to allow even the slightest tinkering, demonstrates the nearly universal deference to Astaire’s taste.

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Presents...

"Remembering Grover"

Woody Woodland and Carol Stone, founders of the award-winning Cape May Jazz Festival, are back on the scene presenting Philly Jazz Fest "Remembering Grover" September 22, 2012, at the Sheraton Philadelphia Downtown Hotel Ballroom. Philly Jazz Fest, Inc., a newly formed nonprofit corporation is proud to have sponsors WRTI Temple Public Radio and Jazz Times joining them for a spectacular jazz event. The Sheraton is the perfect location offering its restaurants, bar, parking and balcony overlooking the lobby.

The festival opens at 1pm with the Immanuel Wilkins Project. Wilkins impressed Cape May Jazz Festival crowds since age 9 and now 15 he is a prominent young alto performer in the Philadelphia area. A jam will follow with many of the musicians area fans want to hear including vocalists Barbara Walker and Jeannie Brooks, sax greats Louis Taylor, Jesse Andrus, Ken Fowser; trumpeters Daud El-Bakara and Eddie Morgan; guitarists Darrell Daughtry and Jimmy O'Dell; keyboardist Will Brock and bassist Steve Green. Between 5pm and 7pm guitarist Teddy Royal and vibraphonist Behn Gillece will entertain in the bar area.

At 7pm the Denise King Quintet with vocalist Denise King, tenor player Bootsie Barnes, trumpeter Duane Eubanks open, followed by Pieces of a Dream "Remembering Grover". Grover mentored and promoted Pieces for many years when they were still teenagers in East Mt. Airy and was instrumental in their becoming an internationally famous quintet that has traveled throughout the jazz world. If you have not experienced this group you are in for a thrill as you watch James Lloyd on keyboards and Curtis Harmon on drums. You will not want to miss the Swing City Blues Band with Philadelphia favorite, Frank Bey, whose Georgia-blues voice is reminiscent of Otis Redding.

Philly Jazz Fest, with plans to move into a 3-day weekend festival, will become THE Philadelphia jazz showcase restoring the greatness of the Mellon Jazz Festival of yesteryear with some of the jazz greats who got their start in Philadelphia.



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BOOK REVIEW *continued from page 40*

with a casual, understated “cool” style closer to Crosby than Sinatra’s confessional emotionalism.

He recorded (singing and tapping) with Benny Goodman in 1940, and in 1952 made some exceptional sides for Norman Granz with Charlie Shavers, Flip Phillips and Oscar Peterson⁷. (It’s inconceivable that the more ballet-oriented Gene Kelly, Astaire’s only rival for cinematic dance supremacy, would have attempted such a project.)

In 1940, Astaire even made an “independent” film — outside of the major studios-called *Second Chorus* purely because he wanted to work with Artie Shaw. (The results were disappointing.)

Astaire melded jazz, tap and ballroom dance, Tin Pan Alley, swing and, later, even some dollops of bop, into an incomparable style that had neither equals nor disciples (a niche he shared with another American master, Thelonious Monk). Astaire’s “routines” displayed rhythmic mastery, eloquent shifts in dynamics, wit, a strong sense of form occluded by well-rehearsed nonchalance, and a high degree of emotional expression — all the elements that comprise a great jazz solo. His inventive re-imaginings were always the equal and often superior to the music that inspired it.

Among Decker’s more salient insights are that Astaire more reflected the music, if not the mores, of black Americans than the Anglo-American swells with which he is most associated in the public mind. While he was prohibited by the racist strictures of his time from dancing with black dancers or to black musicians (at least in the same onscreen shot), often in his films, he is sent into terpsichorean ecstasy by their music. He dedicated one of his most famous numbers, “Bojangles of Harlem” (from *Swing Time*) to Bill Robinson and informally traded steps with John Bubbles⁸.

While *Music Makes Me* is invaluable, it has its flaws. Decker often writes in an academic style that threatens to suck the air out of his perceptions, and the book suffers from a dearth of quotes about Astaire from jazz musicians, dancers and critics that might bolster the author’s hypothesis.

Those quibbles aside, it sent me back to re-examine the work of Fred Astaire, an exercise in transcendental ecstasy and a reminder of the artistic majesty that our species can attain. JJ

— © Jim Gerard, 2012

⁷ Originally released as *The Astaire Story*, most recently they’ve been reissued as *Oscar Peterson and Fred Astaire: Complete Norman Granz Sessions* (Jazz Factory, 2005).

⁸ Born John Sublett, Bubbles is considered the father of the school of “rhythm” tap that later produced Baby Lawrence and Savion Glover, and the only performer who could share Astaire’s Olympian perch.

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A multi-media presentation by Penny M. Von Eschen, author of *Satchmo Blows Up the World*— about the fascinating time period when the U.S. State Department unleashed an unexpected tool in its battle against Communism: jazz!

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An informal and freewheeling story-telling session with musicians who were dispatched by the State Department to win hearts and minds in the far corners of the globe. Moderated by Penny M. Von Eschen, the panel will include Phil Woods, Bill Crow and Dave Liebman, among others, with audience participation strongly encouraged.



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Other Views

By Joe Lang
Past NJJS President

Well, it was another busy month for my mailman and that means another batch of reviews for new CD releases. Here are my thoughts about the best of what arrived.

■ The source material in the musical world of Ellingtonia is seemingly limitless. **Ellington Saxophone Encounters (Capri – 74118)** is a wonderfully conceived and executed album from the **MARK MASTERS ENSEMBLE featuring GARY SMULYAN**. Masters has assembled a first class gathering of reed masters, Gary Smulyan on baritone sax, Don Shelton on alto sax and clarinet, Gary Foster on alto sax, and Pete Christlieb and Gene Cipriano on tenor sax, added a rhythm section of Bill Cunliffe on piano, Tom Warrington on bass and Joe La Barbera on drums, and has created a stimulating journey through 12 pieces written by various players who held down chairs in the reed section of the Duke Ellington Orchestra. Those represented are Johnny Hodges, Paul Gonsalves, Harry Carney, Jimmy Hamilton and Ben Webster. Except for "Rockin' in Rhythm," most of the pieces, many of which were introduced in small group sessions led by the composers, are not ones that have a wide familiarity with the general jazz audience. That is part of what makes this album so special; the chance to hear some mostly overlooked, but wonderful pieces. In addition the charts by Masters and the playing by this stellar band is constantly exhilarating. While Smulyan is the most prominent voice, Shelton, Foster, Christlieb and Cipriano each give us some tastes of their special talents. Kudos go out to Masters and his cohorts for bringing this music into the spotlight. (www.caprirecords.com)

■ It has often been my feeling that jazz musicians were missing out on some wonderful opportunities for creative expression by mostly ignoring the melodies of Stephen Sondheim. His compositions do not lend themselves easily to jazz interpretations, but for those adventurous enough to venture into this musical territory, the rewards can be bountiful. Bassist **TOMMY CECIL** and pianist **BILL MAYS** possess the kind of musical imagination necessary to take such a trip, and the results can be found on **Side By Side: Sondheim Duos (Tommy Cecil)**. Both of these gentlemen are sublime improvisers who take each song on twists and turns that often lead to unexpected but pleasurable places. Of the nine tracks, seven are

songs composed by Sondheim, "Not While I'm Around," "Broadway Baby," "Every Day a Little Death," "Ballad of Sweeney Todd," "Side By Side By Side," "Anyone Can Whistle" and "Comedy Tonight," while the other two, "Something's Coming," composed by Leonard Bernstein, and "Small World," composed by Jule Styne, have lyrics by Sondheim. In both cases, the musicians allow you to hear the words in your mind, but use these recognizable melodies as springboards for pushing them into new frontiers. For me, the most fascinating track is "Ballad of Sweeney Todd," as they capture the nightmarish spirit of the dark tale that Sondheim brought so brilliantly to the stage. If this album is not on every Top Ten jazz list for this year, there is no justice in this world. (www.tommycecil.com)

■ Sometimes you put on a disc, a smile comes onto your face, and it stays there until the disc finishes and beyond. Such was the case for me with **The ABC & D of Boogie Woogie: Live in Paris (Eagle Records – 202702)**. The ABC & D of BOOGIE WOOGIE are pianist **AXEL ZWINGENBERGER**, pianist/vocalist **BEN WATERS**, drummer **CHARLIE WATTS** and bassist **DAVE GREEN**. Zwingenberger comes from Germany, while the other three come from Great Britain, and they do a superb job of demonstrating their flair for playing in the great old American style of boogie-woogie. Zwingenberger and Waters are long recognized masters of this style. Watts is most known as the drummer for The Rolling Stones, but has made many forays into the world of jazz, one that has always been close to his musical heart. Green, who grew up next door to Watts, has been one of the top jazz bassists in England for about 50 years. The tracks on this stomping disc were recorded in September 2010 at the Duc Des Lombards jazz club in Paris. The set opens with the two pianists vamping on a tune that they call "Bonsoir Blues." The next four tunes finds Waters and the rhythm cats exploring four tunes, with Waters giving us a taste of his unique vocal stylings. Zwingenberger then takes the piano chair for four original pieces. Finally, all hands are on deck for five tunes with Waters contributing vocals on "Down the Road a Piece" and "Low Down Dog Blues." Here are four fine players having a ball, as will you when you give this disc your attention. It's party time!!! (www.eaglerockent.com)

