

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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October 2012



Saxophonist James Moody is flanked by Clark Terry, left, and George Mraz as they rehearse for the Phillip Morris Superband in New York on December 7, 1985. Photo by Mitchell Seidel.

Celebrating Moody

Miche Braden at October 14
Jazz Social. See page 3.

Tickets available now for NJJS
40th Anniversary Celebration
November 4. See ad page 5.

NJPAC Presents Ambitious Tribute Festival
for Newark's Favorite Son

See page 26.

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Prez Sez

By Frank Mulvaney President, NJJS

I hope you were able to get out this summer for some live jazz; I sure did. Actually, I'm a little embarrassed I've seen so much great jazz that cost me little or nothing. In just a span of seven days I was at the Morristown festival, the Montclair festival, a Swingadelic concert in Hoboken, the usual Crossroads jam, a Roseanna Vitro gig in New Brunswick, a Funktion11 concert in Red Bank, a gig at Makeda for incredible drummer Shirazette Tinnin and a double header at Trumpets for my friend Kevin Hildebrandt and Bob DeVos with Ralph Bowen. What's really nice about this immersion is that I get to see so many musicians I know personally, and meet people whom I don't know but who know that I represent our organization.

I will tell you the vocalist Sonya Hensley with the Rusty Paul Band at Morristown just knocked us out. The Montclair festival drew a crowd of about 1,500. Most of the performers were drawn from the faculty of the Jazz House Kids Summer Workshop to complement big-time stars like Joe Lovano, Billy Drummond and Christian McBride. Jazz House now has over 100 young people in their education programs.

The Swingadelic concert was at Frank Sinatra Park right on the waterfront. The 11-piece group, led by Dave Post and singer/pianist John Bauers, aims to entertain with an eclectic mix

from Ellington to Billy Joel. They're getting ready to record their seventh album.

■ The hottest news I have is that the amazing Bria Skonberg and quartet will be our musical guests for our **Annual Meeting at Shanghai Jazz on December 2**. Bria is not only a fabulous trumpeter but also a wonderful singer, and her debut vocal album recently hit number 7 among the top-selling jazz CDs.

■ We are very pleased to announce that we've booked The DIVA Jazz Orchestra for our regular **spring jazz concert at the Mayo Center in Morristown on April 14**. This unique group, featuring some of the finest musicians in the country among its 15 all-women members, released its much-heralded seventh album last year. Vocalist Ann Hampton Callaway is featured on the disk of all Johnny Mandel music.

■ The lineup of bands for the next **Pee Wee Russell Memorial Stomp** (March 3) is headed by the exciting Hot Sardines, a 9-piece group that features a very talented tap dancer. The other three bands will be led by people, who are likely familiar to you: Dan Levinson, Kevin Dorn and Emily Asher who, in just a couple years has become one of the Jazz Society favorites.

■ **The New Jersey Jazz Society's 40th Anniversary Celebration on November 4** will be

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. See calendar page 3 for details. Best of all? Free, free, free...invite your friends.

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

Tell them you saw it in Jersey Jazz!

A New Jersey Jazz Society membership always makes a great gift! Plus, if you are already a member, *a gift membership costs just \$20!* See page 47 for details!

an event to remember, as 23 of the finest musicians on the scene will converge at the magnificent concert hall of the Dorothy Young Center at Drew University to perform in four groups, led by Warren Vaché, Laura Hull, Emily Asher and Bob Ackerman. I don't think we will be able to control sit-ins, as most of the musicians who have a considerable history with the Jazz Society know each other. A wine and cheese reception will follow the performance where you will be able to peruse memorabilia from our 40-year history including a collection of photo albums of events we sponsored in the 1970s. It will also be a great opportunity to visit with old friends and meet and greet the musicians. Two outstanding young musicians will play during the reception in each of the two wings of the Arts Center.

■ Our **Sunday Socials at Shanghai Jazz** this fall have some major attractions. I hope you were able to attend our September event

when our guests were vocalist Petra Van Nuis and guitarist Andy Brown. For October 14 our guest will be Miche Braden, star and musical director of the recent off-Broadway production of *The Devil's Music — The Life and Blues of Bessie Smith*. The multi-talented Ms. Braden (singer, musician, actor, songwriter, recording artist, writer, arranger/composer and musical director) will sing, accompanying herself on piano, and will regale us with stories of her jazz and theatrical careers. Prior to her recent long-running role, Miche received a "Big Shot on Broadway" award for her role in the production of *Movin' Out*. Ms. Braden has a long list of theatrical credits and possesses a repertoire of 1,000 songs. For November 18 we will have Sherrie Maricle and friends. I'm sure many of you know Sherrie as the leader of the DIVA Jazz Orchestra, 5Play and the DIVA trio. Dr. Maricle is a noted educator and is regarded as one of the top drummers

in the business. We will hear some great piano trio music and learn something about the complexity of jazz drumming.

■ It is with great pleasure that I report that *Jersey Jazz* took two of three newsletter awards from the NJ Chapter of the Society of Professional Journalists for 2011. First place was awarded to co-editors Tony Mottola and Linda Lobdell and contributing photo editor Mitchell Seidel. Mitchell was also cited with a second place award for his writing and photographic contributions to the magazine.

■ Visit our website: njjs.org, to learn about the **FREE jazz film series** at the Chatham Library presented by Joe Lang and other upcoming events.

■ If perchance you are interested in serving on the Board of Directors for the NJ Jazz Society, please contact me or any one of our board members. J

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! J

for updates and details.

**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

**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

Sunday November 4

NJJS 40th Anniversary
All-Star Jam and
Reception
3 PM
Drew University,
Madison
see ad page 5

**Thursday
November 15**

FREE FILM — TBA
Library of the
Chathams
214 Main St.,
Chatham
7 PM

**Sunday
November 18**

JAZZ SOCIAL
*Sherrie Maricle
Shanghai Jazz*
24 Main St., Madison
3 – 5:30 PM

Sunday December 2

ANNUAL MEETING
*Bria Skonberg
Shanghai Jazz*
24 Main St., Madison

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 47)



NEW JERSEY REED PLAYERS

In previous issues we have highlighted the pianists, guitarists and drummers who were born in our fair state. Now we turn our attention to reed players. Warning — like the *New York Times* crossword puzzles, things may get more difficult as we move down the list. If you know all of the answers here, you may be the next in line for Howie's job!

1. He is the youngest of this crop and arguably one of the hottest clarinetists around today. He joined the "family business" in Rahway with his father and older brother. He got early experience with Chuck Slate and later spent 17 years with Jim Cullum's band in San Antonio before striking out on his own. Although he now makes Florida his home, he hasn't forgotten his roots and gets back to this area several times per year.

2. Born in Morristown, this Juilliard-trained reedman was originally influenced by Benny Goodman, but made the transition successfully from swing to bop in the 1940s. He played with the Claude Thornhill band and later was musical director for Harry Belafonte. He developed an interest in Indian and Asian music in the 1960s. He might be better known here if he hadn't emigrated to Italy in the 1970s.

3. This alto saxophonist from Newark composed "The Jersey Bounce." He spent most of his career leading the saxophone section in the bands of Lionel Hampton and later, Count Basie, where he was also musical director.

4. This Jazz Hall of Famer was born in Newark and graduated from the city's Arts High School. He is more famous for his jazz compositions than for his saxophone playing, however. He played with Art Blakey for five years, Miles Davis for six, and then formed Weather Report with pianist Joe Zawinul. His wife and niece were killed on TWA Flight 500 in 1996 en route to seeing him perform in Italy.

5. This Camden-born tenor player — and bassoonist — has played mostly

with big bands like Benny Goodman and Bob Chester. He joined Woody Herman in 1969 and took over leadership of the band when Woody died in 1987.

6. Trenton is the birthplace of this alto saxophonist. Educated at Berklee on scholarship after earlier tuition support from Phil Woods. Before forming his own group, Alto Madness, he played with Buddy Rich, Lionel Hampton and Doc Severinsen.

7. Now we're getting harder. This fiery alto saxophonist was born in Atlantic City to a musical family. He was competent enough as a pre-teen to get an opportunity to perform with Jimmy Dorsey. He played with big bands in the 1940s before an association with Phil Woods. Hint: they had a group whose name was made up of Woods's first name and his surname. He later worked with other post-war big bands led by Buddy Rich, Gerry Mulligan and Nat Pierce. Known for his short temper, his career was ended by injuries from either a mugging or a brawl.

8. This alto sax player called Elizabeth his birthplace although he grew up in Rutherford. While in high school he associated with the young guitarist Tony Mottola. He played with Red Norvo, Jimmy Dorsey and Woody Herman before serving in the Navy in WWII. After the war he settled in Los Angeles and the life of a studio musician with occasional forays into jazz with artists like Nat King Cole. He was killed in an automobile accident following a Frank Sinatra recording session in 1949.

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*

Jazz (\$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. 

Shelly Productions presents

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New Jersey Jazz Society

40th

Anniversary Celebration

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 NICKI PARROTT
 PAM PURVIS
 RANDY REINHART
 NORMAN SIMMONS
 BRIA SKONBERG
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 MARLENE VERPLANCK
 ROSEANNA VITRO
 JACKIE WILLIAMS

Musicians confirmed as of press time. Lineup subject to change.

Join us for this historic event!
Sunday, January 27, 2013
 at 3:00PM

ALL-STAR JAM in the magnificent concert hall at the Dorothy Young Center for the Arts on the campus of Drew University, 36 Madison Avenue, Madison, NJ 07940

Meet and Greet the Artists reception with wine & cheese

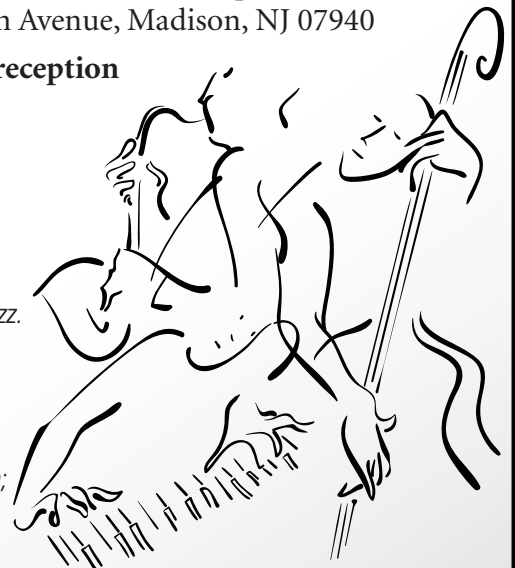
Enjoy memorabilia from 40 years of NJJS!

Proceeds from this fund-raising event benefit NJJS scholarships, and its educational program, *Generations of Jazz*.

Please consider making a voluntary contribution over and above the ticket price.

Such donations are tax-deductible.

NJJS is a qualified 501(c)(3) organization; donations are always welcomed. Ticket price is not deductible.



Purchase tickets early for best reserved seating and best price! Advance sale offer ends January 26.

To order, visit **www.njjs.org** OR call **908-273-7827**.

OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to **908-273-9279**.

TICKETS TO 40TH ANNIVERSARY CELEBRATION

QTY x \$ = SUBTOTAL

Students \$10 at the door w/valid I.D.

NJJS Members advance sale \$30 each (at the door: \$35) _____ x \$30 = \$ _____

Non-members advance sale \$35 each (at the gate: \$40) _____ x \$35 = \$ _____

Handling: \$3 PER TICKET unless paid by check w/self-addressed stamped envelope. _____ x \$ 3 = \$ _____

Additional Tax-Deductible Donation _____ \$ _____

NJJS Annual Membership (per household) _____ x \$40 = \$ _____

Or **Three Year Membership for only \$100!** _____ x \$100 = \$ _____

Orders received by Friday, January 18, will be mailed; thereafter tickets held at door.

All sales are final. No refunds or exchanges are allowed.

TOTAL DUE = \$ _____

Enclosed is my check payable to NJJS.

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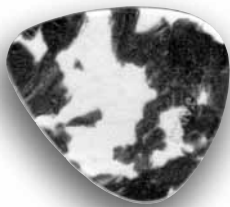
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Monroe Quinn: Going Solo



Monroe Quinn

Monroe Quinn learned to play the guitar in the Riverside Drive apartment of the great, and sadly underappreciated, jazz guitarist Remo Palmier. Palmier (who began his career as Palmieri and later dropped the last "i") worked with Coleman Hawkins, Billie Holiday, Dizzy Gillespie, Charlie Parker, Sarah Vaughan and others, and later as a studio musician who was greatly respected by his peers but less known in the jazz world at large.

The late Palmier was clearly impressed with his prodigy, describing him as "...a musician of integrity and dedication. He has a decided talent for writing a melodic jazz line that lasts."

That comment could easily serve as a capsule review of Quinn's new solo guitar CD *On Riverside Drive* (Monroe Quinn MCD7873).

The CD is a celebration of people who have inspired Quinn, both in his personal and professional life, consisting of 10 well-crafted original compositions played on electric, acoustic and 12-string guitar. "It's a musical 'thank you' to some of the people I am most grateful for," says Quinn. "Each song is dedicated to a different person. Pat Metheny, Julian Bream, Donald Delo — who was my favorite English teacher — my wife and my brother...I wanted to express the gratitude I feel for them and channel that inspiration into the compositions and improvisations."

His mentor is remembered both in the CD's title and the catchy and funky "Blues a la Remo." Quinn displays great versatility on the recording, playing in a variety of styles and achieving a range of sounds using several different instruments played both finger-style and with a pick.

Jersey Jazz is an NJCSPJ
"Excellence in Journalism"
Award-Winning Publication



"It's a jazz album," says Quinn. "But on songs like 'By George' and 'A Song for Joy' you don't have to look too far to hear rock or classical influences. And I think that's a good thing!"

A very good thing for sure. If you're a fan of solo jazz guitar you're encouraged to visit www.monroequinn.com where you can hear brief samples of the CD's cuts as well as view four well-produced full-length videos of other Quinn solo performances.



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:

November: September 26 • December: October 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Von Freeman, 88, tenor saxophonist, October 3, 1923, Chicago – August 11, 2012, Chicago.** Earlier this year, Freeman received a Jazz Masters Fellowship from the National Endowment for the Arts, considered one of the highest honors bestowed on a jazz musician. Despite that, he is a relative unknown. The reason? For most of his career, he chose to stay in his native Chicago, turning down gigs from, among others, Miles Davis and Billy Eckstine. But, according to Howard Reich, writing in the *Chicago Tribune* on August 13, 2012, “his devotion to the city where he was born made him a Chicago jazz icon.”

Freeman, Reich wrote, “always considered his relative obscurity a blessing. It enabled him to forge an extremely unusual but instantly recognizable sound, to pursue off-center musical ideas that were not likely to be welcomed in the commercial marketplace.” Fred Anderson, another Chicago-based tenor saxophonist, once said of Freeman’s playing: “You hear one note, you know that’s his sound. It’s a personal sound. You can tell he listened to all the guys — he listened to Lester Young and Charlie Parker; he took a lot from a whole lot of people and created Von Freeman.”

In an official statement, Rocco Landesman, chairman of the NEA, called Freeman “an extraordinary saxophonist with a sound all his own. Von Freeman’s contributions to jazz — and specifically Chicago’s jazz history — are numerous. We join many others in the jazz community and beyond in mourning his death while celebrating his life and his music.”

According to Reich, Freeman’s father was a policeman assigned to the Grand Terrace Ballroom, a well-known jazz club near 35th & Calumet on Chicago’s south side. Since he was also an amateur trombonist, the elder Freeman would invite some of the jazz musicians to his house. In an earlier *Tribune* article, Von Freeman recalled that he “got all this music by osmosis. Louis Armstrong used to come by from the time I was about three years old, and he’d always say to me,



Chicago saxophone mainstay Von Freeman makes a rare East Coast appearance at New York’s Irving Plaza, then known as Swing Plaza in May 1983. Photo by Mitchell Seidel.

‘Hi, Pops.’ Earl Hines came over, and Fats Waller played this piano of mine.”

Freeman didn’t make an album on his own until 1972 when he recorded *Doin’ It Right Now* (reissued in 2000 by Koch Records). In 1982, he and his son, Chico Freeman, also a tenor saxophonist, collaborated with pianist Ellis Marsalis and his sons, Wynton and Branford, on a Columbia album called *Fathers and Sons*. It was also during the ’80s that he began performing more frequently outside Chicago. Margalit Fox, writing in *The New York Times* on August 18, 2012, said those out-of-town gigs included Lincoln Center’s Alice Tully Hall and the Village Vanguard in New York. Prior to that, he once told the *Chicago Tribune* he played mainly for “strip joints, taxi dances, vaudeville shows, comedians, jugglers, weddings, bar mitzvahs, jazz clubs, dives, Polish dances, Jewish dances, every nationality.” His most regular gig, though, was a regular Tuesday night set and jam session at the New Apartment Lounge on Chicago’s south side. It was frequented by visiting musicians, and Freeman usually played to standing-room-only crowds.

In 2010, the University of Chicago presented Freeman with the Rosenberger Medal to “recognize achievement through research, in authorship, in invention, for discovery, for

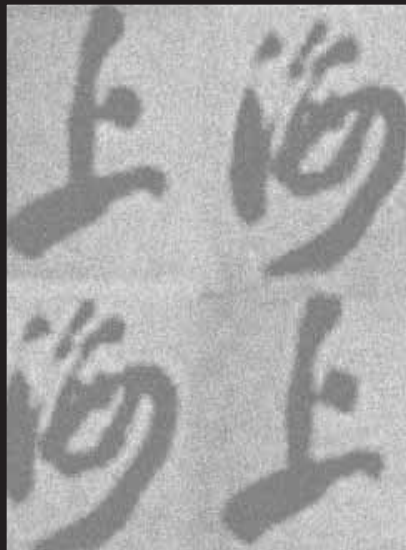
unusual public service or for anything deemed to be on great benefit to humanity.”

