

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 40 • Issue 11
December 2012



Pam Purvis adds some amplification to Bob Dorough's performance at the 2012 Zootfest. Photo by Mitchell Seidel.

Zoot Fest 2012: ESU Celebrates the Music of Zoot Sims and Al Cohn

Story page 28

NJJS Annual Meeting with Bria Skonberg December 2. Page 3.

Check www.njjs.org or get on email list for info on
rescheduled NJJS 40th Anniversary Celebration.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Mail Bag 4
 Jazz Trivia 4
 New Patron Level Benefits 4
 Editor's Pick/Deadlines/NJJS Info 6
 October Jazz Social 48
 Crow's Nest 50
 New/Renewed Members 50
 Chickie Jazz Dog Announces Winner 51
 Change of Address/Support
 NJJS/Volunteer/**JOIN NJJS** 51

STORIES

Zoot Fest East Stroudsburg U. cover
 Big Band in the Sky 8
 Justin Kaufflin Montclair Art Museum... 10
 Noteworthy 12
 Talking Jazz: Ken Peplowski 14
 Mickey Freeman CD Release 22
 NJPAC Moody Festival 24
 Sarah Vaughan Vocal Competition 26
 LA Jazz Institute Big Band Jazz 30
 NOJO at Carnegie Hall 33

REVIEWS

College Jazz 34
 Other Views 36
 Book: Jake Hanna 42
 Caught in the Act: E.Comstock/B.Fasano/
 L.York/D.Sherman/H.Allen Quartet/
 B.Mays/T.Cecil 43
 Andrea Marcovicci 46

EVENTS

'Round Jersey: Morris, Ocean 51
 Institute of Jazz Studies/
 Jazz from Archives 53
 Somewhere There's Music 54
 The Name Dropper 55

ADVERTISERS

Marlene VerPlanck 4
 NJJS Pee Wee Russell Memorial Stomp .. 5
 WBGO 7
 Shanghai Jazz 9
 Arbors Records 11
 Monroe Quinn 13
 Ocean County College 15
 RVCC Arts 17
 Chicken Fat Ball 19
 Jazzdagen 21
 William Paterson University 23
 North Carolina Jazz Festival 27
 Cadence Magazine 31
 Sandy Sasso 32
 WBGO Photo Blog 32
 McCarter Theatre Center 33
 Jim Elgo Jazz Promo 36
 Swingadelic 38
 Shelly Productions/Glen Rock 39
 Roxbury Arts Alliance 41
 John Nobile
 Summerswing Orchestra 43
 Full Count Big Band 44
 Diane Perry 45
 LauRio Jazz 46
 Jazz in Bridgewater:
 Benny Goodman Tribute 47
 NJJS 40th Anniversary Celebration 49
 CTS Images 51
 Princeton Record Exchange 56



Prez Sez

By Frank Mulvaney President, NJJS

As I write this, the trees are bursting with fall color and I am anxious about ticket sales for our big 40th Anniversary event at Drew University. If just 15% of our members will have bought two tickets we will have had a foundation for a successful celebration and fundraiser that would enable us to make up the loss on our Jazzfest. We'll know the score about the same time we know the presidential election results.

It's been a very exciting year. The 43rd Annual Pee Wee Russell Memorial Stomp was a financial success in that we covered expenses (just barely) and we heard many comments that it was one of the best ever from a music/entertainment standpoint. The traditional Spring concert that we cosponsor with the Mayo Performing Arts Center in Morristown was financially successful although we had hopes that Vince Giordano's Nighthawks would be a bigger draw. After all, he had provided the music for the HBO series *Boardwalk Empire* and received a 2012 Grammy Award for the album. We had outstanding Sunday Social programs with performers Jim Fryer, Al Caiola, 2012 Grammy nominee Roseanna Vitro, Jay Leonhart, Dave Bennett, Petra van Nuis and Miche Braden. That's quite a load of entertainment that was free to our members. The Princeton JazzFeast which we co-sponsor was an unprecedented success and we signed up more new members in one day than ever before. The only real disappointment

was Jazzfest, our premier and signature event. We thought we had tweaked the talent/price/venue/promotion formula such that we couldn't miss. Everyone has their own theory, but one thing we are sure of is that a nine-hour program is not a selling point and we will have to make changes.

Looking forward, as of press time, we have drummer/educator/band leader Sherrie Maricle for our November Sunday Social, and rising jazz star Bria Skonberg for our annual meeting on December 2. Sherrie is one of the finest drummers in the business and Bria, who could pass for a high school student, released her first vocal CD this year and it hit No. 7 on the jazz charts. Her voice is only her secondary instrument and those who have seen her perform at the Pee Wee Stomp and at the Bickford Theatre know that she blows trumpet like Satchmo. Next year we hope more of our members will take advantage of our wonderful Sunday programs.

October was a very busy and personally rewarding month for seeing live jazz from both an obligation and strictly pleasure standpoint. It started at Makeda in New Brunswick for world-class drummer Winard Harper and his boss trumpet playing brother, Phil. Then the following Sunday, it was an incredible piano duo performance at William Paterson by Mulgrew Miller and Kenny Barron —something I will never forget. The next day it was Banu Gibson at the Bickford. I was surprised it was not a sellout

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 51 for details!

for this fabulous entertainer. That Friday it was a fantastic young pianist named Justin Kauflin and trio at the Montclair Art Museum. This was a special treat for me as I had seen Justin several times while he was a student at William Paterson a few years ago; his genius was very apparent back then. The next night it was Princeton and the early Fall concert for the jazz ensemble. In the week that followed I had the Sunday Social, a board meeting, a recruitment dinner and then on Friday at the last minute I bought tickets to the Moody's Democracy of Jazz event at NJPAC. It was one of the best concerts ever. The next night I was at Rutgers for a big band concert that included a bunch of charts by some of my favorite arrangers. The day after that, I was at William Paterson again, and this time the guest artist was recent Jazz Master Awardee Sheila Jordan. The woman is 84 years old

and still has marvelous pipes. Finally, the next night it was a recital and master class by piano monster Alan Broadbent at NJ City University. Montclair and NJCU were invitations; I paid a modest fee for the others.

You may have read in one of my previous epistles that I think there is a resurgence of interest in jazz taking place in Jersey. I have become convinced that it is true and I believe that our Jazz Society has played a major roll in making that happen. It happened rather gradually over time and has accelerated in recent years. Before there was the OSPAC festival, the Somerville Festival, the Red Bank Festival, the Morristown Festival, the Montclair Festival, the Downtown Westfield Festival, The New Brunswick Jazz Project and The Jazz Arts Project, there was just NJJS to carry the torch and keep the flame alive. We have something to be

proud of and we should be grateful for the tireless efforts of the leadership over the past four decades that made it possible.

We had some recent technological developments, which we are quite excited about. In the past month our website generated revenue for the first time with a banner on our home page for the Moody festival at NJPAC and we will soon have a second banner for another NJPAC event for a similar fee.

In closing, I must tell you that in the spring, my wife Kathy and I are moving to southern California to be with our two children and our five grandchildren, all of whom are under the age of six. The six years that I have served on the NJJS Board have been among the most rewarding of my life. I will cherish memories of numerous wonderful musical experiences and the many good friends that I have made during that time, all the days of my life. 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!

for updates and details.

<p>Sunday December 2 ANNUAL MEETING <i>Bria Skonberg</i> Shanghai Jazz 24 Main St., Madison 2 – 5:30 PM</p>	<p>Sunday March 3 PEE WEE RUSSELL MEMORIAL STOMP Birchwood Manor, Whippany noon – 5pm</p>
--	--

NJJS Calendar

★ NJJS Annual ★ ★ Meeting ★

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

December 2

★ at Shanghai Jazz ★

2 – 5:30 PM

24 Main Street, Madison NJ 07940

Mingle and enjoy trumpeter/vocalist Bria Skonberg!
This concert is a member benefit.
Meeting convenes 2PM; music begins 2:30PM.

We'll introduce new board members, officers, volunteers. Holiday gifts for sale — CDs, memberships, signed copies of *Stine's Songs*.

No reservation necessary. Just come!
Food and drink available for purchase.
\$10 food/beverage minimum required.

The Mail Bag

A WONDERFUL ISSUE, I READ MR. MOTTOLA'S REVIEW of Cat Russell's "duo" set with her guitarist at JazzFeast. In fact, Ms. Russell was accompanied, in addition to her guitarist, by bass (Lee Hudson) and piano (Mark Shane).

Mark Shane

Jazz Trivia

By O. Howie Ponder



CENTENARIANS

While we in the Jazz Society were celebrating our 40th year of existence in 2012, Howie forgot to acknowledge the jazz greats who would have been 100 this year. Needless to say, they are now in that Big Band in the Sky, but they made their marks when they were among us and deserve remembering.