■ Before receiving **Boogie Woogie Turnaround (Jump River Records – 311)**, the name **OTMAR BINDER** was unknown to me. Binder is an Austrian pianist who has been a fan of boogie-woogie since he was a child. This album finds him with his trio mates Alexander Lackner on bass and Michael Strasser on drums, with special guests BJ Cole on pedal steel and slide guitars, Christian Dozzler on piano and harmonica, Geri Schuller on Hammond B3 organ, Charlie Furchner on piano and Oliver

Gattringer on drums adding their talents to various tracks. All of these musicians are from Austria, except for Cole who hails from Great Britain. The album consists of 17 selections mostly composed or co-composed by Binder. While not as robust as some boogie-woogie albums that come along, Binder has a good feel for the music in his playing and composing. It is interesting that a group of musicians from Austria are drawn to this music, and play it with the passion and effectiveness that comes across on **Boogie Woogie Turnaround**. In a time when this style of music is becoming something of a rarity, it is a welcome turn of events to find the spirit of the music alive and well in an unexpected place. Perhaps there is hope yet for good music. (otmarbinder.com)

■ **Three Things of Beauty (Savant – 2119)** is a consistently engaging album from pianist **BRUCE BARTH**. Vibist Steve Nelson, bassist Ben Street and drummer Dana Hall prove to be perfect partners for this album that features six Barth originals, plus melodies from George Gershwin ("My Man's Gone Now"), Eri Yamamoto ("Night Shadows"), John Coltrane ("Big Nick") and Jerome Kern ("The Song Is You"). Barth has always been a player bursting with originality and a superb compositional sense. His contributions to this fine disc make that evident throughout. Nelson, one of the most swinging of vibists, wonderfully complements Barth as the primary voice on the album. Street and Hall provide not only rhythmic support, but also give the group a truly organic feel. Each track is a little gem unto itself, and it is the consistency of the musicianship and communication between the players that gives the unity to this program. This is the kind of album that makes jazz a special joy to experience. (www.jazzdepot.com)

■ It is always exciting to hear a young jazz musician who truly appreciates and respects the roots of the music. Such is the case with pianist **JOE ALTERMAN**. There is abundant evidence of this on **Give Me the Simple Life (Miles High Records – 8619)**. To assist him on this venture, he recruited some jazz giants, tenor saxophonist Houston Person plus bassist James Cammack and drummer Herlin Riley. His two originals, "The First Night Home" and "Biscuits," fit seamlessly into a program of pop tunes that include such gems as "Pure Imagination," "I Guess I'll Have to Dream the Rest," "Why Do I Love You" and "They Say It's Spring," plus a sprightly Oscar Peterson tune, "Kelly's Blues." Alterman is definitely a mainstream cat who plays with a maturity beyond his years — he is a recent NYU graduate. Person is a player who is the essence of pure pleasure when it comes to tasteful jazz. Cammack and Riley, who had worked together with Ahmad Jamal for several years, show why that jazz master had them on board during that time. Joe Alterman has given us a winner with

this his second release.
(www.joealtermanmusic.com)

■ **SUE RANEY** is a singer who deserves much wider recognition than she has developed over the years. She first came to public attention as a teenager when she appeared as a regular on the Jack Carson radio show, and soon was recording for Capitol Records. Unfortunately, she was a singer of the Great American Songbook emerging professionally at a time when other styles of music began to dominate the mass market. Although she has had a busy career, performing in clubs and concerts, making many television appearances, recording several albums, and had a successful turn singing and producing jingles, her name has too often remained under the radar for all but those with the taste and commitment to seek out good music. Among her many albums were songbooks of the music of Johnny Mandel (*Quietly There*) and Henry Mancini (*Dreamsville*), and a highly acclaimed tribute album to Doris Day (*Heart's Desire*). This is a somewhat convoluted way to get to **Listen Here (Rhombus Records – 7110)**, a 13-song gem with the sole assist coming from pianist/arranger Alan Broadbent. Raney is a gorgeous ballad singer, and swings convincingly when the occasion calls for it. If one track can be said to demonstrate the high artistry of Sue Raney, it would be "The Bad and the Beautiful." This is a demanding song, and Raney gives it a text book reading, confidently caressing this beautiful and demanding melody while floating on a luscious musical cloud laid down by Broadbent. Each track makes you listen, nod your head and say "Yes!" My one word description of *Listen Here* is perfect. (www.rhombus-records.com)

■ When **REBECCA KILGORE and the HARRY ALLEN QUARTET** performed a program of songs associated with Marilyn Monroe at Feinstein's last year, many people, myself included, observed that this was a show that needed to be recorded. Well it has happened. **Some Like It Hot: The Music of Marilyn Monroe (Swing Bros – 28033)** contains 14 tracks of fun. Kilgore addresses 13 of the songs, the exception being a rousing take on "Runnin' Wild" by Allen's quartet. Among the selections that particularly stand out are "When Love Goes Wrong," a rarely heard Hoagy Carmichael/Harold Adamson bauble from Gentlemen Prefer Blonds, "She Acts Like a Woman Should," a bit of fluff from Monroe's brief fling as a recording artist for RCA, "Incurably Romantic," the lovely Sammy Cahn/Jimmy Van Heusen ballad from *Let's Make Love*, and Dave Frishberg's heartfelt tribute song "Marilyn Monroe." Kilgore is one of the special singers on the current scene, and the Harry Allen Quartet is equally special as a unit. Put them together, and you get the kind of pleasurable outing that you will find on *Some Like It Hot*. (www.eastwindimport.com)

■ **Dreamer in Concert (Bluenote – 38424)** is the first live album to be released by vocalist **STACEY KENT**. Kent, a New Jersey native who has settled in England, recorded the tracks during May 2011 at La Cigale in Paris. Of the 14 songs that Kent performs, four are ones that she has not previously recorded, Antonio Carlos Jobim's "Waters of March" and "Dreamer," plus two melodies written by her husband, Jim Tomlinson, "Postcard Lovers," with lyrics by Kazuo Ishiguro, and "O Comboio," with lyrics in Portuguese by Antonio Ladeira. Kent has a distinctive voice, a bit reminiscent of Blossom Dearie with a touch of Billie Holiday. Stacey Kent has a relaxed surface to her singing, but she also creates a bit of musical tension with her phrasing that adds a layer of interest to even the most familiar material. Tomlinson plays mostly tenor sax, with an occasional turn on soprano sax, Graham Harvey handles the piano and keyboards, Jeremy Brown is the bassist, and Matt Skelton is on drums and percussion. They nicely complement Kent's singing on this eclectic program that is comprised of standards, bossa novas, a couple French selections, and the original pieces by Tomlinson. The album is well recorded, capturing the feeling of being at the club while Kent and her band were making this enjoyable music. (www.stacykent.com)

■ Do you like music that is sheer fun? If so, you must latch onto **Live in Chicago (String Dampner Records – 2134)** by **PETRA'S RESESSION SEVEN**. Fronted by vocalist Petra Van Nuis, the

group consists of Art Davis on trumpet, Kim Cusack on clarinet, Russ Phillips on trombone, Andy Brown on guitar, Joe Policastro on bass and Bob Rummage on drums. These 12 tracks were recorded at Katerina's in Chicago on December 14-15, 2011. The band is based in Chicago, and captures the spirit of Chicago's early jazz history. The selections on this program point toward the era that the band's repertoire reflects. They include "Runnin' Wild," "Sugar," "Somebody Loves Me," "Manhattan," "Someday Sweetheart," "I'll Never Be the Same," "Struttin' with Some Barbecue," "Havin' Myself a Time," "You're a Lucky Guy," "I Don't Want to Set the World on Fire," "There'll Be Some Changes Made" and "Baby Won't You Please Come Home." The Van Nuis vocal style fits neatly into the setting provided by her band. They make their retro style sound fresh. Their musicianship is first rate, and they swing mightily. Van Nuis is a vocalist from whom I hope to hear a lot more. If Chicago style jazz suits your taste, this one will be right for you. (www.petrasings.com) (Note: *Petra Van Nuis and Andy Brown will be appearing at the NJJS Jazz Social at Shanghai Jazz in Madison on Sunday, September 23 at 1:00 PM.*)