In addition to his son Chico, survivors include another son Mark; his brother George and several grandchildren and great-grandchildren.

■ **Don Bagley, 85, bassist, composer, arranger, July 18, 1927, Salt Lake City – July 26, 2012, Los Angeles.** Bagley is best known for his work with the Stan Kenton Orchestra in the ’50s and ’60s. But through the years, he recorded and performed with a long list of jazz luminaries including Zoot Sims, Phil Woods, Dexter Gordon, Jimmy Rowles and Shelly Manne.

Writing in *Jazz Wax* on August 2, 2012, Marc Myers interviewed the arranger Bill Holman about Bagley’s days with Kenton. Holman remembered Bagley as “a very bright guy, very friendly with a great sense of humor. He was a solid bass player, which must have been hard in a band like Kenton’s. The band was tough to move, given its enormous sound.” For the Kenton album, *Kenton Showcase: The Music of Bill Holman* (Capitol: 1954), Holman told Myers he wrote “Bags” specifically for Bagley. “Bags,” he said, “was Don’s nickname. The point was to have him out front as the song’s soloist and behind as the section’s time-keeper. Playing both roles at once was pretty

continued on page 10



SHANGHAI JAZZ

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and bar

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Highlights, late September/October 2012:

wed 9/19: NICKI PARROTT and
ROSSANO SPORTIELLO

sat 9/22: MARK PETERSON

thu 9/27: BUCKY PIZZARELLI

**fri & sat
9/28 & 29:** STEVE TURRE

sun 9/30: ROBIN FILLIPONE

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BIG BAND IN THE SKY

continued from page 8

tough and demonstrated his power and sensitivity.”

Bagley recorded three albums as a leader: *Basically Bagley* (Dot: 1957) with Rowles and Manne; *Jazz on the Rocks* (Regent: 1958; reissue, Blue Moon: 1999) with Woods; and *The Soft Sell* (Dot: 1958; reissue, Blue Moon: 1999) with Paul Horn, Rowles and Manne. After working with Kenton, he carved out a career as a session musician in Los Angeles and a composer/arranger whose work could be heard in many movies and television shows. He also conducted several Christmas productions for the London Symphony Orchestra and the Mormon Tabernacle Choir.

Survivors include four grandchildren and seven great-grandchildren.

■ **Nabil Totah, 82, bassist,**
April 5, 1930, Ramallah, Palestine

— *June 7, 2012, York, PA.* The son of the headmaster of a Quaker school in Palestine, Totah had emigrated to the U.S. with his family in 1944 when he was 14.

A political science major at Haverford College in Haverford, PA, in the early 1950s, he was planning a career as a diplomat when he discovered the bass. After playing with the 289th Division Army Band in Japan in 1953–54 and also gigging at a coffee house in Yokohama with pianist Hampton Hawes and a young Toshiko Akiyoshi, he was hooked.

Upon arriving in New York after his release from the Army, Totah was heard and hired by Charlie Parker, met and was mentored by Oscar Pettiford and met drummer Ray Mosca in what would turn out to be a lasting and fruitful relationship. Totah and Mosca played weekly Monday night sessions at Birdland for four years, from 1955–58; the pianist headliners for those sessions included Hawes, Sonny Clark and George Wallington. Then Totah and Mosca were hired by Zoot Sims for his quartet, which



Nabil (Knobby) Totah performs at a Highlights in Jazz concert at New York University in June 1976. Photo by Mitchell Seidel.

also included pianist Dave McKenna and eventually became known as “Zoot and Al” when Sims was joined by fellow tenor saxophonist Al Cohn.

Through the years, Totah worked with a “who’s who” of jazz musicians ranging from Gene Krupa to Harry “Sweets” Edison to Stan Getz. In the ’60s, he worked with Bobby Hackett and Teddy Wilson; in the ’70s, he played with Benny Goodman, Max Kaminsky and Lee Konitz. He also studied classical bass with several teachers including Orin O’Brien of the New York Philharmonic. Totah appeared on more than 20 recordings. His last, as a leader, was *Nabil Totah—More Double Bass* (Consolidated Artists: 1997) with pianist Mike Longo and Mosca. There were also four tracks featuring guitarist Joe Carter. In the ’60s, he also worked with society bandleader Lester

Lanin, appearing before Queen Elizabeth and at several U.S. Presidential inauguration balls.

Survivors include his daughters, Lisa Edmonds of York, PA and Samira Totah of Santa Cruz, CA; a sister Joy Totah Hilden of Berkeley, CA; three granddaughters and a niece. A memorial service was held August 20 at Saint Peter’s Church in New York City.

■ **Annie Kuebler, 61,**
jazz archivist, July 9, 1951,
Baltimore — August 13, 2012,
Atlantic City. A renowned jazz archivist, particularly for her work on the collections of Duke Ellington and Mary Lou Williams, Kuebler started out in the late ’80s as a volunteer at the Archives Center of the Smithsonian National Museum of American History in Washington, DC. She eventually began working as an archivist, as the museum acquired a huge Ellington collection — 100,000 pages of unpublished music manuscripts and another 100,000 pages of documents.

She left the Smithsonian in 2001 to accept a position at the Institute for Jazz Studies at

Rutgers- Newark. When she arrived at IJS, it had just received a grant from the National Endowment for the Humanities (NEH) to be the lead archivist in processing the Mary Lou Williams Collection. She received a commendation from NEH for her leadership on this project.

Another project she was involved with at IJS was the acquisition of the collection of stride pianist and composer James P. Johnson. Her other activities at IJS included planning exhibits, assisting in grant writing, broadcasting on “Jazz from the Archives” on WBGO Radio and presenting programs at IJS Jazz Research Roundtable.

She retired from IJS in February of this year, and her death, according to her family, was the result of a brain hemorrhage. IJS, which released the official announcement of her

continued on page 12



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BIG BAND IN THE SKY

continued from page 10

death on August 17, also compiled a series of comments from those who knew and worked with her. Here are a few of those tributes:

Dan Morgenstern, retired IJS director: “Annie’s coming to IJS was a blessing. Her first task was the huge and multi-faceted Mary Lou Williams Collection, which she transformed from the random contents of over 160 boxes to a model of intelligent organization and accessibility. The many other things Annie did for the Institute, ending with her work on James P. Johnson, she did in the same calm and natural way, for Annie was a model colleague, with a fine sense of humor and a keen intelligence that would zero in on the essence of a problem or task. We all loved Annie.”

John Edward Hasse, curator of American music at the NMAH: “Annie was an ace archivist who was unstintingly helpful, a gifted researcher, a fine writer, a courageous human being, an esteemed colleague and a valued friend.”

Ratzo Harris, bassist and graduate of the Rutgers-Newark master’s program in jazz history and research: “Annie was a great person and dedicated archivist. She went the extra mile for students and always made us feel like we were doing something important when, in fact, she was doing the important work! My world is a little smaller today, but she helped make our world of jazz a little bigger.”

David Demsey, coordinator of jazz studies at William Paterson University: “With all of the wonderful people and world-class scholars involved with the Institute of Jazz Studies that we’re so lucky to have ‘in our neighborhood,’ Annie was extraordinary. The room that she created to catalog and organize the Mary Lou Williams collection is a model of a great mind at work. Whenever I bring my students to IJS for a tour, that room is always a highlight for me and them. We’ve all lost a great professional and an even greater human being.”

Survivors include: her mother, Marguerite Byrnes; a daughter, Blanche Ryder of Fanwood, NJ; three sons, Austin Kuebler of Locust Valley, NY, and Roman and Jackson Kuebler of Baltimore; and six grandchildren. Donations made be made in Kuebler’s name to the Morroe Berger-Benny Carter Jazz Research Fund established at the Institute of Jazz Studies, John Cotton Dana Library, 185 University Ave., Newark, NJ 07102. **JJ**

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

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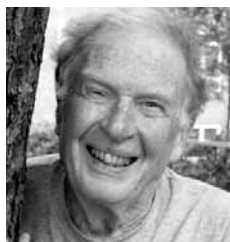


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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

RECORD-BUSTING 100+ BASSISTS SERENADE TIVOLI ... MORE WOMEN PLAYERS NOW THAN EVER ... 'WHAT GOT YOU INTO JAZZ?' ASKS BLOG ... OCT 7 "ALL NITE SOUL" FETES VANGUARD JAZZ ORCHESTRA ... THE REAL GROUP: "SOME AMAZING SINGING INTONATION DONE LIVE" —BARBONE

DENMARK IS A HOTBED OF BASSISTS.

The seeds were planted by **Oscar Pettiford**, the seminal American cellist and bassist who put down roots in Copenhagen in 1958, and by the homegrown virtuoso **Niels-Henning Ørsted Pedersen**, who played his vintage Italian bass like the nimblest-fingered guitarist when he wasn't bowing like Bottesini. In August, the capital's new Opera House was the locus of BASS2012, Europe's biennial and biggest convention of classical and jazz double bassists, lured by some 150 events: concerts, master classes, workshops, competitions — and schmoozing. A world record may have been broken when more than 100 stand-up bassists gave the opening concert in Tivoli Gardens. A houseful gathered for two nights at Scandinavia's renowned Jazzhus Montmartre to pay homage to the late Niels-Henning. On Nordic Night, two Danish master bassists took the stage for a set, followed by two others. The audience stood and sang and hummed while **Bo Stief** and **Jimmi Roger Pedersen** improvised on NHØP's favorite folksong, "I skovens dybe og stille ro" (In the deep and quiet peace of the forest). They were followed by **Mads Winding** and **Jesper Lundgaard**, who teased the auditory nerves with innovations on "Old Folks" and "Bye-bye Blackbird."

THERE ARE MORE WOMEN instrumentalists on today's jazz scene than ever, avers historian **Thomas Cunniffe**. In "Women in Jazz," a special issue of *Jazz History Online*, he and **Amy Duncan** assemble a roster of over 150 women performers, from vocalists **Cyrille Aimée** to **Brigitte Zarie** — most with albums reviewed on JHO. Yes, most are singers. But many, including pianist **Toshiko Akiyoshi**, reedswomen **Jane Ira Bloom** and **Anat Cohen**, trumpeter **Ingrid Jensen**, bassist-singer **Esperanza Spaulding**, cover the instrumental gamut. "We have over 800 weekly readers and 375 Facebook fans," says Cunniffe, who is proud of the blossoming site's book reviews and interactive features such as the Swingle Singers' history. Nearing a year and a half online, however, the founder has had to mount a sink-or-swim fundraising drive. A donate button on the home page leads readers to JHO's PayPal account. <jazzhistoryonline.com>.

WHAT GOT YOU INTO JAZZ? That question on the LinkedIn blog *Jazz Friends* is drawing musicians like fireflies. A delightful comment from the Norwegian saxophonist **Bernt Sverre Kvam**



Niels-Henning Ørsted Pedersen plucked with four fingers.
Photo by Rolf Kissling, 2003.

deserves verbatim exposure: "I heard **Stan Gets** and **Charlie Bird** in the late 60 and it grabed me so much that I went down to the lokal recordshop the day after and bought all the Stan Gets records I could fine. After Stan came **Wes Montgomery**, **Jim Hall**. **Pat Metheny**, **Toots Thielemans** and many, many moor. I think I have all their recordings. I started playing guitar at the age of 14. Playing in a band called Tony & the Swing Blues. Big in Norway in the 60. Started in the band at age 16 in 1967 until we split in 72. Became professional in 74 in a popgroup called Staccato. Started playing flute in 73 and chromatic harmonica in 75. I play all these innstrument when i play conserts. This week I'm playing at Haugesund International jazzfestival on wednsday and thursday so wish me luck." We did, Bernt.

THE 42nd "ALL NITE SOUL," honoring the 46-year-old *Vanguard Jazz Orchestra*, offers a lineup of some 80 players and singers on Sunday, October 7, at Saint Peter's Church, Lexington Ave. and 54th St., Manhattan. Starting at 7:00 PM, the VJO performs with special guests. There's also a folding panels display of VJO photos, history, discography and press clippings. Jazz Vespers starts at 5:00 PM, with pianist-composer **Fabian Almazan** and his Strings Group. Soul food is for sale at the adjoining Hungry Souls Café. A suggested \$25 donation can be paid in advance (www.saintpeters.org/events) or at the door. Take the "E" train to Lexington Ave. or No. 6 train to 51st St. JJ

WEB HIT-OF-THE-MONTH

THE REAL GROUP FESTIVAL 2012 in Stockholm this August spotlighted vocal performances by the Swingle Singers, Rajaton, Postyr Project, Vocado, Voces Nordicae, FreePlay Duo and The Real Group. Founded in 1984, TRG is a remarkable quintet of Swedish singers, with a string of albums and hundreds of worldwide concerts underscoring their "instrumental" harmony magic. "Some amazing singing intonation done 'LIVE,' emails Dixieland bandleader **Steve Barbone**, about TRG's video. Google: "The Real Group — Count Basie Medley."

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

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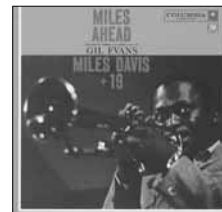
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Wednesday, October 17 at 7:00
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For full gala tickets, call 908-322-1100

Saturday, October 20 at 1:00 & 4:00
Magic Tree House: A Night in New Orleans
A new jazz musical based on Mary Pope Osborne's *A Good Night for Ghosts*
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Sunday, October 21 at 12:00
The Geri Allen Quartet
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Talking Jazz

A Jersey Jazz Interview with Claudio Roditi

By Schaen Fox

Our state has its share of major problems, but as far as it concerns jazz, New Jersey is blessed with an embarrassment of riches. We are part of the New York City metropolitan area, and thus part of the heart of the music. In addition many of the giants of jazz live among us. That is the case with Claudio Roditi. He came to America over 40 years ago and has been enriching jazz with the flavors of Brazil ever since. We spoke by phone several times; first, in January of 2012, soon after he performed as part of the free jazz concert series at the Monmouth County Library headquarters and again in March the day after his gig at Shanghai Jazz in Madison. We spoke about his youth in Brazil, his unusual trumpets and some of the past master jazz musicians he has known and worked with.



Photo by OhWeh

JJ: Are you able to do the interview?

CR: I was just here playing my piccolo trumpet waiting for your call and trying a Harmon mute. It is the type of mute that Miles Davis made famous. It has a very specific sound in jazz. A Japanese company started making these mutes but I have to adjust the mute and tweak them in order to make them sound good with the horn.

JJ: I wanted to ask about your horns. When and how did you start playing rotary valve instruments?

CR: I don't recall the year exactly. When I was about 12 years old, I was visiting relatives up in Bahia a state in the northeast of Brazil. My mother's sister had married an American and he was a great fan of jazz. I started to listen to that music with him and was intrigued. I was already playing trumpet but I heard some different sounds. While visiting them I went looking for a teacher for the summer. The conservatory of music was almost across the street. There was a guy who had just come from Germany and I took a couple of lessons. He had a rotary valve trumpet. From that point on I was intrigued. It looked weird, like a trumpet sideways.

Then around 1966 I went to Vienna, Austria to participate in a jazz competition. This was a fantastic time. While I was there I got a scholarship to study in a town called Graz, Austria. I went and again the trumpet teacher was playing one of these instruments. It made me more intrigued, but I was not interested in trying one. In those days I was really in love with the flugelhorn sound. Art Farmer was my idol. It wasn't until I saw the Berlin Philharmonic Orchestra on television that I heard a fantastic sound out of the trumpet section. When they showed the section, they were all playing those horns. I said, "There is something to the sound of these horns." Then I started to get into it.

JJ: In addition to the trumpets, you've also played valve trombone.

CR: I started on a regular trumpet. The piccolo trumpet I just began two years ago. I never played it before and not that many people play jazz on a piccolo trumpet. I know that Lou Soloff and Ted Curson, who lives in our area, are involved with the piccolo. The valve trombone I played for a while, but I don't anymore. The trombone mouthpiece is too big and started to interfere with my trumpet embouchure. I stopped playing it, but I think the sound of it is very, very nice. There is a Paquito D'Rivera album, *Live at the Keystone Korner*. I

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CLAUDIO RODITI

continued from page 16

played one valve trombone solo there. If you get a chance to hear this, it is pretty good. [Chuckles] Usually I am my worst critic, but I think that solo came out pretty good.

JJ: I'd like to know more about your American uncle, since he was influential in your life.

CR: His name was Harold Taxman. He was in the US Navy during the Second World War. They stopped in Rio and he met my aunt. She didn't speak English and he didn't speak Portuguese. They fell in love and ended up getting married. He loved the drums and he played a little, but he was not a musician. He was a business man. An amazing coincidence was that I did a few gigs at Northern Illinois University and he had studied there. I was able to do some research and I found out the year he graduated in electrical engineering and even his middle name, which we were not aware of.

JJ: Is there a history of professional musicians in your family?

CR: No, not at all. My father was musical. He used to sing, play guitar and a little violin. He was very excited about me playing the trumpet, because he did like music very much. I understand that my grandmother on my mother's side also played piano, but nobody was professional. One relative, Roberto Sion, is a prominent saxophone player and conductor right now in Sao Paulo. He has a large semi-professional orchestra which is a combination of a big band and a string section. I played with them once and it was fantastic.