1. This big band leader was most famous for the loud and energetic way his bands performed what he called "Progressive Jazz." Like Paul Whiteman before him, his bands incorporated jazz artists, including at various times Zoot Sims, Art Pepper, Lee Konitz, Stan Levey, Mel Lewis, Frank Rosolino, Maynard Ferguson, Bill Holman and Shorty Rogers.
2. The Big Band Era was documented by this jazz journalist in *Metronome* magazine under his own name or sometimes under the noms de plume Jimmy Bracken or Gordon Wright. His books *The Big Band Era* and *Glenn Miller and his Orchestra* are milestone documents of that period.
3. Born in Newton, New Jersey, as Wilbur Schwichtenberg, this trombonist became famous under his stage name. He co-led a big band with drummer Ray McKinley that capitalized on the "boogie-woogie" phase of popular music.
4. He led "The Band of Renown." That should be all the clue you should need.
5. Known for his trombone playing and for singing, he started with Earl Hines's band before his definitive tour with Jimmie Lunceford. His breathless vocal on "Margie" is imitated to this day. He served eight years in Louis Armstrong's All Stars and appeared with them in the movie "High Society."
6. This pianist was a Society favorite; he played with Chuck Slate's band at the Chester Inn, although he had an extensive earlier career with Tab Smith, Sidney Bechet, Wild Bill Davison and others. In later years he joined Panama Francis's "Savoy Sultans" band.
7. An early disciple of Coleman Hawkins, this tenor saxophonist took Lester Young's place in the Count Basie band. He later became an early convert to bebop. At mid-century he emigrated to Europe where he spent most of his later career, living — and dying — in the Netherlands.
8. This clarinetist was born in New Orleans and named Irving Henry Prestopnik. Louis Prima gave him the stage surname which he later legalized, derived from the names of notes in the scale, "do-re-mi-...."
9. A pianist known for his elegant style and technique, he is best remembered for his playing with Benny Goodman. He also made a name for himself as a leader of small groups and as a sensitive singers' accompanist, particularly Billie Holiday, Ella Fitzgerald and Lena Horne.
10. This Texas-born artist was master of two diverse instruments; trombone and vibes. Best known for his years with Cab Calloway's orchestra and later with Louis Armstrong's All Stars, he also had a lengthy career on the CBS music staff.

(answers on page 50)

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. **JJ**

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



Surprise me somewhere!

<p>Sunday, December 2 Shanghai Jazz owner, David Niu, presents Marlene with an early Christmas gift. Joining Marlene on this date is the inimitable Warren Vaché. You won't want to miss this! Two shows, 6 and 7:30 PM. Reservations a MUST! 973-822-2899</p>	<p>Sunday, December 23 New York is gorgeous this time of year. Come celebrate the season. Marlene returns to The Blue Note Brunch. This was such a fun gig last year despite the snow storm which got in the way, but only a little. LOOK! Brunch, one drink, AND the show for \$29.50. Doors open 11:30 AM, first show 12:30 PM. Reservations: 212-475-8592</p>	<p>Friday, December 28 Jazz at Kitano. Marlene with Tedd Firth Trio. 66 Park Avenue, at East 38th St. Easy street parking. Look for new entrance on 38th St. 8:00 & 10:00PM shows. Reservations: 212-885-7119</p>
---	---	--

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

New Jersey **Jazz** Society
PRESENTS

THE 44TH ANNUAL
**PeeWee
Russell
Memorial
STOMP**

SUNDAY, MARCH 3, 2013

From noon to 5 PM at THE BIRCHWOOD MANOR
111 North Jefferson Road, Whippany, NJ 07981 (Off Route 10)
973-887-1414

EMILY ASHER'S GARDEN PARTY
THE KEVIN DORN TRIO WITH MARK SHANE
DAN LEVINSON'S NEW MILLENNIUM ALL STARS
FEATURING RANDY REINHART
THE HOT SARDINES

We'll have CDs for sale.

A cash bar and food buffet will be set up next to the ballroom.
Bring your dancing shoes!

PLEASE DO NOT BRING FOOD OR BEVERAGES INTO BIRCHWOOD MANOR.

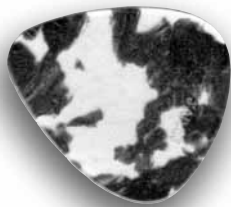
Advance: Members \$25, Non-Members \$30; **At the Door:** Members \$35, Non-Members \$40
Students with current i.d. \$10 (in advance or at the door)

For tickets, please send check payable to "NJJS" together with a stamped, self-addressed envelope to: NJJS,
c/o Mike Katz, 382 Springfield Avenue, Ste. 217, Summit, NJ 07901. Or use a credit card via Website, phone, mail
or fax. A \$3 per ticket handling fee will be charged **except** for orders by check with stamped self-addressed envelope.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and
get one free admission. Book early for best results. By phone only: 908-273-7827.

To order, or for directions and more information,
please see our Website: **www.njjs.org**
call: **908-273-7827** or fax: **908-273-9279**

The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue
Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.



The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Women in Jazz: Photographs by Lena Adasheva, Enid Farber, and Fran Kaufman

Now through December 12, 2012
Sidney Mishkin Gallery | Baruch College | 135 East 22nd Street |
New York City

Once Dr. Eugene Marlow, co-chair of the Milt Hinton Jazz Perspectives Concert Series at Baruch College, determined the program would have a "Women in Jazz" theme for its 21st season, the inclusion of an accompanying photo exhibit by women jazz photographers may have been a no-brainer. After all, Mr. Hinton is revered not only as one of the greatest bassists; he is also regarded as an important chronicler of the music's history through the large body of photographs he made of musicians on the road and in the studio during his long career working alongside some of the most iconic figures in jazz.

The Mishkin Gallery exhibition features the great female stars of classic jazz, and performers who are transforming jazz music for contemporary audiences, such as Cassandra Wilson. The exhibit features the work of three talented photographers: Enid Farber, Lena Adasheva and Fran Kaufman, a frequent contributor to *Jersey Jazz* (including this issue — see page 26.)

Enid Farber has been photographing musicians since 1979. She was the first of her generation to receive the Jazz Journalist Association Award for Excellence in Jazz Photography and the Best Photo of the Year in 2002.

Lena Adasheva, a Russian-born photographer, won the Jazz Journalist Association Award for Best Photo in 2010. She highlights the spirit of jazz improvisation in her photographs during live events, allowing the viewer to experience the musical moment through the visual image.

Fran Kaufman has been a jazz fan since her teen years and began photographing musicians in earnest after retraining from the corporate world. She's captured images of the jazz world for the past 15 years, following musicians as they perform onstage, backstage and in the studio.

Collectively, the work of these three photographers constitutes an important sociological overview, depicting the life of jazz musicians in the second half of the 20th century into the beginning of the 21st.

Gallery hours are: Tuesday – Friday, 12 noon – 5 PM; Thursdays, 12 noon – 7 PM.
 All exhibitions at the gallery are free and open to the public.



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:
January: November 26 • February: December 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
 of the New Jersey Jazz Society

Volume 40 • Issue 11
USPS® PE6668

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

All material in *Jersey Jazz*, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2012. All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

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

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

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

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

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

Fran Kaufman, Tony Graves
Contributing Photographers

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

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

NEW JERSEY JAZZ SOCIETY OFFICERS 2012

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

Andrea Tyson *Executive Vice President*
 732-356-3626

Mike Katz *Treasurer*
 908-273-7827

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

Sheilia Lenga *Vice President, Publicity*
 908-346-0558 | e-mail: publicity@njjs.org

Al Parmet *Recording Secretary*
 908-522-1163

Jack Stine *President Emeritus*
 908-658-3515

Laura Hull *Immediate Past President*
 973-229-4275

Joe Lang *Past President*
 973-635-2761

DIRECTORS

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

ADVISORS

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

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

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

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

party all night and coast to coast on
New Year's Eve with your NPR station and



toast of the nation



FROM 88.3fm **WBGO**.org **npr** music



John Scofield LIVE with his Überjam Band at Berklee Performance Center, thanks to 89.7 WGBH Boston Public Radio

Henry Cole And The Afrobeat Collective from 92Y Tribeca, presented by The Checkout: *Live* from WBGO

Wynton Marsalis: The Louis Armstrong Continuum - Music of the Hot Five's and Seven's LIVE at Dizzy's Club *Coca-Cola*, presented by Jazz at Lincoln Center

Dee Alexander's Funkin' with Electric Soul: A Tribute to Jimi Hendrix and James Brown at the South Shore Cultural Center, presented by the Jazz Institute of Chicago

Gordon Goodwin's Big Phat Band presented by the 55th Monterey Jazz Festival

Check your local NPR® station for broadcast times.

Listen anywhere on wbgo.org or npr.org/music

Some stations rebroadcast **Toast of the Nation** on New Year's Day.

Produced by the *JazzSet* team at WBGO Jazz 88 in Newark, NJ, and NPR Music.

Big Band in the Sky By Sanford Josephson

■ **David S. Ware, 62, alto, baritone and tenor saxophonist, November 7, 1949, Plainfield, NJ — October 18, 2012, New Brunswick, NJ.** A self-described “avant-garde purist,” Ware was mentored by Sonny Rollins and once signed to a recording contract by Branford Marsalis. John Fordham, writing in the *guardian* on October 24, 2012, described Ware as “one of the few structure-busting radicals in jazz history to reach beyond the music’s cognoscenti without compromise. His impassioned, wounded-beast sound inspired a devoted following, despite his rejection of the accessible song structures commonly used in jazz.”

In the late '60s, Ware headed a Boston-based free jazz group called Apogee. He often played with the free jazz pianist Cecil Taylor and was part of New York’s loft-jazz scene in the '70s, playing with Taylor sidemen trumpeter Raphe Malik and drummer Andrew Cyrille. Marsalis signed him to Columbia Records in 1997, and he released two albums, *Go See the World* and *Surrendered*.

In the '90s, Ware developed kidney failure, undergoing a transplant in 2009. His final performance was this past August in Austria. His last album was *Live at Jazzfestival Sallfelden 2011* (Aum Fidelity). He is survived by his wife Setsuko and a sister, Corliss Olivia Farrar.

■ **John Tchicai, 76, alto saxophonist, April 28, 1936, Copenhagen — October 8, 2012, Perpignan, France.** Tchicai was a key figure in the free jazz movement of the 1960s. As a child in Copenhagen, he switched from classical violin to jazz alto saxophone after seeing Duke Ellington and other American jazz musicians perform.

In 1962, at a jazz festival in Helsinki, he met tenor saxophonist Archie Shepp and trumpeter Bill Dixon. Later that year, he moved to New York, becoming part of the New York Contemporary Five, which included Shepp and trumpeter Don Cherry. The following year he helped form the New York Art Quartet with trombonist Roswell Rudd. He also played with John Coltrane and was part of Coltrane’s 1965 avant-garde

album, *Ascension* (remastered by Polygram Records in 2000).