■ **Live at Yoshi's (Azica Records – 72249)** presents **THE HOT CLUB OF SAN FRANCISCO** featuring **ISABELLE FONTAINE** in performance at one of the Bay Area's top jazz clubs. There are many ensembles around the world who are carrying on the Gypsy jazz tradition of the original Hot Club de France. For this gig, The regular Hot Club members, Isabelle Fontaine on vocals, Paul "Pazzo" Mehling on solo guitar and banjo, Evan "Zeppa" Price on violin and electric mandolin, Clint "Wiki" Baker on string bass, trombone and trumpet, and Jeff "El Jaffe" Magidson on rhythm guitar and dobro, are occasionally supplemented by Jeff Sanford on soprano sax, and Sam Rocha on tuba and string bass. Fontaine lends her charming vocals to eleven of the fourteen tracks. Originally from France, she is equally proficient singing in French, as she does on four selections, or in English. Her rousing version of "Milord" recalls the classic version of the song by Edith Piaf, although Fontaine gives it a jazzier edge. The band on this track edges from their wonderful Gypsy jazz mode to a traditional jazz approach. The Hot Club of San Francisco has been together for about 20 years, and their performances on this collection auger well for many more years of success. (www.AZICA.com)

■ Minneapolis seems to have an affinity for fine female singers. Among them is **CONNIE EVINGSON**. Her latest disc, **Sweet Happy Life (Minnehaha Music – 2009)**, follows her past pattern of devoting albums to specific themes, in this case the lyrics of Norman Gimbel. Gimbel is not a household name like many of his peers, but the song list for the album is replete with titles that are

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OTHER VIEWS

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instantly recognizable. Five of the 16 lyrics on this collection, "Agua de Beber," "Meditation," "The Girl from Ipanema," "How Insensitive" and "Adventure," are set to melodies by Antonio Carlos Jobim. Two more, "Watch What Happens" and "I Will Wait for You," were composed by Michel Legrand. Other familiar Gimbel lyrics are those to "Killing Me Softly with His Song," "Canadian Sunset," "Sway" and "Bluesette." Evingson has a shifting cast of musicians backing her on the songs comprising *Sweet Happy Life*. Her singing is versatile and well suited to the material at hand. She has a pleasantly mellow sound that works perfectly for ballads, and she has just the right sensitivity for the several bossa nova pieces on the album. You will know most of the songs when you hear this well crafted album, and the names of Connie Evingson and Norman Gimbel should linger in your consciousness. (www.connieevingson.com)

■ **When Deep Song: A Tribute to Billie Holiday (Justin Time – 250)**, an album by vocalist **RANEE LEE**, came out in 1989, it escaped my attention. It has now been reissued with two newly recorded bonus tracks, and I am truly pleased that it has come back into circulation. Lee originally had the accompaniment of the always welcome Oliver Jones on piano, as well as Richard Ring on guitar, Richard Beaudet on sax and flute, Milt Hinton on bass and Archie Alleyne on drums. Lee selected a dozen songs, "I Wonder Where Our Love Has Gone," "When a Woman Loves a Man," "Crazy He Calls Me," "What a Little Moonlight Can Do," "God Bless the Child," "Somebody's on My Mind," "Easy Livin'," "Strange Fruit," "Ain't Nobody's Business," "Them There Eyes," "Don't Explain" and "Deep Song," associated with Holiday on the original album, and added two newly recorded tunes, "Fine and Mellow" and "Ill Wind," for this release. While she has her own sound and style, Lee has certainly been influenced by Holiday's sense of phrasing, as have so many singers over the years. This is one of the better Holiday tribute albums that I have heard. Having listened to Lee's terrific vocalizing in the past it is not surprising that this is the case. Good singing like this is always welcome in my collection. (www.justin-time.com)

■ After having ventured into the worlds of more contemporary pop, and originals for her last two albums, following her debut album *Yours* on which she sang mostly Great American Songbook tunes, vocalist **SARA GAZAREK** has turned to a mix of originals and GAS material, with an emphasis on the latter for **Blossom & Bee (Palmetto 2155)**. It works nicely. Gazarek has a pleasing voice, and understands how to use it to fine effect. Her basic trio is Josh Nelson on piano and keyboards,

Hamilton Price on bass and Zach Harmon on drums. John Pizzarelli joins Gazarek for a vocal duet on the title tune, and adds his guitar to this selection and "Some of These Days." Larry Goldings guests on three tracks, playing piano and melodica on the title track, and organ on two other songs. When singing standards, Gazarek often takes them to some different places than we are used to hearing, always thoughtfully and successfully. Check out "Lucky to Be Me" and "Tea for Two" for a taste of this. Her tender reading of "The Lies of Handsome Men" is one of the highlights of the album. It is pleasing to hear a young jazz vocalist who is carving out her own sound and approach to songs, especially familiar material. Sara Gazarek does just that. (www.saragazarek.com)

■ Tony Bennett and Bill Evans collaborated on two albums that have found a place in the collections of those who admire good songs performed by great artists. Given the special nature of these recordings, it takes a lot of confidence to revisit that material in a similar voice and piano format, but that is exactly what vocalist **ALLAN HARRIS** and pianist **TAKANA MIYAMOTO** have done on **Convergence (Love Production Records – 6426)**. While the influence of Bennett and Evans on Harris and Miyamoto is evident, there is no slavish imitation going on here. These are two accomplished performers who have their own perspectives, and these perspectives have merged into an empathetic relationship similar to the one in evidence on the classic Bennett/Evans recordings. The songs, ah the songs are superb, "My Foolish Heart," "Days of Wine and Roses," "But Beautiful," "Waltz for Debby," "You Don't Know What Love Is," "Young and Foolish," "The Touch of Your Lips," "You Must Believe in Spring," "Some Other Time" and "We'll Be Together Again." Hearing the smooth and pleasant Harris baritone riding on the masterful note selection of Miyamoto is easy on the ears. Listening to how they interpret the songs is even more pleasurable. Let us hope that the title of the closing tune portends future meetings of these two musical minds. (www.allanharris.com)

■ I do not know how I have missed hearing vocalist **DAVID BASSE** before **Uptown (Café Pacific – 1255)** arrived in the mail, but now that I am aware of this mainstay of the Kansas City jazz scene, I shall look for more of his work. This is one hip cat. For this outing, he could not have better support, namely Phil Woods on alto sax and clarinet, Mike Melvoyn on piano, Steve Gilmore on bass and Bill Goodwin on drums. Melvoyn, who left us last February, sets just the right mood for each piece, and composed five of the selections. Woods, who appears on half of the twelve tracks, plays with the imagination we expect from him, and a zest that would be the envy of any other player. Gilmore and Goodwin, who have anchored the quartets and quintets of Woods since George Washington was

president, are the rhythm rocks. Now to the singer! Basse has a baritone that is weathered and wonderful. He is truly a jazz singer, one of the few male vocalists who can rightfully wear that moniker. Listening to him you picture a smoke-filled club where it always feels like 2 AM. He has a bluesy sound built in, swing in his blood, and jazz in his heart. His reading of Johnny Mandel and Randy Goodrum's "Living Without You" is memorable indeed. He makes King Pleasure's words to "Parker's Mood" his own. I have had this album playing often since I received it, and it will continue to do so. (www.cdbaby.com)

■ **Merrily We Roll Along (PS Classics – 1208)** is the **2012 NEW YORK CAST RECORDING** of this Stephen Sondheim show that has always received enthusiasm for its score despite its problematic book. The production represented on this wonderfully produced two-disc set was presented as part of the *Encores!* series at City Center in Manhattan. The recording nicely captures the revised version that has evolved since the show was originally presented on Broadway for a brief run in 1981. While the book has been made more effective, it is still the music that attracts audiences to the show. This cast features Colin Donnell, Celia Keenan-Bolger, Lin-Manuel Miranda, Adam Grupper, Betsy Wolfe and Elizabeth Stanley in the principal and major supporting roles. They all do a fine job of singing this material. Jonathan Tunick's sensational orchestrations are well executed by the orchestra conducted by Rob Berman. Several of the songs from *Merrily* have become popular outside of the show, including "Not a Day Goes By," "Good Thing Going" and "Old Friends." The show, based on a 1934 play by George S. Kaufman and Moss Hart, is about three friends who grow apart as their interests take them in different directions, but it is played in reverse chronological order. Showing the characters at their least attractive at the outset and working back to their days of relative innocence presents a difficult hurdle to overcome. The cathartic moment when the songwriting team of Franklin Shepard and Charlie Kringas have a final split gave Sondheim the opportunity to create one of his most effective expository songs, "Franklin Shepard, Inc.," and it is marvelously executed by Miranda as Kringas. The entire recording is first rate, and the Sondheim songs continue to glitter like gems in a musical jewel box. This is one of Sondheim's best and most accessible scores, and this recording does it full justice. (www.PSClassics.com)

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 that I have shown after each review, or from a variety of other on-line sources.





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Caught in the Act

By Joe Lang
Past NJJS President

THE TIERNEY SUTTON BAND

Theresa L. Kaufmann Concert Hall,
92nd Street Y, NYC | June 12, 2012

The Tierney Sutton Band is one of the special groups on the current jazz scene. They transcend what one expects from a vocalist plus trio grouping, and have established a unique integration of vocalist with musicians in much the same way the Bill Evans Trio with Scott LaFaro and Paul Motian transformed the concept of a piano trio.