JJ: How did your family react when you said you wanted to be a professional musician?

CR: At that point I had already lost my father. I will never know if he would have allowed me to be a professional musician or if he would have wanted me to go into business. That is a question that some day may be answered, but not yet, if you know what I mean. My mother wasn't very thrilled but she put up with it. [Chuckles] To be a professional musician back in the early '60s was not considered a good thing.

JJ: Would you tell us more about that International Jazz Competition in Vienna that you were in?

CR: That is when I met Art Farmer. He was one of the judges. I was into his music and the flugelhorn, really heavy duty. I had the chance to hang out with him one afternoon in Vienna. He wanted to buy



Claudio Roditi performing on piccolo trumpet at the Monmouth County Library in February 2012. Photo by Vicki Fox.

suits. I took him to some men's clothing store and then we went to a café. We had a few drinks. There is a drink called slivovitz, it is like a schnapps. I remember clearly before the schnapps, my English was terrible. After two or three, man I was fluent in English. [Laughs]

JJ: I guess his Portuguese improved also. How did you know where the store was?

CR: I was familiar with the town. I went a month before and met local musicians. Instead of using the house rhythm section at the competition I had my own trio of Viennese musicians. It was great. What an adventure that was. I went alone and I did not speak any German. I would go to a restaurant and look at the menus and not understand anything. Eventually someone told me that Wiener schnitzel was nice and I started with that. I had every kind of schnitzel I could possibly have on the menu. [Laughs]

I ended up staying a year in Europe. I met quite a few Brazilian soccer players that were working in Austria. We became friends and had a ball. One of them, his nickname in English was "the crocodile," was a huge jazz fan. He was a star on the Austrian team. He used to come to the clubs with me all the time.

JJ: Were there other competitors in the competition that we would know?

CR: Oh sure. Randy Brecker was second place in the trumpet category. Eddie Daniels was first in the saxophone category. The bass player George Mraz

was second in the bass category. It was an amazing time.

JJ: You came to America first as a student at Berklee and a few years later moved to New York. It must have been difficult moving into a strange country and looking for support beyond the school campus.

CR: Very difficult, especially when I moved to New York. I stayed in Boston six years and eventually you build up a network of clubs, restaurants, or whatever. When I moved here it was very tough and it is still tough. I must confess that it has never really gotten easy. When I was studying at Berklee we were very few Brazilians, maybe five. Now there are many more. It is now a very famous school and people come from all over the world. I know the Brazilian musicians that are working in this area. The other day when you

saw us, the bass player, the drummer and the percussion player were from Brazil. We support each other in that way.

As a matter of fact, some 20 or 25 years ago I used to try to do the complete opposite, to really mix it up and bring musicians of different backgrounds into Brazilian sounds. On a lot of recordings I did, the drummer was from Cuba or Japanese-American, the piano player Danilo Perez is from Panama. I always tried to mix it. Now it is different. I'm just looking for the musicians that can understand the music that I want and have an affinity with it. Back then I was into teaching how to better play Brazilian music.

JJ: I remember an actress saying that her Academy Award really did not make it any easier to get movie roles. Have your two Grammy nominations had a positive effect for you?

CR: Positive only in that I see on the wall here a piece of paper. I'm not into this kind of stuff. I remember on the last one which was my own album *Brazilliance X 4* some people called me and said I had been nominated. Then they asked me if I was going to go to L.A. I said, "No way I'm going to do something like that. What for?" I'm not interested in that kind of stuff. It may help in some way, but not really.

JJ: Besides that piece of paper are there any other career souvenirs you have on display?

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CLAUDIO RODITI

continued from page 18

CR: Yes, an honorary plaque from Trumpets Jazz Club in Montclair and my American Citizenship certificate.

JJ: You left Brazil because the music scene grew stale. What caused that?

CR: In 1964 the military took over in Brazil. The dictatorship started affecting the music and that was the beginning of the decline. A lot of artists had to escape to Europe otherwise they would have been jailed. It declined for a while; it took over again once it stabilized.

I went last year to a trumpet conference and I was shocked to see how many people were involved with music and especially how many trumpet players are there now. There is no jazz scene, but there are many, many trumpet aficionados. It made me very happy.

JJ: Was there ever a jazz scene in Brazil?

CR: Not really. There was the scene of the bossa nova days. Bossa nova was music related mostly to singers, piano and guitar players. It was composer's music. Consequently for a sax player or trombonist or trumpet player it was limited. They started using some of those themes but taking solos in a style called samba jazz. This is part of what I still do.

JJ: Would you tell us more about samba jazz and how what you do differs from straight ahead jazz?

CR: Improvisational playing over samba rhythms forces you to play in a different way than playing straight ahead jazz. You need to use rhythms that come from Brazil.

JJ: You travel all over the world. What are some of the places where you especially enjoy performing?

CR: I love playing in Germany. I have been going there for very many years at least twice a year. I have many friends and contacts there. The people are very respectful to the music. You play in places and it is like being in church. They are so attentive it is really amazing.

JJ: How about here in the states?

CR: Shanghai Jazz in Madison, NJ. Is a place that I enjoy playing because it has a very informal vibe. On top of that, David and Martha really treat the artists with a lot of care and respect. This I appreciate very much and the food is phenomenal.



Claudio Roditi performing at South Orange's Giants of Jazz, 2011. Photo by Tony Graves.

Yesterday, on the energy level, it was unbelievable. (Chuckles) The band sounded good on the first set, but after the meal it was on fire. We went late and it was nice. There is also a club in Chicago I enjoy playing at called The Jazz Showcase. They have a great location. It is a spacious club with a big stage that allows the musicians to breath. Playing cramped sometimes is good because you are very close together and it creates a different kind of energy, but the other way is also nice.

JJ: Variety is always good. I'd like to ask about your association with Dizzy Gillespie?

CR: Dizzy Gillespie was a major presence in my life. It happened because of Paquito D'Rivera. My being in Paquito's band opened up the invitation to join Dizzy's United Nation Orchestra for the very first concert that the band played in Washington, DC. I was home in Brooklyn with my wife and Paquito called from a party and asked, "Hey man do you want to come tomorrow to Washington to play with Dizzy?" I said, "Of course." He said, "But you come early because we have the rehearsal in the morning." So I went and played that first presentation of the orchestra. I got no solos whatsoever. Dizzy didn't know that I played jazz. I just covered

the arrangements that had been written for two trumpets. Jon Faddis was the other trumpet player. Dizzy didn't want to read arrangements of his songs. He just wanted to play solos. They called me to read the parts and I did. Then came another gig and a third gig and I said, "Well it looks like I am in the band now." I stayed with that group for its entire existence of about five years.

JJ: Did Dizzy have anything to do with your move to New Jersey?

CR: No, but Dizzy's bassist John Lee did. John introduced me to Saul Fisher, a trumpeter and valve-trombonist, who changed a career in music to a career in business, but continues to adore jazz! Saul sold me his house in South Orange.

JJ: We are about finished. Do you have any final thoughts you wish to express?

CR: I am an optimist. Even when things are bad I am always looking for the positive side. I keep looking to improve my skills, my composing chops, my trumpet chops and my life with my wife also. My thoughts about the near future; I just hope things get better, I pray for peace and for prosperity for this planet. If things improve in the economy, obviously it will affect the music world also, especially the world of creative music. Popular music is always there; people always support that. But

our kinds of music, classical and jazz, are not "popular." My wish is for things to improve and all musicians to have more work. It is such a beautiful thing and people need music in their lives. There is a constant struggle for jazz musicians to survive. They always suffer when the economy is not booming.

JJ: Do you have any gigs or new project you want to tell us about?

CR: I will be on October 7 at the Jazz Standard with the big band from the West Point Academy, The Jazz Knights. Than I'll go to Europe to tour for a month with the Roditi/Ignatzek/Rassinfosse Trio. On December 9 I will be at the Luna Stage in West Orange with Paul Meyers and Roni Ben-Hur as a trio and on December 14th I'll be at Cal State, Fullerton, with Bill Cunliff and the Student Ensemble.

JJ: Thank you for doing this.

CR: Thank you for your interest. JD

Claudio Roditi's latest CD, Bons Amigos on the Resonance label, features music from several generations of Brazilian composers.

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.

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Newport Jazz 2012

Story and photos by Mitchell Seidel

In the short history of jazz, eras tend to flow together as new styles are born, evolve and briefly become the standard for the day before new ones come along. Occasionally, technology plays a role, whether in the refinement of instruments or recording devices. Such a confluence appeared to occur at this year's Newport Jazz Festival.

It seems hard to believe, but George Wein continues to ever-so-slightly tweak his festival to make each year different from the last while still staying firmly in a tradition that's more than half a century old.

The perfect mood of anachronism was achieved by Vince Giordano and the Nighthawks. Underneath a tent pitched on the parade grounds of a colonial-era fort, Giordano's big band recreated tunes that were played in the early days of commercial radio, all the while being broadcast via television on the Internet, thanks to National Public Radio. In fact, anyone with a good internet connection and a computer with good speakers and a decent screen was treated to a 21st century jazz festival without ever leaving home.

Other big bands covered a variety of jazz time periods and styles. Ryan Truesdale's Gil Evans Centennial Project on the main stage served to remind us what a creative genius we had in the Canadian arranger-composer, while keeping his music — some of it dating back to 1940s, sounding contemporary. Just two hours later on that same stage, Maria Schneider's Orchestra demonstrated what a lasting influence Evans's arranging style has had on jazz today.

It was that kind of era-spanning jazz festival. Drummer and National Endowment for the Arts Jazz Master Jack DeJohnette performed with his own group and then a short time later appears in a duo setting with pianist Jason Moran. Trumpeter Dave Douglas and saxophonist Joe Lovano engaged in a horn battle that owed just as much to the spirit of a bop cutting contest as it did contemporary jazz.

continued on page 24

Maria Schneider conducts her orchestra on the main stage at the 2012 Newport Jazz Festival, Sunday, August 5.



Drummers Joey Barron, left, and Lewis Nash share a laugh following their tag-team performance at the Newport Jazz Festival. After providing some kick to modernists Joe Lovano and Dave Douglas, Barron was pressed into overtime for the more traditionally themed group of Ken Peplowski, Evan Christopher and Anat Cohen when Lewis was stuck in traffic. Lewis eventually arrived to join the group and order was restored to the universe.



Bandleader Vince Giordano packs up his charts and instruments after his set.

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NEWPORT JAZZ 2012

continued from page 22

But the best example of cross-generational playing came next, when Wein presented a group fronted by clarinetists Evan Christopher, Ken Peplowski and Anat Cohen. With drummer Lewis Nash stuck in traffic on the way to the festival, drummer Joey Barron, still sweating from his workout with the Lovano-Douglas group, was pressed back into service. Barron, better known for his work for more avant garde artists like John Zorn, found himself in a rhythm section that also included Greg Cohen, a bassist whose stylistic swing ranges from trad to Ornette Coleman. Barron didn't miss a beat and Nash eventually arrived to finish the show. And the clarinet renditions of tunes from the likes of Artie Shaw and Duke Ellington didn't suffer one bit. **J**

Anat Cohen performs with fellow clarinetists Ken Peplowski and Evan Christopher on Saturday at the 2012 Newport Jazz Festival. After playing with the somewhat traditionally themed group, she returned the next day for a more avant garde performance with siblings Yuval and Avishai.



As is usually the case with the Newport Jazz Festival, it wasn't all "jazz," as demonstrated when the Tedeschi Trucks Band, featuring blues-rockers Susan Tedeschi and husband Derek Trucks, closed the show on Sunday evening.

A fan gets lost in the music, dancing during the waning moments of the Festival.



Photos by Mitchell Seidel

Bassist Reginald Veal, right, pays his respects to drummer Jack DeJohnette backstage. DeJohnette, a National Endowment for the Arts Jazz Master, was featured leading two different groups.



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The Dorseys Brought to Life

Story and photos by Lynn Redmile

There's an air of anticipation in the cabaret style theater, and as the house lights go down, the audience chatter swiftly fades, and a movie clip lights the screen. Jimmy and Tommy Dorsey make a special appearance on a televised game show, where blindfolded participants have to guess the names of these mystery guests by asking questions, with the host moderating, and either of the Dorseys respond with a sound effect, which the host translates as a "yes" or "no". In spite of some mischievous answers, the participants correctly guess the identity of Jimmy and Tommy, the film clip stops, the bandstand lights up, and Pete and Will Anderson and their band start to play.



From Shenandoah Pennsylvania, Jimmy and Tommy Dorsey were already professional musicians by the time they were in their teens. Jimmy, older by almost two years, played trumpet in his early teens and then switched to alto sax and the Albert System clarinet. With his brother Tommy on trombone, they formed Dorsey's Novelty Six, one of the first jazz bands to broadcast. The Dorsey Brothers Orchestra (of which Glenn Miller was a member) was widely known when, in 1935, acrimony between the two siblings and Tommy's volatile temper resulted in Tommy's leaving to form his own band. The Dorsey Brothers Orchestra then became known as the Jimmy Dorsey Orchestra, and included musicians such as Bobby Byrne, Ray McKinley, Skeets Herfurt, and vocalists Bob Eberly and Helen O'Connell.

Leading his own band, Tommy Dorsey and his Orchestra, Tommy thought nothing of poaching talent from other bands — notably, he hired arranger Sy Oliver away from the Jimmie Lunceford band, and hired Frank Sinatra from bandleader Harry James. Frank made 80 recordings with the Dorsey band from 1940 to 1942. Time is a known healer, and in the mid 1940s the brothers reconciled, recording a V-disc at Liederkrantz Hall in New York City. Soon after, they starred in *The Fabulous Dorseys* in 1947, and in 1953, Jimmy re-joined Tommy's band. Sadly, not long after that, Tommy died, choking in his sleep in 1956. He was 51 years old. Jimmy took over leading Tommy's orchestra but died the following year of lung cancer.

The Anderson Twins Play the Fabulous Dorseys spotlights a number of Jimmy's works (he was a prolific composer), including "Beebe" and "Oodles of Noodles," and some of Sy Oliver's arrangements (and compositions) such as "Loose Lid Special" and "Swanee River" are also featured. Throughout the show, the audience's attention switches from the live performances of the band, including some onstage drama, to film clips from *The Fabulous Dorseys*. Despite the lack of a trombonist, the Anderson Twins beautifully reproduce the Dorsey sound — Pete and Will Anderson, on reeds and flute, are joined by Jon-Erik Kellso on trumpet, Ehud Asherie on piano, Clovis Nicolas on bass and Kevin Dorn on drums. The show runs at 59e59 Theaters, on 59th Street in New York City, until October 7, 2012. For tickets and more information, please see: <http://59e59.org/moreinfo.php?showid=92>



NJPAC James Moody Democracy of Jazz Festival

I Remember James Moody

By Sandy Ingham

He was an unforgettable presence on the bandstand, up there bantering with his pals Dizzy Gillespie and Paquito D’Rivera in the United Nations Superband, projecting his heart through his tenor sax on bop classics from his youth or turning all warm and melodic on ballads serenading Sinatra or Henry Mancini, subjects of his early LPs.

I remember his deft flights of fancy on flute, and the twinkle in his eye as he recited the titillating tale of “Benny’s From Heaven” to the delight of audiences. And

how he never tired of his timeless vocal — yodels and all — on “Moody’s Mood for Love,” his first hit from back in the 1940s.

The jovial giant of jazz, who grew up in Newark, will be musically celebrated October 15–21 at the first — and, one hopes, annual — James Moody Democracy of Jazz Festival. It’s the most ambitious jazz event ever to sprout up in the Garden State, with two star-studded concerts and the finals of a Sarah Vaughan International Jazz Vocal competition, all at the New Jersey Performing Arts Center; a children’s theater premiere; the start of a Sunday jazz brunch series at NJPAC’s NICO restaurant, and other concerts, panel discussions and activities at venues around the city. Complete details are on the next page and in the ad on page 15.

Moody started on alto as a teen, learned music in the Air Force in World War II, and



Terence Blanchard and Sean Jones will share trumpet honors on October 20 as an orchestra led by Vince Mendoza recreates the classic music of Miles Davis and arranger Gil Evans.

joined Dizzy’s pioneering big band in 1946. He remained a friend, and frequent colleague, of the bebop-founding trumpeter, traveling the world, settling down for a time in New York, Las Vegas, and finally San Diego, but he always had a soft spot in his heart for Newark, according to his widow, Linda, who will be part of the upcoming festivities.

One of the festival’s many stars will be trumpeter Terence Blanchard, a favorite of mine over 25-plus years of visits to his hometown New Orleans Jazz Fest.

I was privileged to see Blanchard in many guises over the Labor Day weekend; he was artist-in-residence at the extraordinary Detroit Jazz Festival. He played the very first set with his quintet, mostly post-bop adventures but for an uplifting excerpt from his Grammy-winning *Katrina* suite, a reminder that his hometown had mostly escaped the wrath of Hurricane Isaac. Next

day, he soloed in front of the Detroit fest’s superb big band.

Blanchard’s most exciting moments came in a headline set with percussionist Poncho Sanchez, entitled “Cubano Be, Cubano Bop,” an homage to the Dizzy-Chano Pozo genre-melding explorations of the 1940s. His duet with trumpeter Ron Blake on the super-funky “Besame Mama” had the overflow crowd jumping and shouting euphorically.