After dropping out of music to study meditation and yoga for many years, Tchicai returned to Europe in 2001, eventually settling in southern France. Survivors include his daughter, Julie Tchicai Iverson; a son, Yolo; and a brother, Mauritz.

■ **Joe Cinderella, 83, guitarist, June 14, 1929, Newark — October 26, 2012, Manchester, NJ.** In his teens, Cinderella was being compared to both Django Reinhardt and Charlie Christian. But his legacy will be that of an educator. He started teaching jazz guitar in 1969 at Paterson State College (now William Paterson University), and those who learned from him either there or in private lessons are passionate about his influence on their playing abilities.

Jimmy Vivino, now the guitarist on the *Conan O’Brien* TV show, started studying with Cinderella in 1978 at the age of 23. “I had only studied trumpet and piano up to that point,” he told *Jersey Jazz*, “and I thought it was time to settle on one instrument. Guitar was it, and Joe was the go-to guy on Bucky Pizzarelli’s recommendation. Joe instantly treated me like family. In short, he laid out a smorgasbord of chords, scales, arpeggios, harmonic theory and all the tools necessary for me to play and, more importantly, work in this business. “I will always cherish the time I spent growing, with Joe as my guru in all things music related. I am still standing on the musical foundation we built together.”

Cinderella was “a major factor” in the career of guitarist Jerry Topinka. “I studied with Joe when I was in my early 20s,” he recalled. “No matter what guitar he played, he could play every song in every key. He was a monster player.” Guitarist Steve Lucas met Cinderella in 1978 as a student at William Paterson. “He taught many of the guitarists of the next generation, who are currently on the scene in New York, New Jersey and Los

Angeles,” Lucas said, in a tribute on his Facebook page. “He was an innovator, pushing the envelope of the instrument with a harmonic concept built on eight-string guitars tuned in thirds for close voicing.” Guitarist Bob Devos echoed the others, telling *Jersey Jazz*, “I studied with him all through my high school years. He was my first jazz guitar teacher, and he really showed me a lot about chord voicings. I would go to his house in Paterson, and he would have me listen to guitarists he really liked such as Barney Kessel and Django Reinhardt. I always got a kick out of Joe because he was always experimenting with things like the eight-string guitar. He was trying to use it to get piano voicings, like a Bill Evans voicing on a guitar. He was real adventurous.”

In the '50s, Cinderella played on vocalist Chris Connors’s hit single recording of Billy Strayhorn’s “Lush Life.” He also worked with trumpeters Donald Byrd and Clark Terry, tenor saxophonist Zoot Sims and baritone saxophonist Pepper Adams. During the 1960s, he worked as a studio guitarist and played on the soundtracks of such movies as *Midnight Cowboy*, *Sugarland Express* and *Barbarella*. He also recorded with a wide range of pop artists including Neil Diamond, Billy Joel and Barry Manilow.

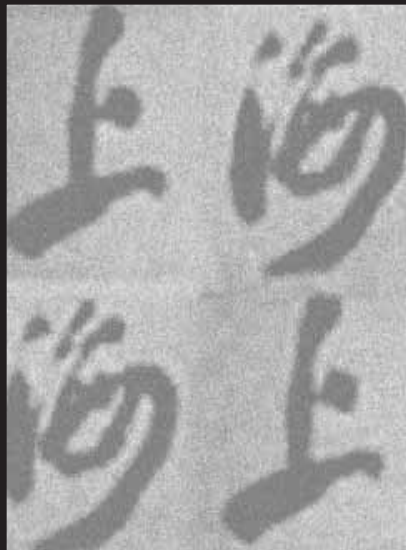
He is survived by his daughter, Daria Boyd, and a grandson, John Van Vliet.

He is survived by his daughter, Daria Boyd, and a grandson, John Van Vliet.



David S. Ware. Photo by David Katzenstein.

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



SHANGHAI JAZZ

Restaurant
and bar

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

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

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

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

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

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

Highlights, late November/December 2012:

thur 11/29: JAY LEONHART

fri 11/30: BERNARD PURDIE

sat 12/1: KEITH INGHAM

**sun 12/2: MARLENE VER PLANCK
and WARREN VACHÉ**

fri 12/7: BRYNN STANLEY

sun 12/9: JOHN CARLINI

tues 12/11: JOHN KORBA

fri & sat 12/14 & 15: JAVON JACKSON

sun 12/16: NANCY NELSON

wed 12/19: BUCKY PIZZARELLI

fri 12/21: ROB PAPAROZZI

sat 12/22: ERIC MINTEL

mon 12/31: CATHERINE RUSSELL by reservation only

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

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

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

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

Justin Kauflin Delights the Crowd at Montclair Benefit

By Sanford Josephson

When Justin Kauflin began his transition from a classical to a jazz pianist in his early teens, he was most influenced by Bill Evans, Chick Corea and Keith Jarrett. Now, at age 26, those early influences have given way to Art Tatum, Oscar Peterson and Mulgrew Miller. But it is Tatum who has had the greatest impact on Kauflin, not just as a pianist but as a role model.

Kauflin, who lost his vision at age 11 from a rare eye disease, was the featured performer at “Just Jazz,” a benefit concert for the New Jersey Foundation for the Blind, held October 12 at the Montclair Museum of Art. Speaking with *Jersey Jazz* after the concert, he recalled the first time he heard Tatum recordings. “As a pianist, he was fascinating to me. The stuff he did — it was so unique, it was outside of the jazz timeline. To me, it still sounds fresh and new.” But his admiration for Tatum extends beyond his music making. Tatum, who was legally blind, did not want any special treatment, Kauflin said. “He would show up early at a club to get the layout, and he would really get pissed if they moved something. That attitude is real inspirational to me.”

According to an article in *The Star-Ledger* the day before the Montclair concert, Kauflin had a similar approach to his years spent in the jazz studies program at William Paterson University in Wayne. For days, as an incoming freshman, he walked around the campus with his parents, and, according to David Demsey, coordinator of the jazz studies program, “By the time classes began, he had memorized the campus.”

His inspiring performance at the NJFFB benefit displayed his virtuosity on a mix that included his original composition, “Exodus,” from his 2010 CD, *Introducing Justin Kauflin*; jazz standards such as “Stompin’ at the Savoy;” and popular songs such as “Sunny” and the Beatles’s “She’s Leaving Home.” Accompanied by Christopher Smith on bass and Billy Williams on drums, Kauflin would often begin slowly and quietly, letting his playing gradually build into an incredibly powerful finish, which delighted the crowd. “I like to let things simmer,” he explained. “It’s a nice way to tell a story, create a little suspense.” He always includes some pop songs in his repertoire, he said, because he remembers that his parents were never into jazz before he started playing it, but “when I played something familiar, they would say, ‘Oh, we know that song.’ I think it’s important to expose as many people to the music as you can.”

Home for Kauflin is Virginia Beach, VA, where he is the resident pianist at a local jazz club, Havana Nights. He was off to Colorado after the Montclair gig and said he was writing some new music for his next CD, scheduled for release in the spring of 2013. “But,” he



Justin Kauflin meeting with supporters and students of New Jersey Foundation for the Blind after his performance at the Montclair Art Museum. Photo by Kathy Caviston.

added, “I’ll jump on a plane and go play somewhere whenever anybody asks me.” Let’s hope some of those future trips include New Jersey. J

About the New Jersey Foundation for the Blind

NJFFB is a 501(c)3 not for profit organization which helps adults with low vision or vision impairment live with dignity and personal independence, travel safely without fear, and enjoy a higher quality of life, free of the isolation that comes with vision loss.

NJFFB is New Jersey’s only non-residential, comprehensive vision rehabilitation center. Individuals can access essential and advanced classes in orientation and mobility, assistive technologies and home management. Wellness programs include an award-winning art and music program, yoga, fitness and balance, African drumming, and horticulture, among others. Small group classes using adult learning strategies make the program an innovative, effective and friendly learning environment.

For more information visit: www.njffb.org.

ARBORS RECORDS



WHERE CLASSIC
JAZZ LIVES ON



**Marty Grosz and The Hot Winds:
The James P. Johnson Songbook**
The inimitable Marty Grosz highlights the song writing genius of James P. Johnson, best known as the most accomplished "Harlem Stride" pianist of the century.
ARCD 19427

**The Harry Allen Quintet
Plays Music from "The
Sound of Music"**

Harry Allen and his Quintet, featuring Rebecca Kilgore and Eddie Erickson on vocals, present their version of The Sound of Music in the 3rd of Arbors Records' ongoing series of jazz-Broadway albums.
ARCD 19410



**John Cocuzzi:
Groove Merchant**

Vibraphonist John Cocuzzi, who has performed with numerous jazz greats such as Snooky Young, Billy Butterfield and Nicholas Payton, presents an exciting program in his fresh, melodic style reflecting the masters without copying them.
ARCD 19417

**Chris Flory Quintet
Featuring Scott Hamilton**

One of the top straight ahead jazz guitarists of the past 35 years reunites after many years with legendary jazz saophonist Scott Hamilton, in whose original band he performed, presenting a stunningly beautiful small group swing CD.
ARCD 19440



**Bucky Pizzarelli:
Challis in Wonderland**

World renowned jazz guitar legend Bucky Pizzarelli presents arrangements by Bill Challis who was an intimate musical collaborator of Bix Beiderbecke, and some originals with son, John.
ARCD 19435

**Louis Mazetier:
My Own Stuff**

All-star stride pianist Louis Mazetier, perhaps today's best in that style, performs his original compositions dedicated to the jazz masters of stride and swing.
ARCD 19442