I was curious to see how their challenging music would be received by the mostly senior audience at this program, the Kathryn W. Stein Memorial Concert to benefit the Himan Brown Senior Program, as Sutton and her cohorts, pianist Christian Jacob, bassist Kevin Axt and drummer Ray Brinker, brought their imaginative conceptualizations to a program of Broadway tunes, approaches that are fresh and require an audience to hear familiar material in a new way. It did not take long for those in attendance to zero in on the vision of the TSB, and greet each selection with enthusiastic applause.

After opening with a haunting take on "Without a Song," Sutton informed the audience that they would be performing trilogies of songs from specific shows or songwriters. Two of them, from *Porgy & Bess* (It Ain't Necessarily So/Summertime/My Man's Gone Now) and *West Side Story* (Somewhere/Something's Coming/Cool) are from the band's current album *American Road*, and these song groupings opened and closed this section of the program. The other marriages of three tunes came from *My Fair Lady* (Wouldn't It Be Lovely/I've Grown Accustomed to His Face/Show Me), and Rodgers and Hammerstein (People Will Say We're in Love/If I Loved You/Surrey with the Fringe on Top). The latter of these gave

Sutton an opportunity to give a nod to her preferred Rodgers partner, Lorenz Hart, with "The Lady Is a Tramp." To tie things up neatly, the band offered up "On Broadway" as an encore.

One of the things that makes the group unique is the musical tension that they create in their creative arrangements. It tends to keep the listeners attentive, and a bit on the edge of their seats in anticipation of how each musical adventure will resolve itself. The resolutions are always satisfying, but the getting there is involving, challenging and fun.

There are some performers who are difficult to fully appreciate until they are seen as well as heard. That was particularly true for me with Thelonious Monk, and I had the same experience with the Tierney Sutton Band. Before seeing them at the Oak Room several years ago, the full impact of their music as I had heard it on their then available recordings escaped me. I enjoyed what I was hearing on the CDs, but the magic that I experienced when seeing the band live was not there. Once I saw them, and revisited the recordings, a whole new dimension of appreciation came over me. With each succeeding time that I have seen and heard them, my regard for their artistry has grown. This wonderful concert on a Tuesday afternoon was as satisfying as I had expected that it would be.

SUSIE ARIOLI

Dizzy's Club Coca-Cola, NYC | June 19, 2012

After having listened to her recordings for about 10 years, Susie Arioli's appearance at Dizzy's Club Coca-Cola finally provided me with an opportunity to see her in performance, and it was worth the wait. Accompanied by Jordan Officer on guitar,

Cameron Wallis on sax, Bill Gossage on bass and Tony Albino on drums, Arioli performed 19 songs during her well paced first set.

Arioli has a nice stage presence, unassuming and friendly. Her mellow vocalizing meshes well with her material, and her jazz influenced phrasing enables her to put her own unique stamp on each of the selections that she performs. She is a terrific ballad interpreter, and swings easily into more uptempo material.

Much of the show was devoted to selections from her fine new Jazzheads album, *All the Way*. To begin her set she performed eleven of the thirteen tracks on the disc, opening with "Looking For a Boy," including my favorite cuts from the album, "Forgetful," "It's Always You," and "Here's to the Losers," and closing with "Come Rain or Come Shine."

Arioli then brought her trademark snare drum to the fore, and gave the audience a taste of material that she has performed over the years, all of which she has recorded except for "I Fall in Love Too Easily," a song that she sang beautifully. Other selections included "I Can't Get Started," "Husbands and Wives," "When Your Lover Has Gone," "Mother Earth," "Honeysuckle Rose" and "Beyond the Sea." "Mother Earth" is a rollicking blues, giving evidence that Arioli would be right at home performing an all blues set.

The set came to a conclusion with "The Big Hurt," a pop hit for Toni Fisher in 1959. Arioli gave it a robust reading, with vocal backup by Officer and Gossage that gave their rendition the feeling of the era when the song had its initial success. It was a nice punctuation point for a terrific evening of music.

Officer and Arioli have been working together since the mid-1990s, and the empathy between them is apparent immediately. He is an outstanding soloist, and a strong accompanist. Gossage has been a part of their team for the last few years, and fits their vibe quite nicely. Wallis is a fine reedman who was part of the band on *All the Way*, and Albino is one of the most in demand young drummers in Montreal.

Arioli is one of several younger

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CAUGHT IN THE ACT

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singers from Canada who have been keeping the songs of traditional pop alive, others being Michael Buble, Diana Krall, Ami Cervini and Alex Pangman. Hopefully with her exposure in the States from her Jazzhead releases, she will become a more frequent visitor to the Big Apple and vicinity. She deserves a wider audience, and the good music that she provides is always welcome in these parts.



Bucky Pizzarelli, Daryl Sherman, Neal Minor and Vito Lesczak.
Photo by Frank Stewart/Jazz at Lincoln Center.

ERIC COMSTOCK AND FRIENDS

England Swings: Noël Coward in Jazz

Dizzy's Club Coca-Cola, NYC | June 18, 2012

Somewhere up there, Sir Noël Coward was smiling down on Dizzy's Club Coca-Cola while Eric Comstock and his cohorts were exploring The Master's music from a jazz perspective. While Coward was not noted as a jazz guy, many of his songs have become musical fodder for jazz players for many years.

For this exploration of Coward's tunes, Comstock gathered a formidable array of jazz talent including Daryl Sherman, Billy Stritch, Barbara Fasano, Andy Bey and himself on vocals; Harry Allen on tenor sax; Bucky Pizzarelli on guitar; Neal Minor on bass and Vito Lesczak on drums. Comstock handled most of the piano work, with Sherman and Stritch accompanying themselves. Allen and Pizzarelli were occasional participants while Minor and Lesczak played on most of the numbers.

Comstock started the program with a lightly swinging "You Were There." Sherman found all of the humor in "Chase Me, Charlie," with Allen joining into the chase. She then gave a touching reading of "Zigeuner." Pizzarelli was sweet and gentle in his handling of "Someday I'll Find You." "Twentieth Century Blues" is as prescient as it was when it was written in the 1930s, and Stritch took it for a swinging ride. He also made you see the "Poor Little Rich Girl" dancing in your mind.

Coward could be as passionate as he was playful at times, and this side was evident on Comstock's "I'll Follow My Secret Heart." There followed what Comstock referred to as "a torch song trilogy," and it was comprised of his singing "The Dream Is Over" with some nice support from Pizzarelli, Sherman assaying "Never Again" with just her own piano accompaniment, and Allen playing a lush version of "Mad About the Boy."

Comstock and Fasano are partners in life, and frequently in performance. "Something Very Strange" was written for *Sail Away* as a song of romantic realization, something that these two have experienced and continue to enjoy. In this instance, Fasano voiced the sentiments with Comstock, Pizzarelli, Minor and Lesczak providing the instrumental side. All of the musicians were on deck for one of the most popular of Coward's creations, "A Room with a View." Fasano sang the familiar refrain, while Comstock gave us a taste of the infrequently heard second refrain. Fasano closed this sequence with a dramatic reading of "Matelot."

Many in the audience were anticipating the appearance of Andy Bey who has not been on the scene much recently. While his voice has roughened, he still knows how to put a song across with his terrific sense of phrasing. He gave "If Love Were All" a slightly bluesy feel. This song was always regarded by his fans as a statement of Coward's philosophy of life, and it well could serve as the same for Bey. He then

upped the tempo with some assistance from Allen on a swinging "Sail Away."

The program was brought to a logical conclusion with Comstock stating that "The Party's Over Now," and Bey leaving things open ended with "I'll See You Again."

When the music ended, there was a palpable aura of contentment and satisfaction permeating those gathered in the room. They had just experienced a stellar collection of performers pay worthy tribute to one of the finest composer/lyricists of classic popular songs.

REBECCA LUKER SINGS JEROME KERN

54 Below, NYC | July 6-7, 2012

54 Below is a new addition to the Manhattan nightlife scene. It is stunningly designed to capture the feeling of a speak-easy from the Prohibition days. Having one of the best performers from the world of musical theater, Rebecca Luker, perform the songs of Jerome Kern, the man who was a key figure in the transition of musical theater from operetta to the format that has flourished from the middle of the second decade of the 20th Century until present day, was a perfect choice for this setting. Kern's songs were among the most popular of the 1920s, and many of them were surely heard frequently by patrons of the clubs of that period, ones that surreptitiously served the beverages that were officially illegal, but remained much favored by the general public.

In any place, the marriage of the Kern songs with the vocal magic of Luker is one that is sure to please those who love good music. Supported by the piano and arrangements of her Musical Director Joseph Thalken, and the superb bass work of Dick Sarpola, Luker sang sixteen selections, mixing the familiar with the more esoteric. It made for a delightful program that demonstrated the breadth of Kern's melodic genius.

Luker opened with a selection that could have been written especially for her, "Can't Help Singing," a song premiered by Deanna

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CAUGHT IN THE ACT *continued from page 50*

Durbin in the film of the same name. She followed it with another song that expressed sentiments shared by her and her audience, “The Land Where the Good Songs Go.”