On the festival’s final day, Blanchard was back on the big stage, hobnobbing with other

Big Easy guests as the Preservation Hall Jazz Band had everyone up second-lining around Hart Plaza. Shortly thereafter, he presided over a reunion of former Jazz Messengers in a tribute to the great drummer and bandleader Art Blakey.

Quick with a quip, Blanchard signed off by telling the crowd, “It’s a shame you all had so much fun...and for free! Usually, you have this much fun for free, you end up in jail.”

All told, it was a tour-de-force weekend for Blanchard, who has also excelled as a film score and theater composer and whose first opera is scheduled to be performed in 2013. Playing Miles Davis’s repertoire will be a challenge that I have no doubt he will master. J

Sandy Ingham is Jersey Jazz’s roving reporter.

Rufus Reid, Don Braden and Others Featured at Free Festival Events

At press time NJPAC announced several additional free Democracy of Jazz events set for venues in Newark. “We wanted to develop a festival that feels like Newark, and make it more accessible, not only to people who can afford a big ticket,” John Schreiber, chief executive of the Newark arts center told *The Star-Ledger*. Here’s a sampling of some of the added performances.

■ October 15, 7 PM: Rufus Reid brings his Out Front Trio to Newark’s Bethany Baptist Church for a free performance presented in collaboration with the church’s Jazz Vespers Committee.

■ October 16, 7 PM: The NJPAC James Moody All-Stars swing at the Newark Museum headlining a free performance in collaboration with the Museum featuring the faculty of NJPAC’s renowned jazz education program, led by veteran saxophonist and composer Don Braden.

■ October 18, 12 PM: Jazz trumpeter Greg Gisbert brings his Quintet (John Lee, Cyrus Chestnut, Tommy Campbell and Yotam Silberman) to Two Gateway Center for a free lunchtime concert paying tribute to James Moody.

■ On October 20, 12:30 PM, WBGO Jazz88.3 FM takes its Kids Jazz Series to the Newark Museum for a free festival performance by Grammy-nominated alto saxophonist Antonio Hart.



James MOODY DEMOCRACY of JAZZ FESTIVAL

October 15–21, 2012

■ October 20, 12 PM, NJPAC partners with Rutgers University’s Institute of Jazz Studies on a panel discussion focusing on James Moody, the musician and the man. Moderating the panel discussion will be noted jazz critic George Kanzler. Also on the panel will be Linda Moody, James Moody’s widow, Ina Dittke, Moody’s manager for 25 years, bassist Todd Coolman, who played with Moody for 26 years, and trumpeter Jon Faddis, a musical colleague of Moody’s since his teen years as a Dizzy Gillespie protégé.

■ Gallery Exhibit: In partnership with the Festival, WBGO Jazz 88.3 FM will host a Gallery Exhibition of photographs chronicling jazz history from four renowned New Jersey photographers, Tony Graves, Risasi Dais, George Wirt and Bill May. The exhibit, “Too Heavy for Words,” will feature performance images of jazz musicians, including Moody, Jon Faddis, Carrie Smith, Roy Hargrove and many others, and runs Oct. 3 through Nov. 30.



For Love of Moody: A Jazz Celebration with George Benson, The Manhattan Transfer, David Sanborn and more

On Friday, October 19, James Moody’s musical legacy will be celebrated at NJPAC with a star-studded performance featuring some of his favorite musicians and friends, including George Benson, The Manhattan Transfer and David Sanborn. Other special guests include Kenny Barron, Jon Faddis, Jimmy Heath, John Lee, Paquito D’Rivera, Christian McBride, Paul Lieberman, and Todd Coolman; plus Adam Nussbaum and the evening’s Music Director, Renee Rosnes (both longtime members of Moody’s group).



George Benson earned the fifth of his 10 career Grammy awards for his 1980 recording of “Moody’s Mood” (Best Jazz Vocal Performance).



Princeton JazzFeast

Roditi and Russell Highlight 21st Festival

Story and photos by Tony Mottola Editor, Jersey Jazz

At the outset of 2012 JazzFeast, Palmer Square Manager's Anita Freselone forecast there would be a record turnout for the 21st year of the popular event, and indeed local police later estimated the crowd in downtown Princeton at 10,000.

While other jazz events flounder in a tough economy, JazzFeast prospers. Of course, it helps that the music is free. It's the Feast that brings in the shekels, with the 16 food stalls that ring the picturesque Palmer Square selling an appetizing variety of affordable casual cuisine (the barbecued clams are off the hook).

In recent times the festival has opened with a quartet of student musicians directed by Princeton University Director of Jazz Studies Professor Anthony Branker ("A nod to the beast across the street," founding artistic director Jack Stine used to quip). But with Professor Branker on sabbatical, Stine's successor, cornetist Ed Polcer, gave tradition a small twist, presenting a quintet of Princeton jazz players from the mid-1950s (Polcer's own student days at PU).

Led by trombonist Tom Artin, the group included Nick Lincoln on vibes, Alan Bergman on drums and Ed White on bass. Steve Reich has replaced group's former pianist Peter Blue. The group made good use of Lincoln's lively vibes playing throughout in an 8-tune set of 1950s titles including "Lullaby of Birdland," Gerry Mulligan's "Walking Shoes" and the closing "East of the Sun (and West of the Moon)" — "our theme song," Artin said of the tune composed by Brooks Bowman, Princeton Class of '36.



Catherine Russell, right. Claudio Roditi, above.

Four groups followed over the next five hours starting with festival regular Alan Dale and The New Legacy Jazz Band.

Dale's group is a festival favorite, having appeared here for 20 consecutive years performing swinging straight ahead jazz fueled by the leader's enthused and musical drumming.

Grammy-nominated trumpeter Claudio Roditi was at JazzFeast 20 years ago as well, but this was his first time back. The rotary valve trumpeter (featured in an interview in this issue) performed with his so-called "all illegal immigrant band," whose players hail from Rio de Janeiro, Buenos Aires, Sao Paulo and Japan, as well as the USA (guest trumpeter and vocalist John Dukich).

Roditi's group, which featured a euphonium in the front line, played heavily to a Latin vein, fueled by the sizzling beats of beaming percussionist Cafe da Silva. The crowd ate it up, and although the set was somewhat shortened due to set-up delays, offered the band a full-size ovation.

Next up was JazzFeast newcomer Cat Russell and the vocalist had the crowd in the palm of her hand in short order. Aided by throwback guitarist Matt Munisteri in the role of musical director, the duo crafted a 14-tune set that delved into blues and R&B associated with a bevy of jazz queens,

including Dinah Washington ("Romance in the Dark"), Ella Fitzgerald ("Wake Up and Live"), Abbey Lincoln ("No More"), Ethel Waters ("Please Don't Talk About Me When I'm Gone") and several others.

But the set's highlight was an unfamiliar tune called "Lucille" that reflects the singer's impeccable musical pedigree. A demo of the song, written by her father, Luis Russell (Louis Armstrong's longtime musical director) and Teresa M. Dempsy, was played for the singer recently at The Louis Armstrong Archive and she recognized her mother Carline Ray's voice on the recording. It's a beautiful ballad that Russell wrote as a tribute to Armstrong's wife Lucille, and the performance leaves one wishing Satchmo had recorded the song.

No JazzFeast is complete without a healthy serving of trad jazz and Brian Nalepka's New Harmony Rhythm Kings, featuring Randy Sandke, Jim Fryer, Peter Martinez, John Gill and Kevin Dorn, fit the role to a tee. With Nalepka making frequent use of the tuba, the veteran group continued in the Armstrong milieu closing the festival with a set of tunes associated with the trumpet legend, including "The Sunny Side of the Street," "Way Down Yonder in New Orleans" and "If I Could Be with You."

The festival's only sour note came with the event's switch to Sunday this year, placing it on the same day as the now four-year-old Somerville Jazz Festival. Perhaps Somerville can back up to Saturday to restore what had been a two-day weekend of top-notch free jazz in the Garden State. 



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"Hanging" at the Litchfield Jazz Festival

Photos by Fran Kaufman

Music fans all know what artists look like when they're on stage. But the most fun I have at jazz festivals is my behind-the-scenes "hang." Here's an intimate view of August's Litchfield Jazz Festival, which saw the venue move to the Goshen Fair Grounds.



Downbeat publisher Frank Alkyer has a big laugh as he presents trumpeter Ambrose Akinmusire with Downbeat's Critics Poll's Trumpeter of the Year award.

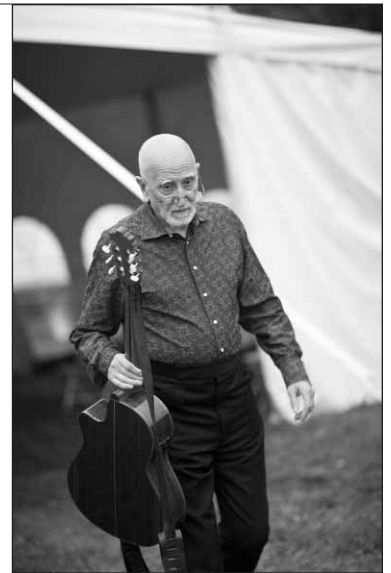


WBGO on-air personality Michael Bourne was a host at the Festival. He checks out the baritone saxophone of Gary Smulyan, who was music director of the Litchfield Jazz Camp, which preceded the Festival.



Bass player Tim Lefebvre organizes the music as pianist Jason Lindner (center) and saxophonist Donny McCaslin shoot the breeze.

Pianist Federico Pena learns a lesson from drummer Clarence Penn's beautiful daughter.



Actor Dominic Chianese (better known to audiences as Uncle Junior on *The Sopranos*), a surprise guest on opening night, arrives at the music tent.



Pianist Helen Sung gets a lift to the Artists' tent after her performance. I loved the show, and that dress! Helen's wearing a Vivian Tam design for her "limo" ride.



Saxophonist Craig Handy sets up his own impromptu dressing room in the parking lot.



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Guitarist Bucky Pizzarelli opens Jazz Series at Rutherford Hall

Piano in The Parlour, a series of Jazz concerts featuring exceptional jazz pianists produced by Coyne Enterprises, Inc. in cooperation with WRNJ radio and sponsored by Mama's Cafe Baci and Bello Giorno, begins its new series on October 21.



This series of six concerts will be held at the historic landmark Rutherford Hall in Allamuchy, NJ. All concerts will be held Sunday afternoons from 3:00 – 5:00 PM. Seating is limited to about 110 seats.

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Sunday, February 10

TONY DESARE

\$20.00 Advance/\$25.00 Door

Sunday, March 24

THE CRAIG KASTELNIK QUARTET

featuring organist Craig Kastelnik and vocalist Pat Flaherty
\$20.00 Advance/\$25.00 Door

Sunday, April 28

THE RUSS KASSOFF TRIO

\$17.50 Advance/\$22.50 Door

Mama's Café Baci, an Italian restaurant, and Bello Giorno, a beautiful banquet facility, sponsor all six events.

Jazz fans will be able to purchase tickets by cash and checks at Mama's & Café Baci Restaurant, and via checks by mail through Coyne Enterprises. Checks, cash and money orders will be accepted at the Allamuchy School located by Rutherford Hall. Tickets can also be purchased online with Visa and MC at www.RutherfordHall.org or www.GreatJazzConcerts.com. JJ

MARLENE VERPLANCK

Surprise me somewhere!

Sunday, October 7
The Monmouth County Library, 125 Symmes Drive, Manalapan NJ. Marlene is no stranger here and the extra good news is Marlene will be singing with The Russ Kasoff Trio with special guest, Harry Allen. This is a huge auditorium that fills up quickly. Come early! It's FREE! Tel: 732-431-7220. Music 2-4 PM.

Friday, October 19
Falcon Arts, 1348 Rt. 9W, Marlboro NY corner Dock Rd. This venue is new for us and the night club setting is perfect. Marlene will be sharing a double bill with Bucky Pizzarelli. Better book early! Tel: 845-236-7970.

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

WANNA HEAR SOMETHING GOOD?

SANDY SASSO & HER TRIO

Saturday, October 27

at
Chico's House of Jazz
Lake Avenue
Asbury Park

Celebrating Halloween!
"Wear a funny hat party"
This room has a \$10 music charge.
8:00 start. Good food.

visit www.sandysasso.com for more info

Jazz Journeys

Metropolitan Club Orchestra to Play at 5th Annual Armistice Ball on November 3

Dancers as well as devotees of early American jazz will have a treat at the 5th Annual 1918-style Armistice Ball being hosted by the Morris County Historical Society and the Metropolitan Vintage Dance & Social Club on Saturday, November 3. The Metropolitan Club Orchestra will provide hot dance tunes of the 1910s and 1920s. The Ball will take place at the Madison Community House, 25 Cook Avenue, Madison, NJ, from 8 to 11 PM.

The Metropolitan Club Orchestra consists of renowned jazz musicians Randy Sandke, trumpet; Peter Reardon Anderson, reeds; Matt Musselman, trombone; Johnny Peppers, bass sax; Travis Dotson, guitar; and Sue Fischer, drums.

To help attendees get into the spirit, a workshop on early 20th century dances will be taught by instructors Jan and Al Seabra at the Madison Community House from 2 to 4 PM that day.

Tickets for the workshop and ball are \$30 per person in advance or \$35 at the door. Student tickets (with student ID) are \$15 in advance or \$20 at the door. Tickets may be purchased online at www.armisticeball.com, or checks payable to Morris County Historical Society may be sent to MCHS, 68 Morris Avenue, Morristown, NJ. All proceeds benefit the programs of the Morris County Historical Society. Period 19-teens, '20s, or modern formal or cocktail attire or military uniforms are requested (no jeans, please). For additional information call 973-267-3465 or see www.acornhall.org/calendar.html.

"Just Jazz" is More Than Just Music



Justin Kaufflin

If you savor the sweet sounds of jazz and are inspired by man's triumph over adversity, plan to attend the Just Jazz concert on Friday evening, October 12. The concert features the award-winning Justin Kaufflin, a rising star on the jazz scene who is totally blind.

Just Jazz will benefit the nonprofit work of the NJ Foundation for the Blind. The concert will be held the Montclair Art Museum on October 12 at 7:30 PM. Tickets are \$35 and available online at www.njffb.org/just-jazz. You'll enjoy wine and refreshments and experience an amazing demonstration by the NJ Foundation for the Blind Drumming Troupe. It's a good cause and a night

you'll long remember. Visit the website or call 973-627-0055.

Luna Stage Jazz Series Features Dave Stryker in a Tribute to Wes Montgomery

Luna Stage opens the second season of its jazz series, "Music In The Moonlight: An Intimate Evening of Jazz," on October 14 with a concert by acclaimed guitarist Dave Stryker. Mr. Stryker will be accompanied by Jared Gold on organ and McClenty Hunter, Jr. on drums in a performance of *The Incredible Jazz Guitar: A Tribute to Wes Montgomery*. Tickets are \$18 in advance, \$20 at the door and can be purchased in person, by phone at 973-395-5551, or at www.lunastage.org. The concert is part of a six-concert series. Three or six-concert subscriptions can be purchased for \$45 or \$90. Other artists scheduled in the series include trumpeter Claudio Roditi, tenor saxophonist Virginia Mayhew, saxophonist/flutist Don Braden, and drummer Greg Bufford.

Wes Montgomery played one of the most unique and exciting sounds in improvisational music. He continues to be the standard for modern jazz guitarists. It's only natural that West Orange-based jazz guitarist Stryker would pay tribute to Montgomery, as he was one of Dave's early influences.

Stryker is now a guitarist with his own voice as well. He has recorded 23 CDs as a leader and has been featured as a sideman with Stanley Turrentine and

Jack McDuff, among others. Gary Giddins of *The Village Voice* called Stryker "...one of the most distinctive guitarists to come along in recent years." He was voted one of the Top Ten Guitarists in the 2001 *Downbeat* Readers Poll, and a *Rising Star* for the last 5 years in the *Downbeat* Critics Poll.

Jared Gold is a jazz organist who has performed internationally and recorded with some of the best jazz artists. In 2008, his first solo album, *Solids & Stripes*, was released by Posi-Tone records. Gold plays the Hammond B-3. He has been influenced by Larry Young, Jack McDuff, and Don Patterson, and believes in extending harmony and solidifying groove.

Percussionist McClenty Hunter, Jr. has performed in recording sessions with Grammy award winning artists Roy Hargrove, Richard Smallwood and Donnie McClurkin. He attended Howard University where his mentor was legendary drummer Grady Tate. In addition to performing in Washington, D.C. and New York City venues, he is the Musical Director for the KIPP charter schools in New York.

"There is inherent theatricality in the performance of jazz", says Cheryl Katz, Associate Artistic Director of Luna Stage, "and a large number of outstanding jazz musicians reside in and around the Valley Arts District where Luna Stage is located. When jazz scholar Sanford Josephson approached us about doing a series of jazz concerts by local artists at the Theatre, it seemed a natural fit." As the curator of the *Music In The Moonlight* series at Luna Stage, Mr. Josephson has brought together a collection of renowned artists paying tribute to a host of jazz legends and styles.

For information on *The Incredible Jazz Guitar: A Tribute to Wes Montgomery* and all events and programs at Luna Stage visit www.lunastage.org. Luna Stage is located at 555 Valley Road, West Orange. The theatre is handicapped accessible and assisted listening devices are available. JJ



Fran Kaufman photo

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

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

See what's happening—with a new photo every day—
on the WBGO Photoblog.