**Bob Wilber and The Tuxedo
Big Band of Toulouse,
France: Rampage!**

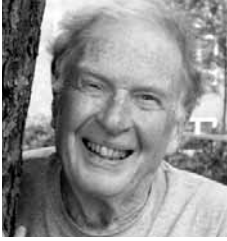
Legendary jazz reedman, Bob Wilber, performs his original arrangements with the Tuxedo Big Band led by Paul Cheron of Toulouse, France.
ARCD 19411

**Bob Wilber and
The Three Amigos**

Jazz legend Bob Wilber leads the Three Amigos with Pieter Meijers and Antti Sarpilla; an all-star combo on clarinet, soprano and tenor sax, named after first performing on a Jazzdagen cruise to the Mexican Riviera.
ARCD 19424



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



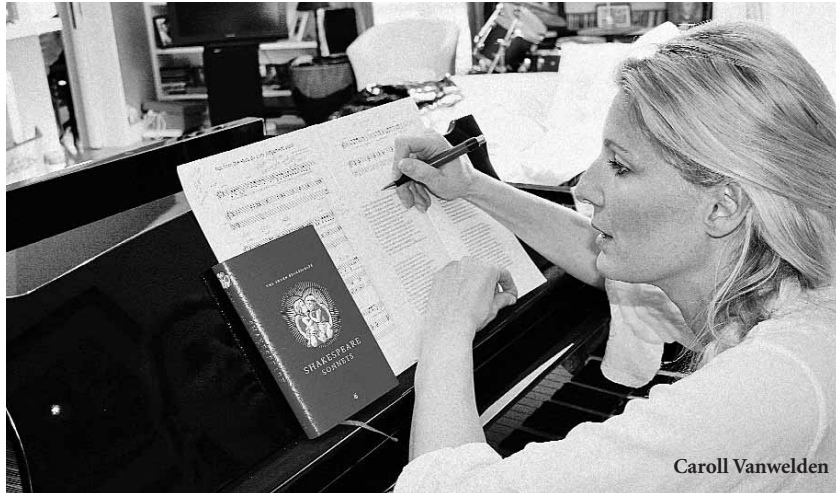
Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SHAKESPEARE'S SONNETS SUNG TO A JAZZ BEAT ... CABARET MUSIC EVOLVES FOR YOUNGER FANS ... THE END OF JAZZ? NO WAY ... WHO'LL GET THE REINS AT JAZZ STUDIES INSTITUTE?

"IF MUSIC BE THE FOOD of love, play on." And while you're at it, set 16 of Shakespeare's sonnets to music, and play and sing them to a jazz beat.

Which, by my troth, is exactly what **Caroll Vanwelden** has done. The comely Belgian pianist wanted to produce a new album of her own compositions. "One day I found a book of the sonnets I used 13 years ago when I worked with an Iranian composer who wanted to put Shakespeare on classical compositions. I went through the pages sitting at my piano and stopped intuitively on lyrics that inspired me. I didn't try to understand their meaning. When I read Shakespeare, I hear melodies in my head." The 16 pieces "came very fast, one after another, really amazing," Vanwelden saved everything on her little R09 stereo recorder, and worked further from there. She titled her new release *Caroll Vanwelden Sings Shakespeare Sonnets* because she wanted people to know she wasn't reciting them. She is adroitly backed by **Thomas Stiffing** on trumpet and flugelhorn, **Mini Schultz** on double bass, and **Marcus Fuller** on percussion. Caroll pronounces Elizabethan English well; still, it helps at first listening to look at the words as you listen. You'll find them at: www.carollvanwelden.be



Caroll Vanwelden

"CABARET," ONCE A STYLE of music, has come to stand for both a medium and a location. "It can be jazz-driven, like that of **Ann Hampton Calloway**, or theatrically oriented, like that of most of the leading ladies headlining at 54 Below," writes Will Friedwald in *The Wall Street Journal*, referring to clubs in New York, London and Glasgow. The medium has long been linked with 70- to 80-year-old songs and fans of the same vintage. But it's evolving and attracting younger audiences. The veteran artist **K. T. Sullivan** points to **Andrea Marcovicci** doing a song by the pop star **Pink** in her show at New York's Café Carlyle, while Sullivan included a **Joni Mitchell** tune in her closing production at the now-closed Oak Room. Sullivan has a new show, a tribute to **Mabel Mercer**, opening at Crazy Coqs, in London. "One of the things about cabaret," 37-year-old **Emily Bergl**, a protégée of Sullivan, said onstage this fall, "is that it's the only medium where I'm considered one of the

younger artists." (Adds Friedwald: "It's also where a Beatles song is regarded as contemporary.") Google: Will Friedwald Cabaret WSJ for full article.

"THE END OF JAZZ —

How America's most vibrant music became a relic," in the November *Atlantic* magazine, disturbed many readers who managed to plow past the two opening sentences of Benjamin Schwarz's (positive!) book review: "Musician, composer, scholar, teacher, perhaps a bit of an operator — albeit of a distinctly nerdy variety —

Ted Gioia is also the sort of compulsive, encyclopedically knowledgeable enthusiast the jazz world engenders. (Dan Morgenstern, Will Friedwald, and the winningly neurotic savant and broadcaster Phil Schaap immediately come to mind as other examples of the type.)" The review is "off base," Dan e-mailed me. The stuff of jazz goes far beyond the American songbook, he noted. It includes "the endless possibilities offered by the blues and 'rhythm' changes, which continue to be the basis of so many jazz 'originals.' And what jazz musician worthy of the name won't find Monk tunes a reservoir of innovation? The author does not seem to understand that jazz, in its own way, is very much like classical music insofar as it is, yes, repertory based." Google "The end of jazz/atlantic" and also check rebuttals.

THE GEARS OF ACADEME grind slowly. At presstime, those driving the Institute of Jazz Studies at Rutgers University-Newark seemed to have ground to a halt. **Dan Morgenstern** retired in April as director (since 1976) of IJS. Dan's associate, **Vincent Pelote**, continues as acting director of the world's largest library and archive of jazz and jazz-related materials. Pelote started with a work-study stint in 1975-1978, continued as a cataloger in 1978-1987, then as librarian until now. **Edward Berger** began as a curator in 1976-1977 and rose to assistant director in 1977-1987, when he became associate director. "**Tad Hershorn**, the lone archivist, is holding the fort," a knowledgeable source told this column, adding that interns come and go. So we'll go on waiting to see.





MONROE
QUINN

ON RIVERSIDE DRIVE

Featuring ten original Jazz compositions played on electric, acoustic and 12-string guitar.



twitter

Available at iTunes and CD Baby.

Visit www.MonroeQuinn.com to hear sound clips or for more information.

Talking Jazz

A Jersey Jazz Interview with Ken Peplowski

By Schaen Fox

Ken Peplowski is another stalwart who has brightened so many of our society's musical events. We did a phone interview in January 2012. It was an enjoyable conversation about his growing up in Cleveland, Ohio, his humor, moving to New York, what our Society has meant to him, and some of the notables he has worked with. Fair warning if you, like me, love the stage version of his encounter with Sinatra, you may want to skip what really happened, but it is a good story.

JJ: How did you get the nickname "Peps?"

KP: I guess it's because people initially couldn't pronounce my name. They used to call my father that also. When I moved to New York and started working, no one would have known that is what they called him. They just fell into that.

JJ: Your brother is also a musician. Is there a history of musicians in your family?

KP: Not really, no. My father was a frustrated amateur musician. He tried different instruments and would give them up. That is how I wound up with the clarinet. He tried to play the trumpet, couldn't play it. Then he tried the clarinet, and I got the clarinet. The family really liked music, but my brother and I were the only ones to pursue it. We used to sit around and listen to music together. We listened to everything from the Beatles to big band music.

JJ: I read that you used to play with local jazz musicians while you were in high school; might we know any of them?

KP: Probably not. They were guys known in Cleveland, but I was also playing at and sitting in at a Chinese restaurant called Chung's Restaurant. The guy that ran it loved traditional jazz. He'd have people like Art Hodes, Ralph Sutton, Kenny Davern and would always have me sit in — whether they wanted me or not. In fact, somebody sent me photos years later of me playing with Davern and Ralph before I really knew them. That was a very nice thing for the guy to do.

JJ: Do you recall anything from those times with them?

KP: No. I was probably so scared I just wanted to be up on the bandstand, stay out of their way and not make them mad. I think Kenny was pretty nice to me. He always was. He had a reputation for being a little prickly, but we always hit it off well. And Ralph was his usual congenial self. He was just fine with whatever happened generally. If you could play the tunes, he was fine with that.



Ken Peplowski performing at NJJS Jazzfest in 2006. Photo by Tony Mottola.

JJ: Were your parents happy when you said you were going to make music your career?

KP: Yes and no. I think this is kind of typical; when I was living in Cleveland, my brother and I had a Polish polka band. We were working when I was maybe 11 or 12 years old, and my brother was two years older. When I wanted to go on the road with the Tommy Dorsey Band with Buddy Morrow, they did a complete about-face and discouraged me. I felt so strongly about it I went. I left college to go with that band.

JJ: I assume your family soon came around.

KP: Oh yeah. They couldn't stop me, and they could see that I was making a

continued on page 16

MIDWEEK



Always on Wednesdays @ 8pm

JAZZ



Order tickets online: tickets.ocean.edu or call the Box Office at 732-255-0500



PIANIST, JESSE GELBER • DECEMBER 12

“His swinging accuracy is absolutely in the style of the great ragtime and stride artists of the day, such as James P. Johnson & Eubie Blake.” He has played here several times before, primarily as a treasured soloist and sideman with Kevin Dorn’s bands. This solo outing will demonstrate his broad jazz and swing repertoire as well as his versatility.