Many of the songs that come from Kern musicals of the ’teens have become lost to our ears over time. Two that Luker sang next showed off her ability to convey deep passion, “Not You,” and her comedic sensibility, “Saturday Night.” The latter is a bit of whimsy from the 1918 musical *Miss Springtime*, with lyrics by Kern’s frequent collaborator of the period, P.G. Wodehouse, and tells the tale of a young lady whose romantic inclinations are the reverse of the pattern of *The New York Times* crossword puzzle — she gets easier as the week advances.

“Bill” was originally written by Kern and Wodehouse for a 1917 show titled *Oh, Lady! Lady!!* with lyrics that were slightly different in content from the version adapted by Oscar Hammerstein, and used 10 years later in *Show Boat*. Luker paired this with another song from the latter show, “Can’t Help Lovin’ That Man.” She used the lighter approach that was evoked by the original lyric for “Bill,” and showed her torchy side on the other selection.

Luker’s timing on humorous material is impeccable, and she had a ball with “My Husband’s First Wife,” one of the funniest songs ever written, and “I’ll Be Hard to Handle” from *Roberta*. The first song has an unusual story. Irene Franklin, one of the stars of the 1929 musical by Kern and Oscar Hammerstein II *Sweet Adeline*, became impatient waiting for the creators to write a big number for her, so she penned the lyrics to “My Husband’s First Wife.” When Kern and Hammerstein saw them, they realized all that was needed was the music, so Kern wrote the melody, and Franklin was credited in the program with the lyrics for this selection.

Among the more familiar Kern songs that Luker included were “The Song Is You,” pure and lovely, “The Folks Who Live on the Hill,” done with a jazzy flair, “I’m Old Fashioned” and “The Way You Look Tonight.”

A special treat was the haunting “April Fooled Me,” a trunk song that had lyrics added by Dorothy Fields a dozen years after Kern’s death. This selection ostensibly concluded the show, but it is a rare cabaret show that does not provide an encore. In this case, Luker returned to the stage, and sang two classics with Hammerstein lyrics, the star turn by Helen Morgan from *Sweet Adeline*, “Why Was I Born,” and the song that many consider the best popular song ever written, “All the Things You Are.”

This evening was wonderfully conceived and executed. It deserves longer than a two-night run, and the reception from those gathered at 54 Below seemed to confirm that with their enthusiastic response to Luker’s performance. Keep your eyes open for a future opportunity to enjoy the musical magic that was woven by Luker and her musicians on this occasion. With the richness and depth of the Kern catalog, this could be the start of a series of similar programs by Rebecca Luker. Just a hint!

BRIA SKONBERG

The Iridium, NYC | July 15, 2012

This appearance by Bria Skonberg was the second of three occasions when I saw her perform over a two week period. While there was some overlap of material from gig to gig, there was also a lot of opportunity to observe how she handles a variety of material. The constant was Skonberg’s talent. Her trumpet playing is impressive, and she has a fine voice that she uses to great effect. In addition, she is an attractive presence with a vivacious stage personality. She is also developing into an accomplished songwriter, creating catchy tunes and writing clever lyrics.

The first set of the Iridium show was the most eclectic of those that I attended. She split the program between songs from her recently released album, *So Is the Day*, and some standards like “Indiana,” “Limehouse Blues” and “Que Sera, Sera.” Two special items of interest were her breaking out a ukulele to accompany herself on her original song “Won’t You Come Out and Play,” and her touching reading of a lovely French song popular with purveyors of Gypsy jazz, “(Je Suis) Seul Ce Soir,” accompanied solely by the piano of Ehud Asherie.

Skonberg’s band, comprised of herself on trumpet, Asherie on piano, Kelly Friesen on bass, Jason Brown on drums and Roland Guerrero on percussion, was stellar throughout the set. She gave them a special moment in the spotlight, and they responded with a robust exploration of “Perdido.”

If there is any justice in the world of entertainment, Bria Skonberg’s star should shine brightly, garnering attention and support from a broader spectrum of enthusiasts than is normal for a jazz musician during this era when mediocre music pretty much rules the day.



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Dick Hyman: Chameleon on the Keys

By Sanford Josephson

Dick Hyman moved to Venice, Florida, in 1993, so we've become accustomed to not seeing him as frequently in the New Jersey-New York area as we used to. He was here in mid-July, though, to appear in the Jazz in July series at the 92nd Street Y in New York City, and was booked by Shanghai Jazz in Madison, for a Sunday night solo performance on July 22 that encompassed two sets. It is always a treat to see Hyman perform, but to be able to watch and listen to him in the intimate setting of a club for two hours was particularly special.

I first met Hyman in 1978 when I was writing an article for the *Los Angeles Herald Examiner* about the influence of Fats Waller, who had suddenly been discovered by a larger public due to the popularity of the Broadway show, *Ain't Misbehavin'*. I subsequently interviewed Hyman several times and once referred to him as a "musical chameleon" because of his ability to navigate effortlessly through every conceivable style of jazz. That ability was never more evident than during his recent performance when he played selections ranging from Scott Joplin's "Maple Leaf Rag" and Waller's "Jitterbug Waltz" to Yip Harburg and Harold Arlen's "Over the Rainbow" (a favorite of Art Tatum) and Michel Legrand and Alan and Marilyn Bergman's "What Are You Doing the Rest of Your Life?" (special to me, because I had read its lyrics nearly 35 years ago to my wife Linda during our wedding ceremony).

Hyman's earliest influences were Waller, Tatum and Teddy Wilson, followed by Erroll Garner, George Shearing and Bill Evans. While there are glimpses of all those masters in his playing today, it was clear on that Sunday July night that we were, indeed, listening to a unique living legend whose influence will be felt by pianists and other jazz musicians for many years to come. Bill Charlap, who succeeded Hyman as director of the Jazz in July series, is clearly one of his protégés. Clarinetist/saxophonist Dan Levinson served as Hyman's assistant in the late '80s and early '90s. He once described to me a 2008 concert he played with Hyman and Bob Wilber at Symphony Space in New York City. "He's 81," said Levinson, "and he hasn't lost anything. He played incredibly fast tempos, and he did things I've never heard a pianist do. But that's why he's Dick Hyman."

Hyman is now 85, and the same things could be said about his recent Shanghai Jazz performance. It was an extraordinary night.



Jammin' in July

By Andreas Tyson Former NJJS President

Centenary Stage Company's July 7 Jammin' in July show in Hackettstown featured Swingadelic. The appearance packed them in (on stage and off) for the great "little" big band that is hot, hot, hot! Leader Dave Post gathers some of the best musicians for the group that also performs regularly at Maxwell's in Hoboken where Dave is co-owner. Energy abounds!

Audrey Welber is really one terrific sax player and led off with a beautifully timed "Shiny Stockings." But what got me and Elliott was when she played "Harlem Nocturne," it just turned our heads around. That was the best all night for us. Just those opening few bars gets you up there and keeps you on a high throughout the rest of the number — what a rich tune. And Audrey's playing was superb throughout that number and the whole night.

Trombonist Neil Finzer is a unique find. He sang "Love the Life I Live and Live the Life I Love" emoting to the audience in a very bluesy way. Great moves on stage — all that talent in one young man. Boo Reiners on guitar accompanied to perfection.

"Lost My Mind On A Wild Romance" did us all in! A great rendition — the charts this band has are just fantastic.

Vocalist Gina Fox came on to delight us with a few numbers. She sang "Lucky Lips" with great stage presence and a very good sense of the band, seeming very comfortable.

Mose Allison's "Lonesome Man" was a real crowd pleaser when the three trombonists got up and played together — they were smokin' hot, then the whole band got up and the audience just loved it.

I love a bari sax when it is used sparingly and interwoven correctly and this band knows how to use their bari sax. It has such a rich flavor and it added a great tone to Ray Charles's "It Shoulda Been Me" to perfection.

The July 14 installment was The Cab Calloway Orchestra. If you want to be entertained go see this band — what a fun time we had! The show opened with classic TV footage which was a unique addition to the evening. When the show started we

could tell what great musicians each and every one of them were — and to have the grandson of Cab Calloway, Christopher Brooks Calloway, on stage struttin' his stuff just transported us way back to the days of "Hi-De-Ho." They played all the hits and Christopher entertained in front, leading the band, singing, dancing and also offering us some history lessons of his family. They saved "Minnie the Moocher" for last of course — and for good reason — what a classic Cab Calloway show stopper. This is a class act to be sure.

The jazz at Centenary is superb — and should be supported by more NJJSers. Come by and see me at our volunteer table in their beautiful lobby before or after you sample their tasty goodies! It's a beautiful new venue and sure to please.

Sunday Jazz Brunch at **Hibiscus**, Morristown, July 8 — John Bianculli is always spot on. I don't get a chance to see him often enough but when I do it reminds me why I love his playing. Not only is he a wonderful technician on the piano, but the versatility of his tune selection is what really made the day for me. He brought bassist Earl Sauls and drummer, Taro Okamoto, and the trio was in sync throughout the brunch. Gershwin's "Love Walked In" opened. Among tunes he played were "Too Soon" and "Try A Little Tenderness" — all were great favorites. The tunes had just the right amount of balance as they bounced from piano to bass and to drums throughout the very enjoyable brunch.