Check out where Fran's hanging,
and see what she sees, at
www.wbgo.org/photoblog



August Ramblings

By Andrea Tyson
NJJS Former President

Photos by Tom Judd

2nd Annual Morristown Jazz & Blues Festival on the Green, August 18

Well, it was a great day in Morristown, and whoever paid extra for the gorgeous weather got their money's worth! Elliott and I got there early, parked right off the green and put our lawn chairs in the shade along with other NJJSers. The Jazz Chicks led off the event with the dulcet tones of Laura Hull, accompanied by Nicki Parrott on bass, Janice Friedman on keyboard and Barbara Merjan on drums. Rusty Paul, son of Les Paul, and his band,

continued the afternoon in fabulous style. Rob Paparozzi & The Hudson River Rats got everybody's blood cookin' and Jerry Vezza's Quartet with Grover Kemble just kept the heat up. Unfortunately, by 8 PM we had to leave, missing guitarist Robben Ford's Trio. This is a not-to-be-missed event next year for those of you who did not attend. The dancing in front of the stage was infectious, getting lots of folks up off their "seats." Morristown's Mayor Tim Dougherty can be very proud of this fine event. I am sure a lot of hard work went into it and kudos to all involved.

16th Annual Riverboat Swing Cruise on the River Queen, August 19

Chick and Audrey Krug work very hard to make this afternoon wonderful and this year they hit a grand slam!

Every year that we're available we go on this terrific riverboat ride out of Bogan's Basin in Brielle. It started out as a 3-hour gig, but extended several years ago to a 4-hour cruise which is just the right timing. The weather was very good so several dancers spent some quality time out on the deck — yours truly included! Ninety or so people set out at noon and enjoyed Ed Polcer's All-Stars (Mark Shane on keyboards, Paul Midiri on vibes and trombone, Joe Midiri on reeds, Frank Tate on bass, Kevin Dorn on drums and Judy Kurtz on vocals) all afternoon playing and singing our favorites. Judy Kurtz and Ed Polcer's marital bliss came through Judy's wonderful rendition of "I Can't Believe that You're in Love With Me." This band knows the ins and outs of all our favorite tunes and here are just a few: "A Hundred Years From Today" was a special treat with Paul Midiri featured and Judy on vocals. "Royal Garden Blues" woke everybody up! "Jubilee" was another favorite. "The World is Waiting for the Sunrise" was a Midiri Brothers feature. And "Someday You'll Be Sorry" a Louis Armstrong standard, featured Ed strolling through the audience and singing. This band has played together for some time and the rapport comes across to the very appreciative audience.

The food as always included lots of choices and the sheet cake for Elliott's birthday was rich and creamy. What more can you want from a summer weekend? Oh, I guess, winning the lottery would have helped...but other than that, we had a great time. We are so lucky in New Jersey to have such good jazz right at our fingertips. Hope to see you there next year. Tell Chick Krug Andi sent you — you'll get a good seat!



Audience Participation: An unidentified cruiser chipped in an impromptu vocal and harmonica solo on board the River Queen.



Judy Kurtz croons accompanied by the Midiris on the 16th Annual Riverboat Cruise.

Sunday

October 21

12 Noon-6pm

East Stroudsburg University

Keystone Room

ZOOT • F • E • S • T ²⁰¹²

Jazz Ambassadors Play the Cold War

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!

Swinging for the State Department

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.



Zoot Sims

An All-Star Jazz Jam à la Zoot

A loose and lively jam session, hosted by Adam Niewood, sure to conjure the spirit of Zoot Sims, featuring Phil Woods, Bob Dorough, Bill Crow, Harry Allen, Dave Liebman, Sherrie Maricle, Marko Marcinko, "Sweet" Sue Terry, Kim Parker, Nancy Reed, Rossano Sportiello, Joe Cohn, Rick Chamberlain, Joel Forbes, Nelson Hill, Jesse Green, plus surprise guests.

Library Alive X: An Al Cohn Big Band Jam

The Grammy-nominated COTA Festival Orchestra, joined by special guests, will close the festivities in a swinging style by performing the charts of Al Cohn and other acclaimed composers and arrangers from the music inventory of ESU's Al Cohn Memorial Jazz Collection.

Scheduled performers subject to change.



Al Cohn

Zoot Fest is a major fundraising event to support jazz education and preservation, in honor of the musical legacies of Al Cohn and Zoot Sims.

All-inclusive admission, \$50.

Buffet lunch, drinks and refreshments included.

For ticket ordering information, visit

www.jazzatesu.com or call **(570) 422-3828**.

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Al Cohn Memorial
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Delaware Water Gap
Celebration Of The Arts



www.campjazz.org

Special Zoot Fest weekend music and lodging at the Deer Head Inn in nearby Delaware Water Gap: (570) 424-2000 or www.deerheadinn.com



Other Views

By Joe Lang
Past NJJS President

The CDs keep coming, and I keep listening. Here are my impressions of some of the best from this month.

■ At the 2011 Jazzfest, Dan Levinson and Bria Skonberg were among the players in Emily Asher's Garden Party. I recall Dan and Bria hurrying out of the event to meet up with Nicki Parrott and Gordon Webster to play at a private party that evening. It turns out that they were heading down to Morganville to play at the home of a gentleman named Jon Hill. The reception to their music inspired Hill and Tom Lyons, a friend of his, to form a record label, JazzRules, for the express purpose of capturing the music of this quartet in a way that would preserve the special magic that they experienced while hearing them at the party. I, for one, am most pleased that they followed this path. You can share my enthusiasm by digging the 16 selections on **Alone with My Dream (JazzRules – 1001)** by **THE MORGANVILLE FOUR**. The four musicians had not played together as a unit prior to their gig at Hill's house, but one of the special things about jazz is the ability of the good players to make their playing with compatible musicians sound more organic than spontaneous, even when they are playing together for the first time. Hearing this recording makes it immediately apparent exactly why the group elicited the enthusiastic response that they did at that party on June 11, 2011. Levinson contributes on clarinet, tenor sax and C-melody sax; Skonberg on trumpet and vocals; Parrott on bass and vocals; and Webster holds down the piano chair. The program is an interesting mix of tunes, most familiar like "It's All Right with Me," "Once in a While," "When Your Lover Has Gone" and "Under a Blanket of Blue," but there are also some surprises including "Je Suis Seul Ce Soir," a French song popular with gypsy jazz groups, "The Summer of '23," a Terry Waldo tune, and the too often neglected Irving Berlin gem, "Russian Lullaby." Parrott supplies the vocals on "C'est Si Bon," "Only Trust Your Heart" and "When Your Lover Has Gone." Skonberg sings "Je Suis Seul Ce Soir," "Que Sera, Sera" and "I Wish I Could Shimmy Like My Sister Kate." They share the vocals on "Brazil" and

"Manhã de Carnaval." Levinson is among the finest and most versatile reed players you could hope to hear, and his playing on this disc is simply magnificent. Webster shows why he is becoming a more ubiquitous presence in mainstream jazz circles with each passing month. This is one of my more lengthy CD reviews, but it is just as difficult to stop singing the praises of this music as it is not to keep playing it over and over again. (www.danlevinson.com and <http://www.cdbaby.com/cd/alonewithmydream>)

■ With each new release, I am more impressed with the **DEPAUL UNIVERSITY JAZZ ENSEMBLE** directed by Bob Lark. **Time Passes On (Jazzed Media – 1059)** features drum master **JEFF HAMILTON** as the guest performer. Hamilton appears on the first six of the 10 tracks, and contributed two original compositions to the program, including the title piece, a tribute to his first drum teacher, John McMahon. Lark leads the Jazz Studies program at DePaul, and has created an educational environment that produces musicians who not only are technically adept, but also are encouraged to develop their improvisational chops. The results of this approach are evident on this album. Many instrumental voices are heard, and they all have something to say that is worth hearing. Four of the arrangements are by current students, two are by recent graduate Joseph Clark, and another by Thomas Matta who teaches courses in Jazz Composition and Arranging at DePaul. This aspect of the program is equally impressive. If you like to hear a big band with spirit and a fresh feeling, this is just the album for you. (www.JazzedMedia.com)

■ One of the nice things about doing these reviews is the many opportunities that it affords me to discover performers and groups who are new to me. One such ensemble is the **GULL LAKES JAZZ ORCHESTRA** from Michigan. There are many fine local big bands working all over the country filled with local musicians, some of them professionals or

music educators, and others who love the music, are talented, but follow other paths to earn a living. Playing in a regional big band affords them the opportunity to play the music that they dig in an organized manner, and satisfy their need to express themselves in this kind of context. The GLJO, originally organized in 2005, has recently released their initial CD, **Timeless**, and it is a fine recorded debut. The band's book is extensive, comprised of charts from some of the best arrangers in the country. Among the most widely known arrangers represented on this recording are Patrick Williams ("In the Still of the Night"), Bob Curnow ("Speak Low"), Don Menza ("I Just Found Out About Love") and Tom Kubis ("Samba Dees Godda Do It"). Among the most prominently featured soloists are trumpeter Tim Culver, who also supplied the arrangement for "Peel Me a Grape," trombonist Earlie Braggs and vocalist Edye Evans Hyde. The folks in Michigan have a fine band in their midst, and it is nice that these sounds now have been made available for anyone to hear them. (www.gulllakejazz.com)

■ Earlier this year, pianist **FRED HERSCH** brought his trio with bassist John Hébert and drummer Eric McPherson in to the Village Vanguard for a one-week engagement. **Live at the Vanguard (Palmetto – 2159)** documents highlights of that week. On 16 tracks spread over two CDs, Hersch consistently shows why he is among the most highly regarded pianists in jazz. He is a superb composer as the several original tunes included in this collection demonstrate, and his improvisational sense is spot on, often surprising, but always logical. Hersch has always had big ears, absorbing a wide variety of influences, but developing his own individuality, one that sets him in a special place. One influence that he frequently calls upon is Thelonious Monk. On this album, he has included his own "Dream of Monk," and ingeniously interpolates Monk's rarely heard "Played Twice" into "The Song Is You." Among the other jazz masters toward whom he gives a nod are Ornette Coleman ("Lonely Woman"), Miles Davis ("Nardis"), Wayne Shorter ("Rising, Falling"), Sonny Rollins ("Doxy") and Russ Freeman ("The Wind"). Hersch has often placed himself into a trio context, and this combination works perfectly. Nicely recorded, you will find a bit of time spent at the Vanguard rewarding indeed. (www.palmetto-records.com)

■ Solo piano albums, when they are as engaging as **This Time the Dream's on Me (HighNote – 7238)** by **LARRY WILLIS**, are among life's finest



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pleasures. Recorded in the Fazioli Concert Hall on a Fazioli F278 concert grand piano, the combination of the magnificent acoustics in the venue, the sound of this exceptional piano, and the touch and creative mind of Willis has resulted in an album that will require many hearings to absorb all of the subtle beauty and musical substance present on the disc. The session list includes five standards, the title song, "True Love," "Lazy Afternoon," "It Could Happen to You" and "My Ship;" two examples of Ellingtonia, Duke Ellington's "Single Petal of a Rose" and Billy Strayhorn's "Lotus Blossom;" plus three Willis originals, "Sanctuary," "Blues for Marco" and "Silly Blues." It is a well balanced program that brings together the innate Willis sense of swing with his sensitive side. This is a lovely album. (www.jazzdepot.com)

■ Guitarist **RONI BEN-HUR** and bassist **SANTI DEBIANO** are joined by drummer Duduka Da Fonseca for a scintillating jazz adventure with a lot of international influences titled *Our Thing (Motema – 95)*. The program is comprised of seven originals contributed by the players, four by Debriano, two by Ben-Hur and one by De Fonseca, plus Thelonious Monk's "Green Chimneys," Jobim's "Fotografia" and "Ela é Carioca," and Irving Berlin's "Let's Face the Music and Dance." The trio is constantly having interesting musical conversations that hold your attention. Ben-Hur plays lines that seem to flow out of him with such ease that their complexity and inventiveness might escape you if you are not listening carefully. I was particularly taken with his tune "Earl's Key," a tune that Ben-Hur must have written with his once frequent collaborator the late Earl May in mind. While Ben-Hur's is the major voice on the album, Debriano and Da Fonseca are equal partners, ensuring that the end product is a result of the empathetic relationship that existed among these three thoughtful and talented musicians. (Motema.com)

■ The names of **BOLING, BROWN & HOLLOWAY** (guitarist Mark Boling, drummer Keith Brown and bassist Rusty Holloway) originally reached my awareness when I saw the list of players in the Knoxville Jazz Orchestra on the two albums conceived of and led by Terry Vosbein featuring this fine big band. In that setting, the individual artistry of these three players was subsumed by their roles in the larger ensemble, but on *Trio Life (MaBo Music – 1201)* their talents are wonderfully exposed. Here are three cats who have found themselves together at a particular place, teaching at the University of Tennessee, at the same time, and have been making music together for about 20 years. They mix six Boling originals with two standards, "The Sweetest Sounds" and "Old Devil

Moon;" three jazz tunes, Horace Silver's Barbara," Donald Brown's "Daddy's Girl Cynthia" and Wayne Shorter's "Pinocchio;" and Norah Jones's "Don't Know Why." Boling's original compositions are infectious, and provide terrific frameworks for the trio to exhibit the way that three musical minds can have fun while expressing themselves as individuals, and still function as a harmonious entity. I deeply enjoyed hearing the results of their latest collaborations. (www.markboling.com)

■ Vocalist **DIANE LINSOTT** has the right combination of attributes for a singer — a pleasing sound, a wonderful way of phrasing, great taste in material, and an empathetic interaction with her instrumental support, in the case of her new album, *You Are There (DJAZZL Music)*, the solo guitar of Larry Koonse. While the songs are familiar, none except "All the Things You Are" are staples of most vocal albums today. When she opens with "Nobody's Heart," a touching Lorenz Hart lyric, there is immediate evidence that lyrics are important to her. I like the fact that she includes a vintage song like "I'm Always Chasing Rainbows," as well as Francesca Blumenthal's more contemporary musings on relationships, "The Lies of Handsome Men," and makes both of them ring true. Her voice is warm and smooth, I am somewhat reminded of Carol Sloane, and she has a nice jazz feeling. Koonse is a sensitive accompanist, giving Linscott the kind of musical setting that a

vocalist relishes. As I listened to *You Are There*, I was glad that I was there hearing Diane Linscott giving some great material the kind of treatment that it deserves. (www.dianelinscott.com)

■ What a neat idea! Take 10 of the best female vocalists in Canada — Emilie-Claire Barlow, Elizabeth Shepherd, Jill Barber, Jackie Richardson, Sophie Milman, Molly Johnson, Carol Welsman, Barbra Lica, Carol McCartney and Diana Panton — give each of them a great standard to sing, and back them up with a stellar quintet led by **PETER APPELYARD**, the 84 year old Canadian vibraphone master, and record it all under the title *Sophisticated Ladies (Linus – 270151)*. The result is a collection that is really easy on the ears. Appleyard is a swing master, and he has selected pianist John Sherwood, guitarist Reg Schwager, bassist Neil Swainson and drummer Terry Clarke, some of Canada's best jazzmen, to supply the instrumental side of the musical equation. These ladies have varied styles and sounds, but they are all appealing and fine singers. The song list, "After You've Gone" (Barlow), "It's Only a Paper Moon" (Shepherd), "Love for Sale" (Barber), "Georgia on My Mind" (Richardson), "If You Could See Me Now" (Milman), "Sophisticated Lady" (Johnson), "Night and Day" (Welsman), "Satin Doll" (Lica), "Mood Indigo" (McCartney), and "Smile" (Panton), is jazzy and fun. This is a nice concept, well executed. (www.peterappleyardvibes.com)

■ *Hustlin' for a Gig (HouseKat Records)* is the hip new release from the **UPTOWN VOCAL JAZZ QUARTET**, a group based in the Washington, DC area. They were formed by two of the current members, Ginny Carr and Robert McBride, the other members being Holly Shockey and André Enceneat, over two decades ago, and continue to present their tight vocal harmonies, and exciting mix of standards and original material at venues throughout the Middle Atlantic section of the country. The new disc contains nine clever tunes by Ginny Carr, with a kicking version of "This Is the Life" added to the program. The word that kept occurring to me as I listened to the album is FUN! The singers are having fun singing tunes that are fun for both the performers and the listeners. I really dig listening to music that has as its primary purpose giving the audience a good time, and that is exactly what you get with *Hustlin' for a Gig*. (www.uptownvocaljazzquartet.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.

908-347-0648
www.fullcountbigband.com

Jazz Goes to School The College Jazz Scene

By Frank Mulvaney

NJJS President

2012 Fall College Jazz Performance Schedule

While the list of jazz luminaries scheduled at the colleges this Fall is not quite as star-studded as last year, the impressive list includes a trio of legends, a bunch of rising stars and other top pros: Mulgrew Miller, Kenny Barron, John Hebert, Sheila Jordan, Freddie Hendrix, Anton Denner, Matt King, Doug Weiss, Joe Farnsworth, Benny Golson, Ralph Bowen, Jared Gold, Mike Moreno, Donald Edwards, Alan Broadbent, Andy Eulau, Tim Horner and Ingrid Jensen. None of the events cost more than \$15 and many are free. If you are a big band aficionado, you will have 10 chances to hear some of the top college ensembles in the country performing original charts of famous arrangers like Thad Jones, Frank Foster, Duke, Oliver Nelson et al. You will be dazzled by the incredibly talented student players in small group performances. They are the jazz stars of tomorrow. Drummer Tyshawn Sorey, whom I saw at William Paterson 10 years ago when he was just a freshman, is listed among the choices in the *Down Beat* Readers Poll ballot. If you have not previously taken advantage of New Jersey college jazz offerings, you are missing out on one of biggest quality entertainment bargains available. All of the colleges have beautiful, comfortable theatres and parking is convenient and usually free.