CELEBRATING BENNY! • JANUARY 16

On the exact 75th anniversary of Benny Goodman’s landmark Carnegie Hall concert, clarinetists **Dan Levinson**, **Will Anderson** and **Pete Anderson** present a three-reed celebration of Goodman’s group swing music. An impressive supporting cast will make this historic evening memorable!

ADMISSION: \$18 ADULT • \$15 SENIOR

KEN PEPOWSKI

continued from page 14

nice living. In fact, my father was still alive when I made my first record and got to play with Benny Goodman, so he knew I was getting somewhere in the music business.

JJ: You said Buddy Morrow was generous. In what way did you mean that?

KP: Well when I came on that band I was 19 or 20 years old. I was in the lead alto chair and he gave me a 10 – 15 minute feature on clarinet with just the rhythm section on every show. He really encouraged me as a player and gave me a lot of advice about playing lead in the sax section. I stayed with that band for two or two and a half years. After that, Buddy convinced me to move to New York. He said, “If you are going to leave, you shouldn’t go back to Cleveland and be a big fish in a small pond. You should go where you are going to be challenged.” When I came to New York, he made some phone calls on my behalf to some of his old studio pals. He was part of that scene for a long time. He presented a gruff face, but he sure helped me a lot.

JJ: I enjoyed your writings on your Web site, but it looks like you have abandoned it.

KP: Yes. You know the expression, “You get what you pay for.” I had a guy doing it for nothing. He was falling behind on everything and misspelling words; and you can’t yell at somebody when you are not paying them. He was just doing it as a favor. I tried a couple of times to take it over myself, but he wrote it in some arcane computer language that is almost impossible to decipher. In the last year or two, I have been doing everything on Facebook. That is a good way to get the word out for where you are playing and what you are doing. I’m just now in the process of getting the Web site back up again. I’m actually pulling money out of my wallet and paying somebody to revamp it.

JJ: I also enjoy your humor. Have you done any professional comedy writing?

KP: No, although that has always been a dream of mine. I love that. Some of my heroes were some of those old humorists from the New Yorker — S. J. Perelman, Thurber, and Robert Benchley. Also, I’m really into older comedy, like the Jack Benny Show with all those great writers — that kind of humor. I’ve been putting things down on the road in notebooks and trying to see what comes out. I may pursue that. I think when the website is up, that is going to force me to put content there; so that means I’ll be writing on that.

People always say, “You should do comedy.” Not in a million years; I think that is the hardest job in the world — to get up by yourself and try to make a whole room laugh for even a 30 minute set or whatever they do at a comedy club. Most of my stuff is just off the cuff and whatever pops into my head. I also like to work off of the crowd. That is really fun. Sometimes I get audiences to yell things back at me, and then it turns into a Don Rickles show or something. I like that interaction.

JJ: OK, would you share some funny road stories from your career?

KP: In England, they call a certain kind of jazz fan “a gripper.” It is the kind of fan that grips on to your arm and doesn’t let go. They are a little too rabid. “Do you remember in May of 1980 I heard you play in Denton, Texas and you said such and such? Do you remember that?” Or they will come up and say something like, “You’ve really put on a lot of weight.” They are usually the sweet old ladies. They are the most deceptive. I was in England playing a concert and this nice old lady taps me on the shoulder and said, “Excuse me, I bought your last album.” Before I could get out a “Thanks,” she said, “I was very disappointed.” I said, “I appreciate that. I’m going to have the rest of them recalled.” She looked at me like I was insane and walked away.

This is absolutely true. I was supposed to do a workshop and then a concert at a high school an hour and a half away from Grand Rapids, Michigan. They were supposed to pick me up at the airport and there was nobody there. I had never been there before. I had the phone number of this guy at the high school and finally reached him about an hour later. He said, “I’m so sorry. We forgot to send a student to get you. Just rent a car with a GPS and we will reimburse you.” He gave me the address. I’m driving and everything is going fine. It was this nice English lady talking on the GPS. Finally the lady said, “Make your next right.” I make the right and find myself pulling into a cemetery while the voice said, “You have reached your final destination.” I kid you not. The school was on the other side of the cemetery.

JJ: Since this is for *Jersey Jazz*, has anything of importance in your career happened in Jersey?

KP: No. [Laughs]

JJ: [Laughing.] Well you could at least lie about it.

JJ: [Laughing] I’m kidding. That would be a good way to end it, right? Actually the Jersey Jazz Society, way back when Red Squires was there,

gave me some of my first breaks. Red went out of his way to hire the younger guys that he thought could play mainstream jazz. He encouraged and hired us any chance he could. He really championed us, as did the rest of the Society. I remember we used to play those really fun weekends out at Waterloo Village with Jay McShann, Buddy Tate, Ralph, and Kenny and everybody.

One year, Dick Hyman was doing one of his piano spectacular shows. He had a cast of thousands. One after another would play, and they were yelling at him about time to go on. He was still trying to organize it when he saw me in the tent. He said, “Ken, I need you to go up there for five or ten minutes for me.” I said, “With a rhythm section?” He said, “No just you.” I said, “Well, when do you want me to go on?” He said, “Now.” [Chuckles] I just shrugged my shoulders and went out there and played a couple of solo numbers. I got a really nice reception, but that was the kind of stuff that happened there.

I met a lot of great friends out there; that is why we still do that bash every year. It is kind of in remembrance of all those good times. That music we made was old friends getting together and having fun. Warren [Vaché], the Allreds, are all people I probably first met at those functions.

JJ: That is great. You also did Stravinsky’s “The Soldier’s Tale” for a work with Kurt Vonnegut. Would you tell us about that?

KP: Stravinsky’s estate is really tough about any re-workings of his pieces. Kurt Vonnegut did get permission to write his own libretto for “The Soldier’s Tale.” It was an anti-war message that he wrote based on the Private (Eddie) Slovik story. We did the original music, though, which was written for six musicians. The guy that put this concert together had the idea that he would use three jazz musicians and three classical musicians because Stravinsky did love jazz and was influenced by it. He wrote for Woody Herman and wrote a few kind-of jazz pieces. So he picked guys who could play classical music too, Warren Vaché, John Allred, and me. Then we had classical violin, oboe, and I forget the third, but it was the original instrumentation.

Then we also did a little segment in front of the concert improvising with a rhythm section. We did two performances because it is really hard to do those things under the umbrella of the Stravinsky people. I got to meet Kurt Vonnegut. He was very nice. He loved the idea and told me that he used to play the clarinet. He disappointed me a little because he called it “the licorice stick.” I thought

continued on page 18

RVCCARTS



**A Bluegrass
Christmas**
Dailey & Vincent
Sun., Dec. 2 at 2PM



Vance Gilbert
Fri., Dec. 14
at 12 & 8PM



*Dave Leonhardt Trio
& Shelley Oliver*
Fri., Feb. 22 at 12 & 7PM

SALE OF CELEBRATION!
SAVE 20%

on tickets for shows Jan.-May, 2013*

Online only, sale ends 1/6/13. *Excludes shows that start at noon.

A gift you can share, memories that last a lifetime!

TICKETS & GIFT CERTIFICATES MAKE GREAT GIFTS!

RVCCARTS.ORG

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

KEN PEPOWSKI

continued from page 16

that was a little corny. That was my big conversation with him.

JJ: Was your performance recorded?

KP: There was a reference copy done, but they can't do anything with it. I don't have a copy either.

JJ: That is a shame. Do you have the music?

KP: The music is widely available. It has been performed many times. The music was the original "The Soldier's Tale." We didn't jazz up that part at all. He had this whole narration, and some actors were doing that. Then the music was interspersed through the narration just like the original. We were so busy trying to play the music, which is so difficult, that it was hard to follow the story line. There are time changes all over the place and really difficult passages.

JJ: I'm sorry that I never saw it.

KP: Yeah, we just did two performances and that was it. Now Kurt Vonnegut is not around. The guy called me a few years ago wanting to restage it and do it again, but he had no money. He was basically asking me if I could virtually put the whole thing together for him and book it, which I didn't have the time to do. It was an interesting idea, and I wonder how many fans of Kurt Vonnegut even know about that.

JJ: Well, from WWII to 9/11. Do you have any memories of that you would share with us?

KP: I was in the city with my family when it happened. I don't know if I have anything that anybody else didn't experience. I remember flying out of LaGuardia the first weekend we could fly again. The airport was so eerily quiet and almost empty. Everybody was spooked getting on the plane, and I sat next to a Middle Eastern guy. The plane took off and he pulled out his cell phone. All heads turned, and we all called for the stewardess and the air marshal. Every plane at the time had one. They just surrounded this guy, but he was just an idiot who didn't know he shouldn't use his cell phone.

JJ: When you moved to New York, did you have trouble fitting into the jazz scene?

KP: Oh yeah. It was tough then. It is probably harder now. I was probably in New York for three or four months before I got a real paying job. What you had to do was sit in every place you could like Condon's and Jimmy Ryan's. What happened was I

started subbing for a couple people on some rehearsal bands and big bands. When you sub in a big band, you have just met 14 other people, so there are 14 other potential jobs and contacts. If you do a good job and make a good impression, it just takes a few of those. Ed Polcer was really nice to me back then. He used to have me sub at Condon's all the time. Actually I didn't know a lot of the traditional jazz songs when I first came to New York. I knew Benny Goodman going forward into the bebop stuff and standards. I was playing and listening and learning on the job. I'm sure he knew that, but he gave me a chance.

The older musicians were really, really kind to us all and very helpful. Milt Hinton, Bucky, Buddy Tate, Flip Phillips all helped me a lot. Those guys didn't feel threatened if you could play. They welcomed you into their club. Guys moving here now have a really hard time. There are fewer chances to play and less of that family feeling because everybody is just trying to scuffle to stay alive.