Hibiscus has it all: the great ambience of a cozy hot spot, delicious fresh food served with a smile and, what can I say — the music is played on the NJJS's very own baby grand Kawai! The restaurant fills up quickly, so reservations are a strong suggestion. As a vegan my selections were plentiful. But everything looked good and the carving station was especially crowded most of the day.

Hope you had a great summer and are looking forward to our 40th Anniversary jam on November 4! Let's give thanks to the people who started this whole thing many moons ago. Get tickets on line via our website at www.njjs.org.



**We honor and remember our good friend, Ed, who left us three years ago.
His unique legacy to his friends is a lifetime of memories, music and friendship.**



**Ed Metz, Sr.
1935 – 2009**

***The memory of a good person and friend is truly a blessing.
Proverbs 10:7***

Pete and Barbara Aiello, Jack and Kathy Hobbs, Joe and Elaine Conte

Miche Braden Astounds as Bessie Smith

By Linda Lobdell

"When Miche Braden sings — especially her soulful "St. Louis Blues" and the most heartbreaking rendition of "I Ain't Got Nobody" you're ever likely to hear — *The Devil's Music* delivers a little bit of heaven." —*Time Out New York*



The award-winning playwright, Angelo Parra, who teaches at SUNY, came up for a bow at the final curtain, as did the entire crew, cast and the director Joe Brancato, whom *The New York Times* calls "one of America's most insightful directors."

Jersey Jazz Co-Editors were fortunate to be invited by the star, Miche Braden, herself to the final performance on June 25 of *The Devil's Music: the Life and Blues of Bessie Smith* at St. Luke's Theatre on 46th Street in Manhattan. The show had gone on there for a solid year after enjoying no less than eight theatre runs around the country, two in New Jersey, over the last several years.

Miche (pronounced "Mickey") Braden was also the musical director and arranger for the show. A warm-hued set of browns and reds brought us into a "buffet flat" — a private establishment where "Blacks could gather after hours for food, drink, gambling, lodging, entertainment, and amusement of all kinds..." It's here that her life story unfolds in a sequence of songs tied together by a narrative sometimes poignant, sometimes bawdy, always true to life. She rolled her eyes, swiveled her hips, tipped her flask and traded quips with her musicians: Aaron Graves on piano, Jim Hankins on bass, and on this night Keith Loftis sax.

In her rhinestone-studded purple gown, she trucked and Charlestone as she conjured up the late 1930s with "There'll be a Hot Time in the Old Town Tonight" and spoke of being taken on as a dancer in a traveling show, making her first money. "I'm a big girl, but I'm light on my feet," she declares, and fixes us with bug eyes just in case we dare to challenge her. On her successes, she brags "they couldn't get enough of Bessie Smith — the Empress of the Blues," bringing in over \$2000 a week. On her heartaches, she wails a stricken "I Ain't Got Nobody" when her beloved adopted son is

taken from her and put in a home. On her loves and lusts there was much: "Jack [Bessie's husband] went on a vacation and I took up with a skinny little dancing boy." "When I wanted lovin', there didn't have to be a man around either — you know what I'm talkin' about!" fixing her gaze on a front-row patron to the squirming amusement of the audience. The topic's summed up with a feisty "Ain't Nobody's Business If I Do." Soon, however, the demand for the Blues gives way to swing, and her contract with Columbia Records founders. She's preparing a comeback of sorts with a new show when she is killed, at age 43, in a car accident. And we feel the loss, we truly do.

For more information on the production, visit http://thedevelopmusic.biz/Devils_Music/Home.html



Miche Braden Comes to NJJS Jazz Social at Shanghai Jazz on October 14

Equity actress/singer Miche Braden will play piano, sing, and give us insight into her musical oeuvre when she is our guest at Shanghai Jazz on Sunday, October 14 from 3 to 5:30 PM.

Our Jazz Socials provide an unmatched opportunity for intimacy and interaction, so come with your questions. Miche's got an extensive bio: She is a product of the rich musical heritage of her hometown, Detroit, where she was the founder and former lead singer of Straight Ahead (women's jazz band), and a protégé of Motown musicians Thomas "Beans" Bowles, Earl Van Dyke (leader of The Funk Brothers), and jazz master composer Harold McKinney.

As an actor, Miche has appeared in and served as musical director/arranger in *The People's Temple*, *Gee's Bend*, *The Bluest Eye*, *Mahalia: A Gospel Musical*, *Lady Day at Emerson's Bar & Grill*, *Hot Snow: The Story of Valaida Snow*, and *Ma Rainey's Black Bottom*. She originated the character of Duchess DeLovely in the original cast of *Hats: The Red Hat Society Musical*.

As a singer, Miche has performed with Regina Carter, Alexis P. Suter, Milt Hinton, Lionel Hampton, and Frenchie Davis. She is featured on the James Carter release *Gardenias for Lady Day* (Sony/Columbia), and appeared with him at Carnegie Hall. Miche performed "New York State of Mind" in *Movin' Out* on Broadway, and was dubbed "Billy Joel's Piano Woman" by *Fox 5 News*. Miche's talented and versatile work can be heard on *Diva Out of Bounds*, *Ms. Miche* (available on iTunes and CD Baby).

So do your homework, get your questions ready, or just be ready to be wowed on October 14.

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JAZZ TRIVIA ANSWERS

questions on page 4

1. Pepper Adams.
2. Milt Jackson
3. Benny Carter
4. Donald Harrison
5. Jimmy Cleveland
6. Nat Pierce
7. Bunk Johnson
8. Eddie Jefferson
9. Ray McKinley
10. Billy Taylor



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**From the Desk of
Chickie the Jazz Dog**

And the winner is...

Chickie the Jazz Dog is pleased to announce that the winner of *Jersey Jazz's* June "Win This CD" contest is NJJS member Dorothy Stearns of Hackettstown, NJ. Dorothy receives a copy of the new CD *Gordon Webster: Live in Rochester.* 



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From the Crow's Nest

By Bill Crow


Ron Wasserman sent me this one about his teacher, David Baker.

David told his jazz history class, 'Back a few years, Miles Davis had just come out with 'Filles de Kilimanjaro.' My boss at *Down Beat* told me to transcribe Miles's solo so they could print it. So I did and it was published. A few weeks after that, my phone rings in the middle of the night. A gravelly voice on the other line says, 'David Baker?' I said yes. 'This is Miles Davis. What the f___ are you doin' puttin' my s___ in that jive-ass magazine? You no-good m--f--!' Miles cursed me up and down for about 15 minutes. I started sweating. I mean, it's 3 AM and Miles Davis is on my phone yelling and cussing. After he was done there was a long silence. Then I hear him say in his gravelly voice, 'That was some hip s___, though, wasn't it?' Click."

■ Jack Stuckey told Dan Levinson about gigging with Benny Goodman on his last band. He said, when the band played "Don't Be That Way," the arrangement went into the key of D near the end, and the saxophones had a hard time playing the "B" melody note in tune. So Ted Nash started calling it "Don't Play B That Way."

■ Lew Del Gatto does a jazz series in Naples, Florida, with what he calls the Naples Jazz Philharmonic Orchestra (trumpet, tenor, violin and rhythm section). They bring in a guest artist every month. Recently the guest was Dante Luciani, a fine trombonist and professor of jazz studies at Miami University. He has played with Maynard Ferguson and Woody Herman, among others.

In the middle of the concert, someone shouted out a request for "Limehouse Blues." Luciani quickly replied, "We aren't going to play 'Limehouse,' but we will play a tune that uses many of the same notes." After a good round of laughter with the audience, they played "Come Rain Or Come Shine."

■ Trumpeter Al Porcino has been living in Germany for some time. When Ken Berger was in Munich in 1979, he visited Al, and they had dinner together, after which Al suggested they go to hear Mal Waldron, who was playing at a small coffee house nearby. Parking was a problem, but Al finally squeezed his VW Beetle into a small space at the end of a block. The car was partially blocking a crosswalk, and Ken asked Al if he wasn't afraid of getting a ticket. Al said, "I've got it covered," and placed a small printed sign bearing an official-looking seal on the dashboard. The sign read, "City of Hoboken. Official Business." 

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.

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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Some of our partners make discounts and free tickets available to us, and often we are only able to pass those deals on via our e-mail list.

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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

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What do you get for your dues?

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

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

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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

The trend may not be obvious on this side of the Hudson — yet — but in Manhattan and Brooklyn, people IN their twenties and thirties are flocking to small clubs to listen to hot jazz FROM the twenties and thirties! More to the point, the musicians playing this music are from the same decades as the listeners and dancers.

Mona's Hot Four is the core group that plays until the wee hours at a club of the same name in lower Manhattan. Their nonstop sessions are organized as jams, so the many seasoned pros that travel downtown to hear them are encouraged to join in for a few numbers. On any given night, you never know who will be there, but it could be some people you recognize from Lincoln Center, the Nighthawks, or out-of-town stars on tour.