William Paterson University

October 7: Mulgrew Miller and Kenny Barron piano duo

October 14: The John Hebert Byzantine Monkey Ensemble

October 21: Jazz Hall of Fame vocalist Sheila Jordan and her trio

October 28: 35th Anniversary Celebration — WPU Alumni "Super Band"

December 7 (8:00 PM): NEA Jazz Master Benny Golson & WPU Jazz Orchestra

All concerts except December 7 are on Sundays at 4:00 pm in Shea Theatre on the Wayne campus with free meet the artist interviews at 3:00 PM. One of 23 jazz studies small groups opens each concert. \$15, \$12 seniors, \$8 students. Convenient free parking.

Rutgers University

October 9: University Jazz Ensemble Early Fall Concert

October 20: Undergrad Jazz Ensemble Early Fall Concert

November 27: Undergrad Jazz Ensemble Late Fall Concert

December 4: Jazz Chamber Ensemble Recitals A

December 5: Jazz Chamber Ensemble Recitals B

December 10: University Jazz Ensemble Late Fall Concert

The Rutgers University Jazz Ensemble has a well-earned reputation as one of the finest college jazz bands in the country. All events are at 7:30 PM. Except for the Jazz Chamber Ensemble recitals, all concerts are at the Nicholas Music Center. Chamber Ensemble Recitals are at the Share Recital Hall. Both are right off the Route 18/George St. exit. Tickets for the concerts are \$15; recitals are free. Convenient free parking.

New Jersey City University

October 22, 7:30 PM: Jazz Master Class by pianist Alan Broadbent with bassist Andy Eulau and Drummer Tim Horner — Ingalls Recital Hall, FREE admission, garage parking.

December 3, 7:30 PM: Renowned trumpeter Ingrid Jensen performs with the NJCU Jazz Ensemble — Margaret Williams Theatre, \$15, garage parking

December 10, 7:00 PM: The Jazz Bash (semester end recitals) — Ingalls and Sozio Halls, \$15, garage parking.

December 13, 5:00 PM: The Jazz Arrangers Concert — Sozio Recital Hall, FREE admission, garage parking.

Princeton University

October 13, 8:00 PM: University Concert Jazz Ensemble Early Fall Concert — Richardson Auditorium, \$15, convenient parking.

December 1, 8:00 PM: The Ralph Bowen (tenor sax) Quartet and the University Concert Jazz Ensemble Late Fall Concert — Richardson Auditorium, convenient parking.

December 11, 8:00 PM: Projects in Jazz Performance Recital — McAlpin Rehearsal Hall, Woolworth Center for Musical Studies, Free Admission, convenient parking.

Rowan University

October 9, 8:00 PM: Small Jazz Ensembles Early Fall Concert — Boyd Recital Hall, FREE admission, convenient free parking.

November 18, 8:00 PM: Rowan Lab Band and Big Band Fall Concert — Pflieger Concert Hall, FREE admission, convenient free parking.

November 20, 8:00 PM: Small Jazz Ensembles Late Fall Concert — Boyd Recital Hall, Free admission, convenient free parking.

Montclair State University


November 14, 1:00 PM: Jazz Combos Fall Recitals A — Leshowitz Recital Hall, FREE admission, garage parking.

November 27, 8:00 PM: Jazz Combos Fall Recitals B — Leshowitz Recital Hall, FREE admission, garage parking.

December 5, 8:00 PM: MSU Junior Varsity Jazz Band and Vocal Jazz Ensemble Fall Concert — Leshowitz Recital Hall, FREE admission, garage parking.

December 9, 3:00 PM: MSU Concert Jazz Band Fall Concert — Kaiser Theatre, FREE admission, garage parking.

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The Fun Bunch Big Band Stan Kenton Centennial Tribute

Shane Z (Leader/Baritone Sax); David Mullen, Gerry Cappuccio, Frank Basile, Lou Iozzi (Reeds); Phil Jones, Henry Heyzer, Joey Vanderese, Kent Pennell, Jason Ingram (Trombones); Bill Ash, Marty Bound, Dave Gale, John Martin, Ryan Krewer (Trumpets); Bob Debenedette (Piano); Takashi Otsuka (Bass); Rick Visone (Drums); Thana Alexa (Vocals)

Bickford Theatre, Morristown | July 16, 2012

It takes a talented group of musicians to tackle the book of Stan Kenton, and capture the sound and spirit of the Stan Kenton Orchestra. To celebrate Kenton's centennial year, the Fun Bunch Big Band, under the leadership of baritone saxophonist Shane Zwiebel, took on that challenge, and gave the enthusiastic crowd at the Bickford Theater exactly the kind of exciting performance that they came to hear.

Zwiebel and his crew chose to provide a nice cross-section of selections from many phases of the Kenton career, and avoided relying on a stream of the most familiar charts, the kind of programming that so often comprises Kenton tributes.

Right out of the box, they went to a chart from Lennie Niehaus, "On the Street Where You Live." In the mid to late-1950s, Niehaus turned much of his arranging talent toward writing charts based on standards, many of them Broadway tunes, that made up much of the book that Kenton used at their dance dates.

They then turned to an original by Willie Maiden, himself an original, "A Little Minor Booze," a swinger that became a favorite among fans of the later Kenton

bands. The Kenton band was not known as a swing band, but Maiden, who came onto the band in 1969, was one of the arrangers, like Bill Holman and Niehaus in the 1950s, who found ways to make the band swing in spite of Kenton's preference for a more rigid approach.

Throughout the concert, the Fun Bunch cats explored charts by many of the best known Kenton arrangers from different eras, like those mentioned above, Gerry Mulligan, Johnny Richards and Dee Barton. Holman has always been a favorite with both the fans and the musicians, and we got three tastes of his creative genius with "Stella by Starlight," "Yesterdays," beautifully executed by tenor saxophonist Lou Iozzi, and a chart that Kenton often featured after Holman wrote it in 1956, "Malagueña."

Thana Alexa contributed her spirited vocals to seven selections during the evening, including "Orange Colored Sky," a hit for Nat Cole, backed by the Kenton band. She provided an element that was missing from the Kenton performances after Jean Turner, Kenton's last regular vocalist, left the band in the early 1960s.

The Fun Bunch is chock full of fine soloists with Basile on alto sax, David Mullen on tenor sax, Phil Jones on trombone, Bill Ash and Ryan Krewer on trumpet getting several opportunities to shine. The rhythm section was a rock throughout.

Experiencing the Stan Kenton Orchestra in person was always a thrilling experience. The Fun Bunch Big Band did a credible job in capturing the Kenton sound.

Jazz in July

Kaufman Concert Hall | 92nd Street Y, NYC

Song and Soul:

Ernie Andrews & Freddy Cole | July 17, 2012

Freddy Cole Quartet: Freddy Cole (piano and vocals)/Randy Napoleon (guitar)/Elias Bailey (bass)/Curtis Boyd (drums)

Ernie Andrews (Vocals)/Houston Person (tenor sax)/Bill Charlap (piano)/Peter Washington (bass)/Kenny Washington (drums)

Time Remembered:

The Music of Bill Evans | July 18, 2012

Bill Charlap and Renee Rosnes (piano)/Steve Nelson (vibes)/Greg Gisbert (trumpet)/Dave Stryker (guitar)/Scott Colley (bass)/Joe La Barbera (drums)

An Enchanted Evening:

The Songs of Richard Rodgers | July 19, 2012

Bill Charlap (piano)/Barbara Carroll (piano and vocals)/Sachal Vasandani (vocals)/Warren Vaché (Cornet)/Jon Gordon (alto sax)/John Allred (trombone)/Jay Leonhart and Sean Smith (bass)/Tim Horner (drums)

Piano Summit:

Dick Hyman & Bill Charlap | July 24, 2012

Dick Hyman and Bill Charlap (piano)/Sandy Stewart (vocals)/Ken Peplowski (clarinet and tenor sax)/Harry Allen (tenor sax)/Jay Leonhart (bass)/Willie Jones III (drums)

Messengers of Jazz:

The Legacy of Art Blakey | July 25, 2012

Bill Charlap and Renee Rosnes (piano)/Joe Magnarelli (trumpet)/Jimmy Greene (tenor sax)/Peter Washington (bass)/Lewis Nash and Kenny Washington (drums)

Basie Roars Again | July 26, 2012

The Legendary Count Basie Orchestra directed by Dennis Mackrel: Marshall McDonald and Cleave Guyton (alto sax)/Shelley Carroll and Doug Miller (tenor sax)/John Williams (baritone sax)/Clarence Banks, Dave Keim, Alvin Walker and Isrea Butler (trombone)/Scotty Barnhart, Mike Williams, Freddie Hendrix and Bruce Harris (trumpet)/Will Matthews (guitar)/Bobby Floyd (piano)/Marcus McLaurine (bass)/Marion Felder (drums)
Frank Wess (tenor sax)/Bucky Pizzarelli (guitar)/Bill Charlap

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(piano)/Peter Washington (bass)/
Dennis Mackrel (drums)

This year's Jazz in July at the 92nd Street TY marked the 28th season of this popular event, and the eighth for which pianist Bill Charlap served as Artistic Director. Charlap has followed faithfully in the footsteps of Dick Hyman who oversaw the first 20 years, by providing concerts conceived with immaculate taste and executed by players who display a high degree of musicianship and creativity.

Each of the six programs had a different theme, and Charlap chose musicians who were consistently well suited to playing the music featured each night.

The opening program featured two veteran singers with distinctly different styles, Freddy Cole and Ernie Andrews.

Freddy Cole performed a program of 11 songs with his regular quartet of himself on piano and vocals, Randy Napoleon on guitar, Elias Bailey on bass and Curtis Boyd on drums. Cole has a smooth delivery, reminiscent of his late brother Nat Cole, but not imitative. Freddy Cole has a jazzier feeling, and a slightly raspy edge to his voice. He continues to be among the elite lyric interpreters on the scene. Particularly memorable was his reading of "I Was Telling Her About You," a song that had been recorded by Al Hibbler in the mid-1950s as the intended A-side of a single, but it was the flip side, "After the Lights Go Down Low," that became the hit. Hibbler and others like Joe Williams approached the song as a romantic ballad. Cole took another tack, making the audience snicker when he delivered the title line in a way that made the words sound like those of a cad who had been caught double timing his lady. Cole's set was simply superb.

Ernie Andrews, a Los Angeles-based singer making a rare New York City appearance, allows the blues to invest his approach to vocalizing. He had the tenor sax of Houston Person aiding him on his set, along with the Bill Charlap Trio, Charlap on piano, Peter Washington on bass and Kenny Washington on drums. Andrews mixed blues numbers and ballads. The highlights were a sensitive "Something I Dreamed last Night," a touching "This Is Always," accompanied

solely by Charlap's piano, and a creative medley of "All Blues," "Ev'ry Day I Have the Blues" and "See See Rider." Person is a wonderful musician who adds a special magic to any stage that he graces. Charlap's Trio showed why they are among the most popular and long-standing groups in jazz.

The second program was devoted to the piano artistry and composing genius of pianist Bill Evans. Having Bill Charlap and Renee Rosnes on hand to perform the piano chores was perfect casting. Both of these versatile players are steeped in the influence of Evans, a man who developed new ways to approach the harmonies of familiar melodies, and had a rare gift for creating original melodies that reflected his unique style. He is generally regarded as the most influential jazz pianist of the last seven decades. He came on the scene in the mid-1950s, spent a short time as a member of the Miles Davis Sextet, and then spent the balance of his career as the leader of a series of magnificent trios, a format that he employed for most of his career. Charlap had vibist Steve Nelson, trumpeter Greg Gisbert, guitarist Dave Stryker, bassist Scott Colley and drummer Joe La Barbera join him and Rosnes in this tribute to Evans. The players were used in various combinations, spending most of the evening exploring original compositions by Evans. They covered a lot of territory, created a lot of musical magic, had a lot of fun doing so, and gave the audience an evening to remember. Evans would have been happy to hear his legacy treated with the care and enthusiasm exhibited by these fine players.

Bill Charlap has generally devoted one evening of Jazz in July to one of the composers who helped to create the Great American Songbook. This year it was Richard Rodgers who was honored. Rodgers's primary collaborators were Lorenz Hart and Oscar Hammerstein II. The oeuvres of both pairings were visited by Charlap on piano, Barbara Carroll on piano and vocals, Sachal Vasandani on vocals, Warren Vaché on cornet, Jon Gordon on alto sax, John Allred on trombone, Jay Leonhart and Sean Smith on bass, and Tim Horner on drums. This was an evening of highlights, and it is hard to pick out just a few, but I shall do so anyway. Charlap, Vaché

and Horner gave a thrilling performance of "Manhattan," with Vaché demonstrating why he is among the finest living jazz players, a virtual waterfall of improvisational genius. Carroll and Leonhart are frequent collaborators, and on this occasion performed a Rodgers and Hart rarity, "Why Can't I," with Carroll's vocalizing leaving this listener at the end expressing an audible "Wow." They followed it with a dramatic take on "My Funny Valentine" that created as much of an orchestral feeling as two musicians can create. The first set closed with all hands on deck for a romp on "Thou Swell" that brought back memories of the Dave Pell Octet, and they all closed the concert with an energetic and explosive "This Can't Be Love."

The opening program of the second week of Jazz in July brought to the stage the two gentlemen who have been responsible for programming the Jazz in July series, Dick Hyman and Bill Charlap. They were joined at various times by combinations of Ken Peplowski on tenor sax and clarinet, Harry Allen on tenor sax, Jay Leonhart on bass and Willie Jones III on drums. Sandy Stewart was also on hand to add her subtle vocal artistry to both sets. With talent like this in the house, there was no question that music of the first order would be the rule for the evening. From the playful opening Hyman/Charlap duet on "Just You, Just Me," through the concluding statement on "S Wonderful," a title that aptly described the concert, the audience was full of appreciation and enthusiasm. Looking back on the music that was played, a few moments linger. A truly dreamy "Dream Dancing" was played by Hyman, Allen, Peplowski, Leonhart and Jones. Hyman and Peplowski gave a dazzling workout to "Jubilee." Hyman's solo performance of "Blue Skies" was exceptional. Harry Allen and Sandy Stewart gave true beauty to "What Are You Doing the Rest of Your Life," with strong assistance from Charlap, Leonhart and Jones. It was billed as a Piano Summit, but it proved to be so much more than that, as the others were as on top of their games as were the two keyboard masters.

To pay tribute to Art Blakey, the drummer who brought a continuing stream of jazz

continued on page 42

CAUGHT IN THE ACT *continued from page 41*

giants through his legendary Jazz Messengers, Bill Charlap had two of today's best drummers, Kenny Washington and Lewis Nash share the drum spotlight. The Jazz Messengers usually were a sextet, and for this evening the piano duties were shared by Charlap and Renee Rosnes, Peter Washington handled the bass chair, and the front line was Joe Magnarelli on trumpet, Jimmy Greene on tenor sax and Michael Dease on trombone. The players appeared in various combinations playing tunes associated with the Blakey groups. Lewis Nash and Kenny Washington each had an interlude where they spoke about the Blakey legacy and the influence that he had on them and their peers. The music was executed with precision and fervor by the excellent musicians on hand. The concert came to a climax with the song most strongly associated with Art Blakey and the Jazz Messengers, "Moanin," a jazz standard composed by former Messengers pianist Bobby Timmons. Having seen the version of the Jazz messengers that featured Timmons many times at Birdland, it was fun to hear that Blakey sound resurrected for this evening.

When speaking of Jazz Royalty, the name of Count Basie is among the most celebrated. The final Jazz in July program, Basie Roars Again, was divided into two sections.

The first set featured the full Count Basie Orchestra, a swinging aggregation, smartly led by former Basie drummer Dennis Mackrel. They played a sampling of familiar Basie material like "April in Paris," "Shiny Stockings" and "Whirlybird." The band also gave a nod to their friendly rivals the Duke Ellington Orchestra with "Carney," a tribute to the longtime Ellington baritone sax player Harry Carney, featuring John Williams, who has held down the Basie baritone sax chair since 1980, and Eric Dixon's arrangement of "Things Ain't What They Used to Be." This version of the Basie band definitely conveys the unyielding sense of swing that has been a Basie band hallmark since it stormed out of Kansas City in the 1930s.

Around 1950, the changed economics of the big band scene led Count Basie to break up his big band, and front smaller groups. He reformed the big band in 1952, and the following year added a young saxophonist/arranger named Frank Wess to his band roster. Wess left his stamp on the Basie sound with his superb charts and his work on tenor sax

and flute. Still active in his 90th year, Wess was the featured performer for the second set. He fronted a quintet, playing tenor sax with support from Bill Charlap on piano, Bucky Pizzarelli on guitar, Peter Washington on bass and Dennis Mackrel on drums. The set consisted of a very Basieish "In a Mellow Tone," "I Can't Believe That You're in Love with Me," a lovely "Easy Living," a kicking "Lady Be Good," and a classic Basie tune, "Lester Leaps In." The quintet was joined by the full orchestra to conclude the evening with two of the most well known Basie selections, "One O'Clock Jump" and "Jumpin' at the Woodside."