I have a student now who is living with three other people in an apartment. They are paying \$2,500 a month, and he is out playing \$50 jobs. I don't know how they do it. I was living in Hell's Kitchen back in 1981-82. I think the rent was \$400 a month, and we were playing \$100 jobs. You could make a really nice living on that. Also we would play private parties, dances, and weddings where you would just play jazz. In fact one of the first weddings I played when I moved to New York, the band was Mel Lewis, Milt Hinton, Bucky Pizzarelli, Buddy Tate, and Steve Kuhn. I don't think the people had any idea some of the greatest jazz musicians in the world were in this band. That happened a lot. I was learning on the job, which is the best way to do it with jazz music.

JJ: I'd like to ask you about some late greats you worked with starting with Ruby Braff.

KP: Ruby? [Chuckles] How much time do we have for this? He was a really complicated guy. He could be just the sweetest guy in the world, could be your best friend, and he was. He would latch on to one or two people, and I was one of them for about three months. I would get daily phone calls from



Peplowski on tenor. NJJS Jazzfest at College of Saint Elizabeth, June 2011. Photo by Vicki Fox.

Ruby. He would basically rant against the rest of the world and give you unwanted advice on your own life and talk about music — which was really fun. Lord forbid if you had to get off the phone first. Then he would say, "What? You don't want to talk to me? You don't have time for me anymore? You are just like everybody else." It was almost better when you were on his B list as opposed to the A list.

He was one of the most beautiful improvisers of all time, really so inventive. He was also a great band leader. He could make things happen with seven strangers and make it sound like a band; little arrangements are happening. He could teach you a song you never heard before in five minutes. Everybody talks about his personality and, yeah, he was crazy but he really was one of the great jazz musicians of all time and very under-appreciated in that regard. Really inventive, and you can't just call him a traditional player as a lot of people do. He could play as "modern" as anybody else. He just chose to play songs from an earlier era, but he played them in a very contemporary way.

An example of Ruby at his best and worst: He called me to do a record with him. He said, "I want you to bring your saxophone too. Everyone thinks of you as a clarinet player, but I love your tenor playing. I think you are a great tenor player." OK, fine. I get to the session, and Ruby is in a foul mood. He is mad at everybody. On the first song, the bass player stopped the tape because he played some wrong notes. Ruby went ballistic, "You

continued on page 20



Chicken Fat Ball

2013

“IT DOESN’T GET ANY BETTER THAN THIS”

Sunday, January 6, 2013
2pm to 5pm
Propost Presbyterian Church
646 Propect St
Maplewood, N. J.

Warren Vache - Trumpet
Bria Skonberg - Trumpet
Ken Peplowski-Clarinet/Sax
John Allred-Trombone
Rossano Sportiello-Piano
Nicki Parrott-Bass
Ed Metz-Drums
Frank Vignola - Guitar

Please send checks payable to:

Al Kuehn
12 Lenox Place
Maplewood NJ 07040

Again this year, Ed Metz will be coming from Florida to add his special talent to the band.

Tickets \$32

Please include this section with your ticket request

Name: _____

Address: _____

E-mail (if possible): _____

Phone #: _____

Tear off and return

***Please remember to
enclose a self-addressed
stamped envelope***

KEN PEPOWSKI

continued from page 18

don't stop a tape. I do. This is not your record. I decide." I play about four songs on clarinet and as we are getting ready for the next, I said, "Ruby, do you want me to play tenor on anything?" He looked at me and said, "This is not a wedding." I could never help myself; I can have just as sharp a tongue as anybody else, so I said, "I guess it would be a bad time to ask when does the bride cut the cake." The whole room froze. Nobody dared laugh, and he is staring laser beams through me. We got through the date, but he was so unpleasant on the record that Carl Jefferson of Concord Records just buried the tapes and forgot he even did the session until years after we did it. They were reorganizing their tape vaults and found these things and wound up putting out two LPs. The records actually sound good.

JJ: I expected something like that, but do you want to balance things out with something about his best side?

KP: Yeah. He was one of these guys that really appreciated younger guys that were into the same kind of music as him. Ruby really looked out for those people. He gave me a lot of work and recommended me for things when I really needed it and was very encouraging. Coming from people like that really means the world. Benny Goodman was the same way — a complicated guy. He had a side that you couldn't understand and a side where he could be very gracious, helpful, and encouraging. Frank Sinatra loved musicians and did a lot of really nice things for them and never wanted credit. He would very quietly help somebody if they had financial problems. He would quietly slip a check to a musician who was in the hospital.

JJ: Would you like to add something about Sinatra?

KP: I didn't know him. I met him on a few occasions. Everybody tells stories like he was some goon who went around getting whatever he wanted. Every musician that worked for him talks about what a great guy he was to them. I idolized him. I met him with Benny. We did a TV special at Radio City Music Hall that Sinatra ran. I think it was in 1985. It was a charity show with Sinatra, Ella, Placido Domingo, and Benny Goodman's band. Everybody was at the top of their form because whoever was on stage, the others were in the wings watching. Benny played so great that night. We rose up out of the floor playing "Let's Dance."

When we got to "Stealing Apples," he opened up his solo and took chorus after chorus and the saxophones just literally stopped playing one by one. We were supposed to be playing background, but our jaws just hit the floor. We were saying, "Oh my God, listen to this guy. The old man is blowing us off the stage right now."

I did get to meet Sinatra that night backstage. I just thought, "This is it. It is now or never. I've got to say something to him." As I walked up to him, his two bodyguards stepped in front to block my way. He said, "No, that is OK. Let him come over." I've met all kinds of famous people, but he is the only one where I was actually shaking because I was in such awe of him. I just said, "Look I'm working with Benny Goodman's band. I want you to know you've been as great of an influence on all of us jazz musicians as any instrumentalist. I've learned so many things from you." He actually patted my cheek and said, "You are a sweet kid." That was my encounter with Frank Sinatra.

JJ: That is not like your stage version, but really nice. How about James Moody?

KP: James Moody would probably tie with Louis Bellson and Milt Hinton as one of the nicest guys in the business. James Moody was an interesting guy. He was like a life-long student of religions, music, and everything. Every time somebody put out a methods book of their own jazz concepts or jazz patterns, James Moody would buy it and check out their approach. He was always trying to learn. I used to talk to him about that. If you were sitting on a plane with him, he would ask you questions and then tell you things almost teaching you in a completely non-condescending fashion. He was so warm and so giving and such an interesting guy.

He reinforced something for me. I dread practicing. I actually hate it. I'll only do it under two circumstances. If I haven't played a gig in a while or if somebody is holding a gun to my head. James Moody would say, "I practice as much away from the instrument as I do with it." In other words, you can, in your head, visualize lines and improvise songs and go through chord changes and think of alternate ways to play a tune. You get as much accomplished that way as you do with the instrument. I actually do a lot of that kind of practicing.

JJ: On that line, you play a variety of reed instruments. Which is your best voice?

KP: I think the favorite, it is almost a sentimental favorite, is the clarinet because I started on it, and there are not a lot of clarinet players out there anyway. I think everybody that plays that

instrument takes a little bit of pride just in the fact that we play it. It is a really unforgiving and demanding instrument. A saxophone you can put down for a few days and then pick it up, and it is OK. The clarinet you can feel it if you don't play it all the time, so you have to work a little harder on that one. At the same time, I like to play both. I like to play tenor because I like the color of the saxophone in different tunes. That is always fun for me to pick a song and play whatever voice I hear on it. It gives you another option. I like to play a little bit of alto too, but traveling has gotten so difficult that it is hard enough to take two instruments. The alto just doesn't get out a lot because you just can't travel with all that stuff anymore.

JJ: Yeah, the modern world. Do you have a novel, film or play that you feel might give us non-musicians an idea of what a musician's life is like?

KP: Yeah. One is *Sweet and Lowdown*, the Woody Allen movie. That is a really good music movie. It captures a lot of things about musicians, and is a lot closer to the way things are than a lot of other movies. There is another one that is really hard to find, but I know that those crazed collectors out there will be able to find this. There is a Swedish movie that I saw years ago called *Sven Klang's Quintet*. It is so good. It is a black and white movie done in the early '60s. They used real musicians as the actors. The alto player who plays the lead character was a great alto player who died young. It is about this great jazz player who winds up having to play weddings and dances. People treat the band like crap. It is a real look at the great musicians who don't even come close to making it. It is a bit depressing, but it really captures that side of the business better than any other movie I have seen.

JJ: Do you have any souvenirs that you would like to tell us about?

KP: Well, something that is dear to my heart would be Flip Phillips's handmade wooden box where he kept his reeds, practice cassettes (he would play along with Sinatra and Lester Young), and assorted knick-knacks — I kind of keep that preserved as a good-luck charm.

JJ: Will you be playing in this area soon?

KP: I've got lots of dates in NYC — Dizzy's Club w/Barbara Carroll June 19 – 24, Small's July 13 and 14, 92nd Street Y with Bill Charlap July 24th.

JJ: Thank you so much for doing this. It was a real pleasure talking to you.

KP: Great, my pleasure. Talk to you soon. Bye.



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.



Discover the world with

JAZZDAGEN TOOLS

Since 1984

REEFS RAINFORESTS RHYTHM

January 17 - 27, 2013
10 day Miami roundtrip
aboard The Regent Navigator

Visiting Key West, George Town, Cozumel, Belize City, Guatemala, Honduras & Costa Maya.
Musicians: Rebecca Kilgore, Danny Coots, Paolo Alderighi, Pieter Meijers, John Cocuzzi, Kristin Korb, Dan Barrett & more...

Please call for rates.

Includes shore excursions, fine wines, premium spirits & prepaid gratuities.