On Monday, September 10, the Bickford Jazz Showcase will try to recreate that atmosphere with Jammin' at Mona's. **Dennis Lichtman** will organize the mayhem, playing clarinet, violin or mandolin, as appropriate. **Gordon Webster** (piano), **Nick Russo** (guitar, banjo) and **Jared Engel** (string bass) fill out the Hot Four. Guests will include **Dan Levinson** (reeds), **Mike Davis** (trumpet, from Emily Asher's JazzFest group) and vocalists **Molly Ryan** and **Tamar Korn**. Come out and hear what we have been missing in New Jersey.

Tenor saxophonist **Marty Eigen** has brought his **Beacon Hill Jazz Band** here several times before, because the Bickford has greater capacity than his home base, the Watchung Arts Center. We have seen the band mature with each visit, going beyond the vintage Dave Pell charts to play original (and exclusive) arrangements by **Paul Nagle**. NJJS members will recognize vocalist **Nancy Nelson**, pianist **Fred Fischer** and several others within the group.

When they return on Monday, September 24, they will be celebrating their new CD, and donating part of the proceeds to the nearby



Seeing Eye. The band will be introducing some lively new charts at this session, never played publicly before, and some will feature vocals by **Anthony Mauro**. A singular guest will be young pianist **Leonieke Scheuble**, who has attracted a lot of attention of late. Beacon Hill has drawn well in the past, and this particular concert will have a lot of special treats for fans.

Looking ahead a bit, the popular **String of Pearls** vocal trio will return for their annual visit on October 1. **Sue Halloran**, **Jeanne O'Connor** and **Holli Ross** deliver "an extraordinary kaleidoscope of group singing styles" as they present the timeless music of the Boswell, Andrews and McGuire Sisters, and much more. This can lead to "many curtain calls from a conquered audience," which could describe their recent Toms River debut. NJJS members may have caught Holli Ross singing with Eddie Monteiro at JazzFest, a precious moment captured in a photo in the summer issue.

At press time we learned that noted jazz singer **Banu Gibson** has just agreed to do a concert at the Bickford on Monday, October 8. Yes, Columbus Day. Indications are that **Mark Shane**, **Dan Levinson** and **Kevin Dorn** are likely to be involved, and others are being contacted. We'll have complete details next month.

The celebrated **Big Apple Jazz Band** comes back again on October 15, with leader **Dick Voigt** (a veteran of Eli's Chosen Six) at the piano. He draws his personnel from an extensive stable of top NYC jazz names who are always

pleased to play with him. For this date he's selected **Charlie Caranicas** (cornet), **Joe Licari** (clarinet), **Tom Artin** (trombone), **Mike Weatherly** (bass) and **Steve Little** (drums) to join him. Hot jazz will be the order of the day.

Fans have awaited a replacement date for the **South Shore Syncopators**, and the good news is that they will be back on October 22. They play the hot dance music

of the 1920s with an eleven piece band, plus a cadre of exceptional singers. Moreover, they present a polished show in the format of a radio broadcast of the period, so each visit is absolutely unique and special. Only a handful of bands in the country are capable of playing these sparkling but very complex arrangements.

New York Washboard, guitarists **Frank Vignola** and **Vinny Raniolo** and piano soloist **Jeff Barnhart** will all return later in the fall, and you should save November 28 for the **Big Bickford Benefit Band Reunion**, a total sellout last year.

Jazz For Shore
Arts & Community Center
at Ocean County College
Toms River, NJ 08753
Tickets/Information: 732-255-0500

"For me, the standout musician in the ensemble was guitarist **Frank Vignola**, who can play more musically at ridiculous tempos than just about anyone I've heard," writes Jason Crane of the Tanglewood Jazz Festival, adding that "Vignola had the crowd in the palm of his hand for every solo." Guitar icon Les Paul named Vignola to his rather exclusive list of Five Most Admired Guitarists he compiled for *The Wall Street Journal*.

When Vignola and fellow guitarist **Vinny Raniolo** performed for MidWeek Jazz last year, the audience saw two rapidfire players who seemed to be enjoying themselves every minute of the set. Full of surprises, without a boring moment, the session flew by, and the energized audience wanted more.

They'll get their wish on Wednesday evening, September 19 when the pair returns for another evening of "jaw-dropping technique" that would make Django Reinhardt, Joe Venuti, Charlie Christian, Eddie Lang and George van Eps sit up and take notice. Come prepared to hear "the most vicious tremolo-pickers on the scene."

"Bria Skonberg has quickly become a favorite among New Jersey Jazz Society members with her fine trumpet playing, appealing vocalizing and witty personality," writes our own Joe Lang. Her recent triumph at the Bickford has encouraged her to essentially the same band to MidWeek Jazz when she appears as leader on October 10. Backing her will be **Dan Levinson** (reeds), **Ehud Asherie** (piano), **Sean Cronin** (bass), at minimum. "This fresh-faced 27-year old trumpeter and vocalist brings considerable chops and charm to a venerable heritage," attests columnist Will Friedwald in *The Wall Street Journal*. She's been to Toms River in supporting roles, so you'll recognize her.

Three Stars take the stage on November 28, with **Rossano Sportiello**, **Harry Allen** and **Laura Hull** appearing together. **Jesse Gelber** follows on December 12 with some solo piano. Save the dates.

Jazz in Bridgewater

Theatre of the Somerset
County Vo-Tech
Bridgewater, NJ 08807

Tickets/Information 908-237-1238

Jazz in Bridgewater has, for years, presented memorable Benny Goodman tributes, but on Saturday evening, October 20, things will be a little bit different. They've invited **James Langton's New York Big Band** back, with **Dan Levinson** and **Molly Ryan** in key roles, but the occasion celebrates the 70th anniversary of the Glenn Miller Orchestra's last civilian concert, before Miller turned his attention to military bands during World War II. He was lost on a flight over the English Channel on the way to prepare for a Paris engagement, thus never survived the war.

Miller's distinctive style made his bands extremely popular, with a string of hits that defined the Swing Era. Today's fans will recognize "In the Mood," "Chatanooga Choo Choo," "String of Pearls," "Kalamazoo," "American Patrol," "Tuxedo Junction," "Little Brown Jug," and his theme song, "Moonlight Serenade," even if they only have casual knowledge of — and are too young to actually remember — that period.

Langton has acquired Miller's original arrangements and has drafted players who can deliver that special Miller sound in an authentic manner. The hall has Carnegie-like acoustics, so that even the rearmost seats have good sound and clear views of the band. An ad elsewhere in this issue gives details for buying tickets, quite reasonably priced for a Saturday evening. Experience indicates that the front section sells out quickly, so you should get your order in before publicity reaches the general public.



'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. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ Sept 19, 2012: Latin Jazz, by Chris Washburne

"Latin Jazz, Afro-Latin Jazz, Afro-Cuban Jazz, Cubop, Caribbean Jazz, Jazz Latin, or just... Jazz: the politics of locating an intercultural music." This talk explores music that combines music from the Latin America and the Caribbean with jazz and explores the questions: Does it matter what label we use? What is at stake in naming music styles? Chris Washburne is Associate Professor of Music and Founding Director of the Louis Armstrong Jazz Performance Program at Columbia University. He has published widely on the topics of jazz, Latin jazz, and salsa. He is a trombonist who has performed with Tito Puente, Ruben Blades, Celia Cruz, Eddie Palmieri, Jackie Byard, Duke Ellington Orchestra, Justin Timberlake, Celine Dion, Marc Anthony, Anthony Braxton and leads the highly acclaimed Latin jazz band SYOTOS and the jazz group FFEAR.

■ Oct 24, 2012: Transparent Heart: A Multi-media Portrait of Manhattan, by Bob Belden

With pieces dedicated to 9/11, the Occupy movement, and others, this CD reflects his method of using music as a tool to get people to think about social issues. In addition, when the related videos are viewed online, it is also a demonstration of his unique multi-media approach which involves what he calls a "convergence of sound and light" in the state-of-the-art techniques of composition, orchestration, sound design, digital video, etc. Belden is a noted saxophonist, composer and record producer. He won a Grammy for his jazz orchestral recording titled *The Black Dahlia*. He has also won Grammy awards for the boxed sets he produced of the music of Miles Davis on Columbia. His recent works include *Miles from India* and *Miles Español*.

CONCERTS/PERFORMANCE

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

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

■ October 9 — Jamale Davis Group

JAZZ FROM THE ARCHIVES

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.

■ August 26 — The Singers Unlimited: Bill Kirchner plays recordings by this fascinating jazz vocal group.

■ **September 2** – Michele, My Belle: Bill Kirchner examines the music of pianist/ composer Michele Rosewoman who uses her knowledge of and respect for the jazz tradition to move beyond and carry it into a new generation.

■ **September 9** – Adventures in Hendersonia: The Years 1932-34. Before Benny Goodman was crowned "The King of Swing" Fletcher Henderson's Orchestra was already swinging as host Vincent Pelote will demonstrate.