This concluded two weeks of jazz at the 92nd Street Y that could have been titled "Jumpin' at the Y." Bill Charlap put together a winning series that let the music shine foremost, as it always should be when on occasions when good music is the norm.

Three Ladies at the Kitano

The Kitano, NYC

Joyce Breach | July 20, 2012 | Stephanie Nakasian | July 28, 2012

Marlene VerPlanck | August 23, 2012

Jazz at The Kitano has moved to a new location in this East Side hotel. More spacious, and with a new sound system, it is still a terrific place to see jazz in an intimate setting. The room is overseen by Gino Moratti, a man who truly cares about the music, the musicians and those who come to listen. It is a particularly nice place to hear vocalists, and I recently saw three of the best on the current scene there, Joyce Breach, Stephanie Nakasian and Marlene VerPlanck.

On July 20, Joyce Breach held forth with a program of superb songs, well sung, backed by the stellar musicianship of Warren Vaché on cornet, Mike Renzi on piano and Neal Miner on bass. Breach mixed classic selections like "All the Things You Are," "These Foolish Things," "It's All Right with Me" and "Someone to Watch Over Me" with equally fine, but less often heard tunes like "Love, You Didn't Do Right By Me," "I Had a Ball," "I Know Why (and So Do You)," "If You Could See Me Now" and "Dancing on a Dime." She also threw in a few surprises like "My Attorney Bernie" and "When the Red, Red Robin (Comes Bob, Bob, Bobbin' Along)." Breach's way with a lyric is masterful, and it was abetted by the inventive

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accompaniment of her trio. Vaché is wonderful at playing just the right fills, as well as contributing one thrilling solo after another. Renzi is an accompanist who is the dream of every singer. Miner has the timekeeping prowess of a Rolex watch, and finds notes that would escape the imagination of many other bass players. It was a lovely way to spend an evening.

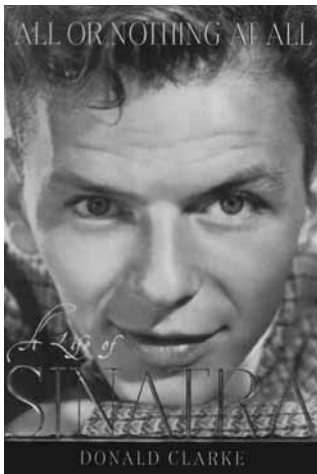
Vocalist Stephanie Nakasian and pianist Hod O'Brien are the current version of "Mr. and Mrs. Jazz," a fitting variation on the "Mr. and Mrs. Swing" appellation that was conferred on Mildred Bailey and Red Norvo. To add to the mix, their daughter Veronica, still a teenager, has developed into a mature and impressive vocalist, one of several musical talents that she has developed. All three found a home for a super hip evening of song at The Kitano on July 28. Hod O'Brien took the stage alone for a nifty rendering of "A Beautiful Friendship" before Nakasian took a trip down "The Lonesome Road." Among her other selections was a version of "You Brought a New Kind of Love to Me" that included some

new self-penned lyrics, and two rarely heard gems, "Listen Little Girl" and "Control Yourself." When Veronica O'Brien was added to the mix, she and her mother addressed Horace Silver's "Room 608," she sang "Caravan" and Wayne Shorter's "Iris," and the ladies joined forces on a swing till you drop blending of "I've Got Rhythm" and "Everybody's Boppin'." This was an exciting and completely satisfying set, and marked the last joint appearance of the proud parents and their talented daughter before she heads off to the University of Miami to further her musical development in their superb Music Department headed up by the exceptional jazz pianist Shelly Berg.

About a month later, Marlene VerPlanck brought guitarist Bucky Pizzarelli, pianist Tex Arnold and bassist Boots Maleson with her for exactly the kind of performance that you would expect from this combination of talents. VerPlanck and Pizzarelli have had a long history of working together, and much of the first set was devoted to the songs of Johnny Mercer, selections that were part of the first recorded effort that wedded the musical mastery of VerPlanck and Pizzarelli,

Marlene VerPlanck Loves Johnny Mercer, the best-selling album ever on the Audiophile label. She included Mercer lyrics like those for "I Thought About You," "How Do You Say Auf Wiedersehen," "I'm Old Fashioned" and "I Remember You." There is no better interpreter of Mercer's lyrics out there than VerPlanck. She has always had a jazz element to her singing, but in recent years, she has become freer with her phrasing and improvisations. Pizzarelli is rightfully a legendary guitar player. Arnold has appeared frequently with VerPlanck, has accompanied many other vocalists including Barbara Cook, and spent 25 years as the musical director for the late Margaret Whiting. Maleson is among the strongest bass players on the scene, capable of being a one-man rhythm section, and unfailingly engaging as a soloist. After over 50 years on the scene, Marlene VerPlanck never fails to give exceptional musical experiences to her listeners.

Three nights of terrific music by some terrific singers and musicians in a terrific room makes one feel terrific over and over and over.



Jazz Author Stops Giving Away His Books Online

By Fradley Garner International Editor *Jersey Jazz*

Tired of giving away his books on his website, NJJS member Donald Clarke has uploaded an updated version of *All or Nothing At All: A Life of Frank Sinatra*, first published in 1997, to Amazon.com as a Kindle download, and to Barnes & Noble.com as a Nook Book.

"I first uploaded it to Amazon earlier this year," Donald tells me,

"but it wasn't properly formatted. They tell you they are going to help you do it, but they don't, so I hired eBook Architects in Austin, Texas to do that for me, and now the book looks great."

The updated edition costs \$4.95. Any income from this source would be welcome, since the jazz historian recently retired from his job as a floor salesman with the Barnes & Noble affiliate in Allentown, PA, where Donald and his wife, Ethne Clarke, a horticulturist and author of gardening books, make their home.

"The reviews were really good back in '97," Donald said in an e-mail. "The *Daily Telegraph* in London wrote, '[Clarke] is able to put Sinatra in his musical context in a way that no mere biographer could. He knows the history of jazz, of radio, of recording technology — and how these impinged on Sinatra's career.' *Publishers Weekly* in America found the book 'effectively conveys a sense of the time and place in which Sinatra was so important... [It] helps readers not of that era understand why Sinatra meant so much to so many.'"

If the book does sell, says Clarke, the next one he'll offer online will be *The Rise And Fall of Popular Music*, "and after that I'll bust up my encyclopedia into *Donald's Encyclopedia of Classic Jazz, Country Music*, and other categories." The compendium of nearly 4,000 entries is currently posted on the writer's website. Google "Donald's Encyclopedia of Popular Music."

The booksellers' links are:

<http://www.amazon.com/dp/B0077QX4UI> ...

<http://www.barnesandnoble.com/w/all-or-nothing-at-all-donald-clarke/111248362?ean=2940014873239>.



BOOK REVIEW

**BORN TO PLAY:
The Ruby Braff
Discography and
Directory of
Performances**

By Thomas P. Hustad

Scarecrow Press, Lanham - Toronto - Plymouth,
U.K., 681 Pages, 2012, \$95.00

By Joe Lang

Ruby Braff is on my list of all-time favorite jazz musicians. His unlimited imagination gave each of his performances a special appeal, as he was always full of surprises. In *Born to Play*, Thomas P. Hustad has undertaken the monumental task of documenting the recordings and live performances of this unique jazz master. Given Braff's long and active career, this project is a complicated one that is ongoing. Hustad states in his Introduction:

All comments are welcome. I have included all the information I have been able to obtain prior to March 12, 2012 but acknowledge that there is much more to be discovered.

His efforts to date have resulted in an impressive accumulation of data that is enhanced by his accompanying commentary that expands the raw information with an appreciation for Braff's artistry, and much biographical and personal information. His personal friendship with Braff enabled Hustad to gain an insight into Ruby Braff the man and his music.

Braff was born in Boston on March 16, 1927. He began playing trumpet in 1935. It was not long before he was sitting in with various groups around Boston, but the first date that Hustad was able to document was a 1944 concert for the Boston Jazz Society where Braff appeared with trumpeter Johnny Windhurst and other

local musicians. At a time when the sounds of bebop were influencing many young jazz musicians, Braff was attracted to the sounds of classic jazz, and particularly the trumpet playing of Louis Armstrong. By 1949, he had advanced to a point where he became a member of Ed Hall's All Stars where he was in the company of Hall on clarinet, Vic Dickinson on trombone, Ken Kersey on piano, John Field on bass and Jimmy Crawford on drums. They did an extended series of broadcasts on radio station WMEX in Boston. Some tracks from these broadcasts made their way onto a 10" Regent LP that became the first commercially available recordings on which Braff was a participant.

Braff had been a frequent player at the Savoy Café in Boston, but when George Wein, a friend of Ruby's, and a pianist, opened his Storyville Club in 1950, Braff became a regular on that scene with a variety of players like Hall, Bob Wilber, Henry "Red" Allen and Pee Wee Russell. The gig on January 27, 1952 resulted in two 10-inch Savoy LPs, *Jazz at Storyville, Vols. 1 and 2*, which are still available on an AVID two-disc set under Pee Wee Russell's name titled *Four Classic Albums*.

June 12, 1952 became an important date for Ruby Braff, for it was the date when John Hammond first saw Braff play during a concert at Brandeis University in Boston. That meeting led to Braff's coming to New York, and participating in several sessions produced by Hammond for Vanguard Records, including the first recordings with Braff as a leader. Over the next few years, Braff recorded sides for several labels, including a few sessions under his leadership for Bethlehem, backing vocalist Teddi King and Lee Wiley for Storyville sessions, and recordings with Jack Teagarden, Benny Goodman and Buck Clayton.

Among the many sessions that Ruby did for Vanguard, the duo recordings with pianist Ellis Larkins are universally admired. It was an inspired pairing, but ultimately led to a rift between Braff and Hammond concerning who had the original idea to pair these musicians. Both claimed credit for the idea, and it cut short the relationship that Braff was just establishing with Columbia Records where Hammond was one of the producers.

Braff had short associations with ABC-Paramount, RCA and United Artists, but as his recording opportunities waned, he became quite active on the jazz festival circuit. Braff was very principled about the music that he played, and that made him a difficult person in the eyes of many. He participated in one Jackie Gleason recording session, but rebelled at the limits placed on him by Gleason's musical vision, and he walked off the one album for which he was hired, precluding his participating in future Gleason recordings. Bobby Hackett continued to be Gleason's go to player, and Braff forfeited the opportunity to earn the kind of money that he sorely needed because the music did not meet his standards.

By the 1960s, Braff had become a fixture on the festival circuit. He made his first European trip in 1961 as part of George Wein's Newport All Stars, an association that lasted on and off for about 20 years. He continued to tour throughout the decade, and in

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1968 began to perform and record with the brilliant pianist Ralph Sutton, forming a musical relationship that was revisited many times in the coming years.

In 1967, Braff made his first extended tour in England, playing with a band fronted by trumpeter Alex Welsh. Braff was an avowed Anglophile, and he continued to tour England frequently throughout the coming years with his last extended tour taking place in the British Isles in 2002.

During the period from 1970–1974, Braff became a frequent featured artist with Tony Bennett, although he did not record with Bennett until the classic recordings of Rodgers and Hart songs that Bennett did with the Ruby Braff-George Barnes Quartet. This quartet was simply one of the finest small groups ever to grace the world of jazz. Their first major appearance was on the opening night of the 1973 Newport in New York Jazz Festival when they opened for the original Benny Goodman Quartet at Carnegie Hall. It was the last time that Goodman, Lionel Hampton, Teddy Wilson and Gene Krupa appeared together, but the real excitement that evening was the playing of the Braff-Barnes group.

Both Braff and Barnes had difficult personalities and the group was destined to have a much shorter life as a unit than it deserved, at least from a musical perspective. I was fortunate to be able to see the group three times, including the Carnegie Hall date, and a concert with Tony Bennett at Lincoln Center's Alice Tully Hall where they played an opening instrumental set followed by a Rodgers and Hart program with Bennett. I have seen a lot of jazz over the years, and consider the times that I saw the Braff-Barnes group among the highlights of my listening experiences. Unfortunately, the personality conflicts between Braff and Barnes doomed the group, and their last appearance together took place at Dick Gibson's Jazz Party on Labor Day weekend in 1975.

While there were many private recordings made during their many appearances, the only commercially released recordings by the group were a live set from the New School on Chiaroscuro; the Rodgers and Hart material with Bennett that was released on Bennett's Improv label; a pair of albums

for Concord Jazz, one of Gershwin tunes, and the other of Rodgers and Hart songs; and an album of songs associated with Fred Astaire on RCA. Lovers of good jazz should have all of these, and hope that someday, somewhere, some of those private tapes will find their way onto the commercial market.

In 1972, Braff found a new recording home with Chiaroscuro Records, including an album reuniting Braff with Ellis Larkins, and a live album by the Braff-Barnes Quartet. In subsequent years, recordings involving Braff came out on Chiaroscuro, most notably one that he did with Woody Herman who blessed the session with some of his inimitable vocalizing.

The Braff-Barnes recordings on Concord were the first that Braff was involved in for that label. Beginning in 1982, he cut a series of eight superb albums for the label, with three featuring Braff and Dick Hyman in a duet setting.

Probably the most satisfying portion of Braff's career for him began in 1993 when he became an artist for Arbors Records, a label run by a true jazz fan, Mat Domber. Domber respected Braff's talent, and gave him pretty much free reign to record what he wanted with whomever he desired. The result was 17 albums of superb jazz. Included in the catalog is a recording of Braff's last public appearance, a concert at the Nairn Jazz Festival in Scotland on August 7, 2002 with a band that included Scott Hamilton and John Bunch.

Ruby Braff's last studio recording took place on June 13, 2002 with the John Pizzarelli Trio and Bucky Pizzarelli. It was released on the Victoria label.

I have an extensive collection of recordings by Ruby Braff, but *Born to Play* has hipped me to some gaps in my Braff library, mostly recordings recorded and released outside of the United States. If you would like to get started on your own Braff collection, or augment what you already have, Hustad has given you a good source to aid in your search.

Braff left this world on February 9, 2003. He had suffered from severe emphysema for many years, but continued to play magnificently right up until his final performance. I

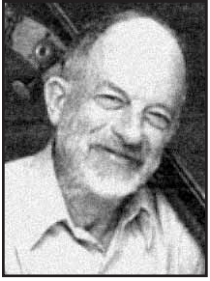
last saw Ruby Braff at Shanghai Jazz on July 30, 2000 at Shanghai Jazz with Bucky Pizzarelli, Ben Aranov and John Beal. He was reduced to playing with one functioning lung, but you could never tell that to be the case. He was sensational. During the break, a group of us gathered around him at the bar, and he held court, dispensing his tales and opinions spiced with the expletives for which he was famous.

Hustad's dedication to documenting the life and music of Ruby Braff has earned him a special place in the writing of jazz history. Yes, he gives us the facts, lots of them, but it is the picture that we find in Hustad's commentary of this complex and uniquely talented man of principle whom he could truly call a friend that makes this volume special. Anyone with a taste for good music cannot help but be affected by the musical genius of Ruby Braff, and Hustad has gone a long way to making us understand that this was a man who had a lot of natural talent, but it was the inner forces that drove him to the top of his field. Along the way, Braff's personality and commitment to excellence often made the road difficult for him, but the financial difficulties that often plagued him were secondary in his mind to being true to his art. The library of recordings that he has left to us will enable all who appreciated his artistry to revisit the pleasures of his music, and they will continue to serve as examples of what can be achieved by perseverance and commitment to one's beliefs. JJ

(Note: If you wish to order this book, you can receive a 25% discount by going to this URL — <https://rowman.com/ISBN/9780810882645> — clicking on “add to cart,” and entering the promotional code 7M12BTPRB before placing your order.)

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Jersey Jazz has a free copy of *Born To Play* to give away to one lucky NJJS member. Two enter simply send an e-mail your name and mailing address to editor@njjs.org with the words “Braff Book” in the subjct line. You may also mail your information to the editor at the address on page 6 of this magazine.



From the Crow's Nest

By Bill Crow

The recent passing of Hugo Fiorato, former conductor of the New York City Ballet Orchestra, reminded Jay Blumenthal of the following story.

One of the things Hugo found particularly irksome was when orchestra musicians continuously looked down at their music, failing to watch him. His preference was to have all eyes trained on him, and he was quick to reprimand anyone caught doing otherwise.

During a rehearsal, Hugo called out a rehearsal letter to work through a difficult passage. The bass section failed to hear the letter clearly, and someone in the section called out the wrong starting point. Hugo began, with the basses clearly playing a different passage than the rest of the orchestra. Hearing the "train wreck," Hugo stopped the orchestra and asked, "Basses! What happened?" Without missing a beat, Dave Walter, who was leading the section that day, replied, "We looked up!"

■ When Lloyd Wells was living in New York some years ago, he and his wife were on the subway. At one stop, Lew Tabackin got on, carrying his tenor and a suitcase. He spotted the Wellses and sat down with them, saying he had just returned from Europe. Lloyd joked that they were his bon voyage/welcome home party. When the train got to Lew's stop, he headed for the door, and then turned and said, "I'll let you guys know my travel plans as soon as I get home and check my schedule."

■ Joe Levinson keeps me posted on the music scene in the Chicago area. Recently he told me about a drummer named Jack Brand, of Rockford, Illinois, who found a novel way of moving his equipment around. He saw a funeral director moving a heavy coffin out of a hearse with a collapsible four-wheeled cart. He found a source and bought a used one. The funeral people called it a "church truck," but Jack called it his "death cart." He laid a piece of plywood on the cart, spread out the metal parts on it, laid on another piece of plywood, and put the drums, without cases, on top.