TULIPS and JAZZ

April 20 - May 2, 2013
Sail the Dutch waterways
aboard the ms AmaCerto

2 night stay at The Park Hotel, 1 week river cruise from Amsterdam visiting Edam, Arnhem, Antwerp, Ghent, Kinderdijk, Utrecht & many more, 3 night stay at the Kurhaus Hotel, Scheveningen

Musicians: Antti Sarpila, Pieter Meijers, Nicki Parrott, Paolo Alderighi, John Cocuzzi, Joep Peeters & Jacob Fischer

Rates from \$ 3,990.00 p.p.

JAZZ ALIVE

JAZZDAGEN & ARBORS RECORDS PRESENT:
September 26 - October 3, 2013
Montreal roundtrip
aboard the Crystal Symphony

Sail the St Lawrence River with 20+ fantastic international musicians: Bob Wilber, Antti Sarpila, Pieter Meijers, Harry Allen, Paolo Alderighi, Stephanie Trick, Yve Evans, Phil Flanigan, Nicki Parrott, Danny Coots, Kristin Korb, Jacob Fischer, Eddie Metz, Duke Heitger, John Cocuzzi, Jerry Krahn, Chuck Redd, Bryan Shaw, Bill Allred, Jeff & Anne Barnhart & more...

Rates from \$ 2,680.00 p.p.

Stay onboard & sail Montreal - New York, Oct 3 - 13

SEA OF CORTEZ

December 4 - 16, 2013
12 day San Diego roundtrip
ms Statendam of Holland America

Visiting Cabo San Lucas, La Paz, Loreto, Guaymas, Topolobampo & Puerto Vallarta.

With The High Sierra Jazz Band, Tom Rigney & Flambeau and Cornet Chop Suey.

Rates from \$ 1,390.00 p.p.

ALASKAN EXPLORER

June 30 - July 7, 2013

Roundtrip Seattle onboard the
ms Oosterdam of Holland America Line

with **The Titan Hot Seven,**
Wally's Warehouse Waifs,
Ivory & Gold and
The Pieter Meijers Quartet with
Ms Brady McKay!

Rates from \$ 1, 475.00 p.p

Combine with Jazzdagen package
Olympia Jazz Festival, June 27-30!

www.olyjazz.com

www.jazzdagen.com

800 433 0078

jazzdagen@aol.com

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

CD Release Party | Mickey Freeman: Living the Dream

Randolph Performing Arts Center | October 12, 2012 | (Regan Ryzuk, piano; Tim Metz, bass; John Hvasta, drums; Marty Fogel, sax and flute)

By Tony Mottola and Linda Lobdell *Jersey Jazz* Co-editors

Photos by Tony Mottola

The Randolph Performing Arts Center is an intimate 118-seat theater on the upper level of The Music Den, a mammoth 20,000 square-foot music store on Route 10. The space is used for master classes, student recitals and performances by local artists, and, this night, it's hosting a show by vocalist (and NJJS member) Mickey Freeman who is celebrating the release of her first CD, *Living the Dream* (Blue Duchess Records).

Pianist Regan Ryzuk kicks off the proceedings with a sweeping arrangement of "The Night Has a Thousand Eyes" and introduces Freeman to a welcoming round of applause. "They like me, they really like me!" the singer exclaims to Ryzuk.

First up is, appropriately, the CD's first cut, "I've Got the World on a String." The tune's opening, a vocal/bass duet, showcases Freeman's voice. She possesses a gorgeous tone and sings Ella-like liquid legato phrases weaving a seamless melodic line, sometimes sliding from one note to the next while maintaining perfect intonation. The rest of the band joins in and she leaves no doubt she can swing as well.

The swinging continues with "It Might As Well Be Spring." While the tempo is sprightly, driven by Hvasta's rapid-fire brush work, Freeman's vocal seems easy and unhurried. A ballad favorite of the singer's, "Someone to Watch Over Me," follows. She's been encouraged to learn the song's verse by pianist Rio Clemente on a recent gig and she sings it here languorously. "Hopefully, on my next CD," she says, clearly pleased with the result.

Back to the new CD and more swing, "Taking a Chance on Love" prompts a couple of dancers to take to the aisles. For her part, Freeman, an avid swing dancer herself, announces "I'm gonna take a load off." She settles on a nearby stool and sings "S'wonderful," done here as a lazy swaying cha-cha.

It's time for a blue tune. Freeman snaps her fingers with deliberation to slow things way down for "I Ain't Got Nothing But the

Blues," noteworthy for a burlesque-tinged drum beat interlude.

And next a tune from out of the blue — The Foundation's exuberant 1968 hit "Build Me Up Butter Cup" — offered for a friend in the audience, "Happy Birthday Annie."

And so the tunes flow. Ellington's "It Don't Mean a Thing" offers a chance for some scatting, a quiet "I've Grown Accustomed to His Face" showcases her voice's purity backed by only minimalist accompaniment, the tropically flavored and saucy "An Occasional Man" is highlighted by Fogel's airy and playful flute, and Jon Hendricks's "Red Top" features a vocalese style that deftly navigates the ups and downs of the tricky melody.

"The Surrey with the Fringe on Top," "Bewitched," "Watch What Happens," "Twisted," and a breakneck "I Got Rhythm," with Rio Clemente joining Ryzuk on the piano bench for some criss-cross stride fireworks, round out the set and Freeman closes with "Route 46," her lyrical Jersey send-up of the Bobby Troup classic ("Straight through Parsippany, it's next to Whippany.")

Ms. Freeman began her career in Boston in 1980, answering an ad in a local newspaper from a band looking to complete a vocal quartet. Although the band was looking for someone who could scat and sing harmony — Freeman had no experience with either — she was hired on the spot after an audition and became a member of the campy swing group, The Boo-Bettes, who toured throughout New England.



In 1982, she formed the vocal group The Ritz, which was inspired by the likes of Lambert, Hendricks and Ross and The Manhattan Transfer. The Ritz played jazz festivals around the world and toured with such artists as Dizzy Gillespie, Woody Herman, Gerry Mulligan, Kenny Burrell, The Pointer Sisters, Phil Woods and Spyro Gyra, performing in far-reaching places like Finland, Morocco and Singapore. The Ritz also released two albums: *Steppin' Out* in 1985 and *Born to Bop* in 1987.

Mickey and her husband moved to New Jersey in 1987 and she put her career on hold to raise a family, but resumed it in 1992, singing with pianists and trios in clubs throughout the state. In 2008, she returned to her love of harmony singing and became the newest member of the Starlites, a four-part vocal group in the style of The Modernaires, who perform with The Silver Starlite Orchestra.

The release of her first solo CD is, as the title implies, a dream come true for the singer. Here's hoping there's a follow-up to this first-rate first effort and this musical dream continues. You can learn more at www.blue-duchess-records.com.



35th Anniversary

THE *Jazz* ROOM

WILLIAM PATERSON
UNIVERSITY



Benny Golson

***One More Electrifying
Program for 2012!***

**12/7 Benny Golson with the
WP Jazz Orchestra**

Friday, 8:00 p.m., *Sittin' In*, 7:00 p.m.

SHEA CENTER FOR PERFORMING ARTS

973.720.2371 • WP-PRESENTS.ORG • WAYNE, NJ



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

Newark Celebrates the Spirit of Moody

Story and photos By Mitchell Seidel

The last time Newark held a major jazz festival, it had nearly everything the recent TD James Moody Democracy of Jazz Festival had: enthusiastic local support, participation of local venues and some name talent. It became obvious in October what was missing before: support of a major performing arts center.



Celebrating the music of James Moody in Newark are, from left: Paquito D’Rivera, Jimmy Heath, Tim Hauser, Bill Lee, Janis Siegel, Alan Paul, Cheryl Bentyne, Adam Nussbaum, Paul Lieberman, Jon Faddis.

With the addition of the New Jersey Performing Arts Center to a list of venues that included WBGO, the Bethany Baptist Church, the Newark Museum and the Institute of Jazz Studies at Rutgers University, the festival had a place that could sustain major events and name recognition.

That last piece of the puzzle became obvious when one saw the two major festival concerts that took place — a tribute to Moody and large-scale live recreation of the Miles Davis-Gil Evans collaborations, *Miles Ahead*, *Sketches of Spain* and *Porgy and Bess*.

On paper the star-studded “For the Love of Moody: A Jazz Celebration,” with George Benson, the Manhattan Transfer, David Sanborn, Jimmy Heath, Jon Faddis, Paquito D’Rivera, Kenny Barron and others looked like another throw everything at the wall and see what sticks affair. When you see this many luminaries on one bill, you hardly expect cohesion. Happily, this wasn’t the case.

Ably presented by musical director Renee Rosnes, the event presented a cross-section of what made James Moody a great jazz musician and personality. Star egos were left at home and the musicians meshed perfectly. The Manhattan Transfer performed with Heath, Sanborn and Faddis. D’Rivera told heavily accented jokes that were totally in Moody’s spirit. Benson reminisced about what it was like playing in the clubs of Moody’s adopted home of Newark before joining the Transfer’s Janis Siegel for a duet on “Moody’s Mood for Love.” In short, it



George Benson gets a chuckle out of the Manhattan Transfer’s Janis Siegel as they duet on “Moody’s Mood for Love.”

was the kind of concert that Moody himself would have been happy to participate in.