■ **September 16** – Jackson's Jazz Picks: Leonard Jackson, Jazz Enthusiast Extraordinaire, will join host Tad Hershorn and play some of his favorite jazz recordings.

■ **September 23** – Sam Sack: Joe Peterson plays the music of bassist Sam Jones who has played and recorded with many jazz greats including Wes Montgomery, Milt Jackson, Cannonball Adderley, J.J. Johnson and others.

■ **September 30** – Wail: The Life of Bud Powell. Join host Dan Morgenstern and author Peter Pullman as they discuss Pullman's book on the idiosyncratic jazz pianist and play some of Powell's classic recordings. This is part one of a two part program on Powell.

free
roundtables

free
concerts

on
WBGO radio

Somewhere There's Music

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

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

Asbury Park

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

HOTEL TIDES
408 Seventh Ave.
(732) 897-7744

LANGOSTA RESTAURANT
100 Ocean Ave.
(732) 455-3275

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

MOONSTRUCK
517 Lake Ave.
(732) 988-0123

THE SAINT
601 Main St.
(732) 775-9144

Belmar

NICCHIO RESTAURANTE
1000 Main St.
(732) 280-1132

Bernardsville

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

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

Closter

HARVEST BISTRO & BAR
252 Schraalenburgh Road
201-750-9966
www.harvestbistro.com
Thursdays & Fridays

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Every Tuesday & Wednesday

Cranbury

BLUE ROOSTER CAFÉ
17 North Main St.
(609) 235-7539

Dunellen

ROXY & DUKES ROADHOUSE
745 Bound brook Road
(732) 529-4464

Edgewater

THE CRAB HOUSE
541 River Road
(201) 840-9311
Jazz, Thursdays

Englewood

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

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

Ewing

VILLA ROSA RESTAURANTE
41 Scotch Road
(609) 882-6841

Fairfield

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

CALANDRA'S MEDITERRANEAN GRILLE
118 US Highway 46
(973) 575-6500
Piano - Fri. & Sat.

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

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xxroads.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

MARRONE'S 160
160 Prospect Ave.
(201) 880-8750

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

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

Hasbrouck Heights

HOULIHAN'S
5 State Route 17
(201) 393-9330
Thursdays

Hawthorne

ALEX BISTRO
142 Goffle Road
(973) 310-3019

Highland Park

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

Hoboken

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

PILSENER HAUS & BIERGARTEN
1422 Grand Street
201-683-5465
www.pilsenerhaus.com/
events.html
Live music Wed & Thur, 8-12 PM,
no cover charge
Sun Brunch Jazz Sessions
noon - 4 PM with solo
guitarist Greg Graham,
no cover
Parking: 6 hrs for \$4 just
across from Pilsener Haus
at 1501 Adams Street

Hopatcong

PAVINCI RESTAURANT
453 River Styx Road
(973) 770-4300
3rd Tuesday of the Month
(Big Band)

Jersey City

CASA DANTE RESTAURANTE
737 Newark Ave.
(201) 795-2750

MADAME CLAUDE CAFÉ
364 Fourth St.
(201) 876-8800

Lincroft

BROOKDALE COMMUNITY COLLEGE
765 Newman Springs Road
(732) 224-2390

Linden

ROBIN'S NEST RHYTHM & BLUES
3103 Tremley Point Road
Linden, NJ 07036
908-275-3043
www.robinsnestrhythm
andblues.com

STARBUCKS
693 West Edger Road
(908) 862-8545
Mondays

Lyndhurst

WHISKEY CAFÉ
1050 Wall St. West, 07071
201-939-4889
www.whiskeycafe.com
One Sunday/month
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.monmouth
countylibrary.org
Free monthly jazz concerts
Sept.-June

Manville

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

Maplewood

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

PARKWOOD DINER
1958 Springfield Ave.
(973) 313-3990
Mondays

Mendham

BLACK HORSE TAVERN
1 West Main St.
(973) 543-7300
Saturday Nights

Metuchen

NOVITA
New & Pearl Streets
732-549-5306
novitanj.com
No cover

Montclair

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

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

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

Montgomery

TUSK RESTAURANT
1736 Route 206 South
(908) 829-3417

Moorestown

ST. MATTHEW LUTHERAN CHURCH
318 Chester Ave.
856-234-5147
Tri-State Jazz Society
usual venue
www.tristatejazz.org
Some Sundays 2:00 PM

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
Tues, Fri, Sat, Sun brunch

ROD'S STEAK & SEAFOOD GRILLE
One Convent Road
(Madison Ave.)
973-539-6666

THE SIDEBAR AT THE FAMILISHED FROG
18 Washington St.
973-540-9601
www.familishedfrog.com/
thesidebar

Mount Holly

THE FIREHOUSE CAFÉ
20 Washington Street
609-261-4502
www.thefirehousecafe.net

Newark

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

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

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

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

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

New Brunswick

DELTA'S
19 Dennis St.
732-249-1551
www.deltarestaurant.com/nj
Saturdays 7-11 PM

THE HYATT REGENCY NEW BRUNSWICK
2 Albany Street
732-873-1234
NO COVER
New Brunswick Jazz Project
presents live Jazz
Wednesdays, 7:30-10:30 PM
http://nbjpo.org or 732-640-0001
for dates/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

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.

Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

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

TUMULTY'S
361 George St
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8-11 PM
http://nbjip.org for dates/times

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

TRINITY LOUNGE
173 Spring St.
(973) 940-7916
Fridays

North Branch

STONE BROOK GRILLE
1285 State Hwy 28
(908) 725-0011

Oakland

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

Orange

HAT CITY KITCHEN
459 Valley St.
(862) 252-9147

PRIVATE PLACE LOUNGE
29 South Center St.
(973) 675-6620

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

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

Red Bank

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

JAZZ ARTS PROJECT
presents jazz at various venues
throughout the year...refer to
www.jazzartsproject.org for
schedules and details

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

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

OYSTER POINT HOTEL
146 Bodman Place
(800) 345-3484

Riverton

THE PORCH CLUB
213Howard St.
856-234-5147
Tri-State Jazz Society
occasional venue
www.tristatejazz.org
Some Sundays 2:00 PM

Sewell

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

Somerset

SOPHIE'S BISTRO
700 Hamilton Street
732-545-7778
NO COVER
New Brunswick Jazz Project
presents live Jazz Fridays
8-11 PM
http://nbjip.org or 732.640.0001
for dates/times

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@sbtj.net
first Friday every month
\$5 admission includes light
refreshments

South Orange

ABOVE RESTAURANT
1 South Orange Ave.
(973) 762-2683
Fridays

PAPILON 25
25 Valley St.
(973) 761-5299

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

South River

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

Spring Lake Heights

THE MILL
101 Old Mill Road
(732) 449-1800

Stanhope

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

Succasunna

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

Summit

REEVES-REED ARBORETUM JAZZ CAFÉ
165 Hobart Ave.
(908) 273-8787
Summer Series

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFÉ
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
MySpace.com/thejazzberrypatch
No cover Friday nights.

PUFFIN CULTURAL FORUM
20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH
61 Church St.
(201) 837-3189
Sundays

ULTRABAR KITCHEN & COCKTAILS
400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0400
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Trenton

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

Union

CAFÉ Z
2333 Morris Ave.
(908) 686-4321
Thurs. & Fri.

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.com
Sundays 8 PM
\$3 cover

Verona

MIELE'S
125 Bloomfield Ave.
(973) 239-3363
Fridays

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

WHOLE FOODS MARKETS
Baldwin Jazz Piano Series
Tuesday, 6-8 PM/Free

Westfield

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

THE OFFICE BAR & GRILL
411 North Ave.
(908) 232-1207

SORRENTO RESTAURANTE
631 Central Ave.
(908) 301-1285

WESTFIELD JAZZ FESTIVAL
4 Street Locations
(908) 789-9444
Tuesdays (June-Sept)
\$3 cover

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
(973) 731-3463
Fridays

LUNA STAGE
555 Valley Road
(973)395-5551

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

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-939-2000
Friday-Saturday

The Name Dropper

Recommendations may be sent to editor@njjs.org.

At The Glen Rock Inn: 9/13, **Al Caiola and Jerry Bruno**; 9/20, **Vic Danzi and Lou Sabini**; 9/27, **Jerry Bruno and Bucky Pizzarelli**

10-year-old pianist **Leonieke Scheuble** performs with **Marty Eigen's Beacon Hill Jazz Band** at The Bickford Theatre, Morristown, 9/24 at 8 PM

At Shanghai Jazz: 9/1, **Junior Mance**; 9/19, **Nicki Parrott and Rosanno Sportiello**

Swingadelic, featuring Gina Fox, at the Fort Lee Municipal Center, 9/1 at 7 PM

Marlene VerPlanck at Puffin Cultural Arts Center, Teaneck, 9/15 at 8 PM

Mel Davis Band at Trumpets Jazz Club, Montclair, 9/1 at 8 PM

Also visit Andy McDonough's njjazzlist.com



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 Summit NJ 07901

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