At a jazz festival in Moline, Brand wheeled his "death cart" loaded with his drum set onstage just as the Louis Bellson band was playing "The Saint James Infirmary Blues." The singer had come to the line "stretched out on a long white table..." just as the cart arrived, and the band began to break up laughing. Brand said they never did finish the tune. □

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.)

Renewed Members

Mr. Helmut Albrecht, Morristown, NJ
 Dr. & Mrs. G. W. Allgair, Jr., Sarasota, FL *
 Mrs. Beverly Berly, Pine Brook, NJ
 Ronald I. and Elaine Birchman, Monroe Twp., NJ
 Mr. & Mrs. James M. Blackwood, Mountainside, NJ *
 Ms. Caren Brodsky & Chris Jones, Philadelphia, PA *
 Bill Callanan, Las Vegas, NV *
 Mr. & Mrs. Thomas Carr, Neptune City, NJ
 Donald Clarke, Allentown, PA
 Mr. Alexander James Cox, Redding, CT *
 Ms. Joanne Day, Westfield, NJ *
 Miss Celesta J. Dudley, Wallington, NJ *
 Mrs. William H. Earnest, Warwick, NY
 Dave Elgart, Mt. Arlington, NJ
 Mr. Roger Flartey, Mine Hill, NJ *
 Mr. Schaen Fox, Lawrenceville, NJ *
 Mr. Bruce M. Gast, Watchung, NJ
 Mr. & Mrs. Joseph B. Howell, Basking Ridge, NJ
 Mr. Harry Howland, Jr., Wharton, NJ
 Dr. Lawrence Koons, Westfield, NJ *
 Ms. Jacqueline Day La Croix, West Orange, NJ
 Mr. Arthur Smith Levy, Mountainside, NJ
 Dr. & Mrs. George M. Lordi, Old Chatham, NY
 Ms. Susan Losaw, Asbury Park, NJ *
 Mr. John J. Maimone, North Plainfield, NJ *
 Dr. & Mrs. Robert L. Malatesta, Washington, NJ
 Mr. Arthur W. Markowitz, Mahwah, NJ
 Irene P. Miller, Budd Lake, NJ

Mr. & Mrs. Joe Pareti, Spotswood, NJ
 Mr. Dave Post, Hoboken, NJ *
 Mr. Sidney Rabinowitz, Aberdeen, NJ
 Ms. C. Claiborne Ray, Brooklyn, NY *
 Mr. & Mrs. Joseph & Patricia Rebasti, Middletown, NJ
 Scott Ricketts, Hillsborough, NJ *
 Mr. William S. Robertson III, Green Pond, NJ
 Dr. & Mrs. Gregory Sathananthan, Demarest, NJ *
 Mr. Mitchell Seidel, Bayonne, NJ *
 Mr. & Mrs. Joseph Sheppard, Palmyra, VA
 Mr. & Mrs. Thomas R. Smart, Whitehouse Station, NJ *
 Mr. Frank Sole, Green Village, NJ
 Somerset County Vocational Foundation, Somerset, NJ *
 Mr. & Mrs. Nancy & Bert Steinberg, Rockaway, NJ
 Mr. Phil Stout, Glen Gardner, NJ *
 Joseph Straczynski, Lake Ariel, PA
 Steve and Sharon Taksler, Columbus, NJ *
 Mr. & Mrs. Richard Tarpinian, Lawrenceville, NJ
 Mrs. Margaret Thompson, Mountainside, NJ
 Mr. & Mrs. Richard J. Vanderbilt, Oceanport, NJ
 Mr. Jerry Vezza, Madison, NJ *
 Ms. Roseanna Vitro, Warren, NJ *
 Mr. Basil Vorolieff, Fair Lawn, NJ
 Mr. John B. Wehrlen, Toms River, NJ
 Mr. & Mrs. Lyonel E. Zunz, Fort Lee, NJ *

New Members

Jerry G. Watts & Traci West, Morris Plains, NJ
 Mrs. Elizabeth Barry, Nyack, NY

Got E-mail? Friends Got E-mail? Get on Board for Raffles, Freebies, Discounts!

Some special offers for NJJS members are late-breaking — so please send your e-mail address to publicity@njjs.org.

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.

Mr. & Mrs. Maureen and Raymond Bednar, Chatham, NJ
 Leo Jr. & Rochelle Bunion, Linden, NJ
 Mr. Joseph Casadonte, Lyndhurst, NJ
 Tim Coakley, Schenectady, NY
 Mr. & Mrs. Mary and Tim Dougherty, Morristown, NJ
 Mr. Jeffrey Grayzel, Morristown, NJ
 Mr. Ken Hetrick, Chatham, NJ

Michael Lind, Morristown, NJ
 Mr. & Mrs. Frank E. Petrucci, Fairfield, NJ
 Mr. Richard Reidinger, Dover, NJ
 Mr. Steve Salerno, Belleville, NJ
 Robert & Dina Schogel, Rockaway, NJ
 Jerry G. Watts & Traci West, Morris Plains, NJ *

JAZZ TRIVIA ANSWERS *questions on page 4*

1. Allan Vaché
2. Tony Scott
3. Bobby Plater
4. Wayne Shorter
5. Frank Tiberi
6. Richie Cole
7. Gene Quill
8. Herbie Haymer



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About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
 - **NEW!! Family 3-YEAR \$100:** See above for details.
 - **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
 - **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
 - **Fan (\$75 – \$99/family)**
 - **Jazzzer (\$100 – \$249/family)**
 - **Sideman (\$250 – \$499/family)**
 - **Bandleader \$500+/family)**
 - **Corporate Membership (\$100)**
- } Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

Contact **Caryl Anne McBride** Vice President, Membership at **973-366-8818** or membership@njjs.org

OR visit www.njjs.org

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

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706



String of Pearls

String of Pearls draws the largest audiences of any frequent vocal presentation at the Bickford. And no wonder. The talented threesome can skip lightly from Boswell to Andrews to McGuire Sisters in consecutive tunes, pop in a few riveting solo features and even do the Mills Brothers, making it all seem as fresh as if they were devising it for the first time as they go. You might remember **Holli Ross** doing some Brazilian selections while sitting in with Eddie Monteiro at JazzFest. On Monday, October 1 she's joined by **Jeanne O'Connor** and **Sue Halloran**, and they're backed by their own instrumental trio. "These harmonizing women," reports our own Andrea Tyson, "don't just sing the songs of old. They reinvent and reinvigorate them with their own style, with well-placed scatting, delightful harmonizing and their unique stage presence."

Among individual jazz vocalists, writes noted jazz critic Scott Yanow, "**Banu Gibson** practically stands alone. She performs music from the 1920s and '30s creatively, but within the boundaries of the idiom, giving fresh life and excitement to forgotten tunes and swinging hard" while onstage with her own band. Based in New Orleans, she rarely ventures into this neighborhood, but she'll visit this series on Monday, October 8, with **Dan Levinson**, **Mark Shane**, **Brian Nalepka** and **Kevin Dorn** backing her. Banu has the largest repertoire of anyone singing vintage jazz tunes today, and the most impressive résumé too. Previous appearances include every festival, concert hall, radio or TV program worthy of consideration. Don't think of this as a concert, but as an opportunity! Her musicians alone are worth the modest admission cost.

The Big Apple Jazz Band follows closely on Monday, October 15. **Dick Voigt**, founder and pianist from Yale's famed Eli's Chosen Six, leads the group, selecting his sidemen from a vast roster of regional jazzman who enjoy playing hot tunes and like working with him too. For this return visit, his own "chosen six" includes **Charlie Caranicas** (cornet), **Joe Licari** (clarinet), **Tom Artin** (trombone), **Mike Weatherly** (bass) and **Steve Little** (drums). Dick's "New York sound" captures the excitement of NYC's West 52nd Street, "the street that never slept," and shows why he has played so many record dates, night-spots, concert halls, college campuses and jazz festivals over the years.

The South Shore Syncopators return on Monday, October 22 to make it four concerts in a row! This is the band that plays the exciting hot dance music of the 1920s. They have ten capable musicians with the traditional instrumentation, plus a trio of male singers, plus a trio of female singers, plus an announcer who gives their show the feel of a period radio broadcast. It is a unique, fast paced presentation with a script carefully crafted to fit each individual show, such that even if you've caught them before, this evening will be somewhat different. They travel to get to Morristown, and other NJ sites have not yet discovered them, so if you miss this visit...

Looking ahead a bit, November has **New York Washboard** on November 5, seeking to replicate the sound and spirit of Paris Washboard with a quartet built around **Stéphane Séva**, percussionist with the French band. It will feature **Dan Levinson** (clarinet), **Gordon Webster** (piano) and introduce trombonist **Josh Holcombe** to the NJ jazz scene. On November 19, high energy guitarists **Frank Vignola** and **Vinny Raniolo** return, and **Jeff Barnhart** closes the year on December 3 with an evening of stride and ragtime piano, plus his trademark humor. The fabulous **Midiri Brothers** open the year on January 15 with a Benny Goodman program for the 75th anniversary of the historic Carnegie Hall concert. You get all the above at the usual low prices, in spite of the richness of the talent.

One last item. There will be a **Big Bickford Benefit Band Reunion** on Wednesday evening, November 28, bringing back the same band that sold out the hall last year. You'll hear **Randy Reinhardt** and **Bria Skonberg** (trumpets), **Jim Fryer** (trombone), **Joe Midiri** and **Dan Levinson** (reeds), **Gordon Webster**

(piano), **Molly Ryan** (guitar), **Brian Nalepka** (bass) and **Paul Midiri** (drums, vibes). Buy early at \$20 per seat, or pay \$25 at the door... if any seats are left!

Jazz For Shore

Arts & Community Center
at Ocean County College

Toms River, NJ 08753

Tickets/Information: 732-255-0500

Bria Skonberg looks like a Scandinavian angel, plays trumpet like a red hot devil, and sings like a dream." You can tell that Will Friedwald of *The Wall Street Journal* liked her, as do so many other reviewers. "Her vocal and horn chops intertwine seamlessly," writes Nicholas Mondello in *All About Jazz*. "Skonberg's trumpet and flugelhorn playing is always tasty, with nicely subtle twists and turns," notes our own Joe Lang. "Her singing is natural and her voice is easy on the ears."

Bria has played for MidWeek Jazz several times, mostly in a supporting role, but on Wednesday, October 10 she will bring her own group to play a mixture of recognized tunes and a few catchy originals. **Dan Levinson** and **Ehud Asherie** are expected to be in the band. Growing up on the West Coast, where traditional jazz still has a fair degree of popularity, means that this youthful performer knows more vintage jazz and Swing Era music than you would ever expect. As one jazz



Bria Skonberg

blogger put it, "The smart money is on Bria!" Take in this concert, while there are still openings on her rapidly-filling calendar!

November 28 will feature **Three Stars** on one stage, any one of whom might easily qualify as leader. **Rossano Sportiello** has become the talk of New York once he moved here from Italy to play piano for American ears. **Harry Allen** is lauded as the benchmark for tenor saxophone players to match, with inventive solos for every occasion. Vocalist **Laura Hull** is certainly familiar to NJJS audiences, having been the featured singer so

often, and carrying it off so well. This will be a rare visit for all of them to the downstate region, and thus should not be missed.

Pianist **Jesse Gelber** (heard here with Gelber & Manning and Kevin Dorn's bands) will give a solo concert to close the year on December 10. Save January 16 for a celebration of the 75th anniversary of Benny Goodman's Carnegie Hall triumph...on the exact date! **Dan Levinson** will share the clarinet work with the **Anderson Twins**, and they'll be surrounded by players you'll recognize. **Molly Ryan's** vocals will be featured too, all at the regular low price.

Jazz in Bridgewater

Theatre of the Somerset
County Vo-Tech

Bridgewater, NJ 08807

Tickets/Information 908-237-1238

Glenn Miller played his last civilian band date 70 years ago — in Passaic, New Jersey — and then went on to organize musical groups within the military. He disappeared while flying over the English Channel to Paris to prepare for a concert there, depriving the world of one of the great band leaders of the Swing Era.

Jazz in Bridgewater will celebrate the anniversary of that last civilian gig with a concert on Saturday evening, October 20. **James Langton's New York Big Band** will do the honors, and their featured artists will be reed master **Dan Levinson** and vocalist **Molly Ryan**. Those names should be familiar to NJJS members who have attended several Benny Goodman tributes there in recent years.

Leader **James Langton** has obtained original Glenn Miller arrangements especially for this occasion. He is rehearsing the full group in order to achieve the distinctive Miller sound, which made that band stand out from so many others during a time when Big Bands excited youthful dancers and eager radio listeners around the world.

A full-page ad in this issue has details on ordering your budget-priced tickets. This is best done in advance to assure you of seating and streamline your entry to the hall. All seats have unobstructed views of the band, and the acoustics of the fan-shaped room are exceptional. Large parking areas adjacent to the building are available to concertgoers. NJJS is a valued co-sponsor of this one time only event.

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

free roundtables

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

■ **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*.

■ **Nov 14: Johnny Hartman: The Voice of Romance Revealed, with Gregg Akkerman**
Dr. Akkerman, author of *The Last Balladeer: The Johnny Hartman Story*, traces the enigmatic vocalist's journey from his big-band origins with Earl Hines to his storied solo career with the likes of John Coltrane. Akkerman is an Associate Professor of Music at the University of South Carolina Upstate and also performs as a pianist-vocalist specializing in the Great American Songbook.

■ **Dec 5: The Archival Abbey Lincoln with Anders Griffen**
IJS Archivist Anders Griffen, who is working on a two year grant from the Council on Library and Information Resources (CLIR) to process five women in jazz collections at IJS, will talk about some of the gems he has discovered while processing the collection of singer, composer, actress, and civil rights activist Abbey Lincoln.

CONCERTS/PERFORMANCE

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

free concerts

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

■ **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.

on WBGO radio

■ **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.

■ **October 7 – Wail: The Life of Bud Powell, Part 2.** Join host Dan Morgenstern and author Peter Pullman as they continue their discussion of Pullman's book on the idiosyncratic jazz pianist and play some of Powell's classic recordings.

■ **October 14 – Surman's Sermon:** Bill Kirchner presents the music of multi-reed player John Surman who has been a refreshingly different voice in the jazz idiom.

■ **October 21 – Guitar and the Wind:** Vincent Pelote examines the music of guitarist Barry Galbraith by playing selections from his only album as a leader and his numerous sideman appearances between 1941–1958.

■ **October 28 – Watkins at Large:** Joe Peterson salutes one of the jazz's finest bass players by playing recordings he made as a leader and with Horace Silver, Art Blakey, Hank Mobley and many other jazz icons.

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.
732-774-5299
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

Basking Ridge

BAMBOO GRILLE
185 Madisonville Rd. 07920
908-766-9499

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

Bridgewater

THEATER OF SOMERSET COUNTY VO-TECH
14 Vogt Dr., 08807
908-526-8900

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

Cranbury

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

Cranford

TONY'S CAFE
21 N. Union Av., 07016
908-272-2874

Cresskill

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

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
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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.xrroads.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 Visone 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 Goffie Road
973-310-3019

Highland Park

ITALIAN BISTRO
441 Raritan Ave., 08904
732-640-1959

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

MOORE'S LOUNGE (BILL & RUTH'S)

189 Monticello Ave., 07304
201-332-4309

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.morriismuseum.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 FAMISHED FROG

18 Washington St.
973-540-9601
www.famishedfrog.com/
thesidebar

Mount Holly

THE FIREHOUSE CAFE
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

IDEAL LOUNGE

219 fellinghuysen ave., 07107
973-824-9308

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

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.

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://nbjip.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

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

Newfield

LAKE HOUSE RESTAURANT
611 Taylor Pl., 08344
856-694-5700

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

HANSI'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/mediterr

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

SALEM GARDEN
2 Bridge Ave., 07701
732-224-1233

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@sbtnj.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

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

**THE JAZZBERRY PATCH AT
THE CLASSIC QUICHE CAFE**
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
MySpace.com/thejazzberrypatch
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.

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Rd., 07083
908-686-1028

VAN GOGH'S EAR CAFÉ
1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearchcafe.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

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

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

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

Westwood

BIBIZ LOUNGE
284 Center Ave., 07675
201-722-8600

Wood Ridge

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

The Name Dropper

Recommendations may be sent to editor@njjs.org.

Vocalist **Mickey Freeman** 10/5 and 10/19, 7 PM at the Bowling Green Restaurant (new venue), Oak Ridge, NJ. **CD Release Party** 10/13, 7 PM at The Music Den, Randolph, NJ. Wine & Cheese Reception and concert. Tickets are \$20 in advance and \$25 at the door. For tickets and directions, call (862) 251-6951.

At Shanghai Jazz: 10/16 **Harry Allen with Rossano Sportiello**; 10/18 **Tomoko Ohno featuring Calvin Jones** bass; 10/27 **Winard Harper Group**; 10/28 **Daryl Sherman Trio**.

James L. Dean Big Band featuring **Tony Quaranti's** salute to Sinatra, Whiskey Cafe Lyndhurst 10/7.

Bethany Baptist Church in Newark presents 6 PM Jazz Vespers Saturday 10/6: **Courtney Bryan Band**; 11/3: **Billy Harper Quintet**; and, part of Moody Festival: **Rufus Reid** 10/15.

Also visit Andy McDonough's njjazzlist.com



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