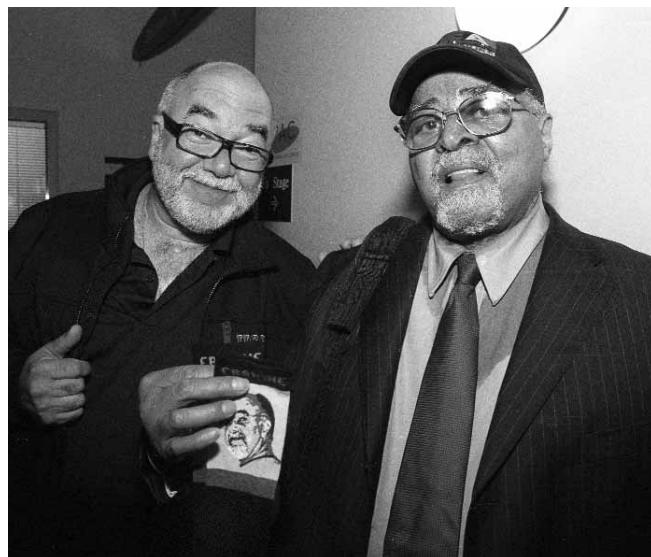
If the Friday night Moody free-for-all attracted more jazzers, the Saturday night presentation, “Miles Davis and Gil Evans: Still Ahead,” with principal trumpet soloists Terence Blanchard and Sean Jones and a densely populated big band conducted by Vince Mendoza, was the kind of event that crossed over to attract jazz-curious NJPAC subscribers. With a band that featured bassist and festival artistic advisor Christian



Participating in a panel discussion on James Moody at the Rutgers Institute of Jazz Studies were (l-r): George Kanzler, former *Star-Ledger* jazz writer who moderated the discussion; trumpeter Jon Faddis; Moody’s widow Linda; pianist Mike Longo; Ina Dittke, Moody’s longtime manager, and bassist Todd Coolman. Photo by Mark Papainni.



Bassist Rufus Reid performs in the opening concert of the TD James Moody Democracy of Jazz Festival at the Bethany Baptist Church in Newark.



Former Miles Davis drummer Jimmy Cobb, right, shows off a gift from fellow drummer Peter Erskine: a pair of socks with Erskine's picture on them. The two performed in a concert re-creating classic Miles Davis-Gil Evans collaborations in Newark.



Linda Moody, center, waits for the start of the first concert in the jazz festival honoring her late husband, James Moody, at the Bethany Baptist Church in Newark. With her are Doris Reid, wife of bassist Rufus Reid and John Schreiber, president and CEO of the New Jersey Performing Arts Center.

McBride, drummer Peter Erskine and Howard Johnson on tuba, the Gil Evans arrangements, usually heard only as decades-old recordings, jumped at the audience with delightful energy. A special added feature of the event was a guest appearance by drummer Jimmy Cobb, the last surviving member of the Miles Davis group from the late 1950s.

Youth was served with a benefit celebration of the Jazz House Kids educational program, a pair of matinee performances of a new musical *Magic Tree House: A Night in New Orleans* and intermission music by some incredibly

talented youngsters from NJPAC's instructional program.

Other venues away from NJPAC that have been offering jazz for some time were thrown into the mix with free concerts at the Newark Museum and the Bethany Baptist Church, where bassist-educator Rufus Reid had the honor of opening the festival with his Out Front Trio and guests that drew an enthusiastic crowd on a stormy Monday night.

NJPAC started a tradition of its own with the debut of Sunday brunch series, "Dorthaan's Place," paying tribute to WBGO-FM's Dorthaan Kirk, widow of saxophonist Rahsaan Roland Kirk, who over the last 30 years has become a force for jazz in her own right in New Jersey.

Anyone who knew Moody in the later years of his life invariably met his wife, Linda, who came in from California to be a part of the festival. She was as much a presence at the festival that honored her late husband as she was at any event when he was alive.

Another ever-present figure was NJPAC's recently installed president and CEO John Schreiber. It should come as no surprise that he would helm the facility presenting a major jazz festival, because his resumé includes a long stint with Newport Jazz Festival producer George Wein.

The only thing that seemed to be missing from this festival was a little more acknowledgement of the old Newark jazz scene. Previous fests paid tribute to the city's place on the Hammond B3 circuit with organ jams. Similarly, venerable Symphony Hall's ballroom, the former Mosque Theatre, was the site of big band dances. Something more casual like that, with less of a concert atmosphere, would be a welcome addition, if only for one performance. J

Sarah Vaughan International Jazz Vocal Competition

Photos by Fran Kaufman

The finals of the first Sarah Vaughan International Jazz Vocal Competition: The Sassy Awards were conducted at NJPAC on Sunday, October 21. Five finalists, culled from close to 1,000 entrants, sang beautifully — each in her own style — and confirmed for me that jazz singing certainly has a strong future.



Young Jazzmeia Horn, winner of the first Sarah Vaughan New Artist Award, wowed the audience with her performance of “Sweet Georgia Brown.”



Cyrille Aimee can't contain her pleasure at winning the competition. Celebrating with her are NJPAC CEO John Schreiber, first runner-up Ashleigh Smith (left), second runner-up Sandra Booker (right), and DeeDee Bridgewater.



Hilary Kole, who introduced herself as the only “Jersey Girl” among the finalists, singing “Nobody Else But Me.”

Wonder what to give your jazz lover for a holiday gift? How about tickets to the NCJF!

33rd Annual
**NORTH
CAROLINA**



Tickets

GENERAL ADMISSION TICKETS

Thursday \$35

Friday and Saturday \$50 each

MILITARY \$25

STUDENTS \$15 all nights

PATRON TICKETS \$175 includes:

- Friday and Saturday evening concerts
- Preferred, reserved seating
- Patron brunch
- Name in the program

\$200 — includes all of the above plus the Thursday night special event concert!

Patron tickets and gen. admission tickets may be purchased from NCJF, 233 Racine Dr. #95, Wilmington, NC 28403. Gen. adm. tickets also available at the Audio Lab, 5732 Oleander Dr.

Wilmington Hilton Riverside • Wilmington, NC

February 7-9, 2013

The Line-Up

All evening concerts start at 7:30 pm

Opening Night

3 Hour Special Event: "Styles of Jazz"

Featuring ★ **BUCKY PIZZARELLI** ★ **JONATHAN RUSSELL** ★

★ **FRANK BONGIORNO WITH STRINGS** A Tribute to Charlie Parker with Strings ★

★ **BANU GIBSON'S HOT JAZZ** ★

With all-stars Kevin Dorn, David Boeddinghaus, Dan Levinson, David Sager, Kerry Lewis, Randy Reinhart

Friday & Saturday nights

4 1/2 hour concerts

Featuring our All-star Musician lineup in our traditional presentation of 7 sets, each with a different leader.

PIANO

David Boeddinghaus
Rossano Sportiello

GUITAR

Bucky Pizzarelli

VIBES

Chuck Redd

CORNET

Ed Polcer

TROMBONE

David Sager

REEDS

Dan Levinson
Adrian Cunningham

BASS

Nicki Parrott
Kerry Lewis

TRUMPET

Bria Skonberg
Randy Reinhart

DRUMS

Chuck Redd
Kevin Dorn

VOCALS

Banu Gibson
Bria Skonberg
Nicki Parrott

VIOLIN

Jonathan Russell

Saturday, February 9

our PATRONS' BRUNCH at 10:30 am

When we treat our patrons to a musical brunch featuring our All-Star musicians. Patron/musicians may "sit in" with the All-Stars during the "jam" session.

For information: www.ncjazzfestival.com

Online general admission ticket purchase may be made through our website.

910-793-1111 • ncjazzfest@yahoo.com

ZOOT FEST 2012

**East Stroudsburg University of Pennsylvania
October 21, 2012**

By **Joe Lang** Past NJJS President
Photos by **Mitchell Seidel**

Zoot Fest 2012 was a wonderful afternoon of jazz and good cheer dedicated to the lives and musical legacies of Zoot Sims and Al Cohn. The festivities included much music, and a panel discussion by several players who had participated in international tours of jazz musicians sponsored by the United States State Department.

East Stroudsburg University of Pennsylvania (ESU) is home to the Al Cohn Memorial Jazz Collection (ACMJC), a jazz archive that now includes the collections of Al Cohn, John Bunch, Eddie Safranski, and is in the process of integrating the Zoot Sims legacy material into its catalog of jazz recordings, music, books and memorabilia. ESU has a Jazz Studies Concentration in its Music Department, and is an active part of the extensive jazz community that exists in the Pocono area of Pennsylvania. Zoot Fest, now in its second year, is part of the five-year old Jazz Synergy Series, “a community outreach initiative of ESU and the ACMJC.”



Sue Terry prepares to join the musicians on stage at the Second Annual Zoot Fest.

After welcoming remarks from ACMJC collection coordinator Bob Bush, the proceedings were kicked off by a quartet led by Harry Allen on tenor sax, with Bob Dorrough on piano, Bill Crow on bass and Marko Marcinko on drums. Following a vocal by Bill Crow on “Zoot Walked In,” a vocal version of Zoot Sims and Gerry Mulligan,

“The Red Door,” with lyrics by Dave Frishberg, first Phil Woods and then Jerry Dodgion suddenly appeared on the stage with their alto saxophones to contribute their artistry to the moment. These cats were in fine form, and the song was taken out with a restatement of the vocal by Bob Dorrough. The original quartet then assayed “It’s All Right with Me,” and took “Blues in A Flat” for a burning ride.

A planned presentation from Penny M. Von Eschen, author of *Satchmo Blows Up the World*, about the period when jazz was used as an element in United States diplomacy, was cancelled due to an illness that precluded Ms. Von Eschen from attending the event. In her place, Patrick Dorian, a professor in the ESU Music Department, presented some comments about Al Cohn and Zoot Sims that were informative, and spiced with Dorian’s unique sense of humor.



After their appearance at Zootfest, Harry Allen’s trio headed to their gig at the nearby Deer Head Inn. Allen and bassist Joel Forbes perform.

The panel described above came next. The participants were Bill Crow, Jerry Dodgion, Howie Collins, Phil Woods and Dave Liebman. Much of the talk centered around their experiences with Benny Goodman on State Department tours, especially the now infamous 1962 tour to Russia. Benny Goodman stories are a staple of jazz lore, and this trip, one that included Zoot Sims in the band, was fertile territory for tales of humor and plenty about the personal peculiarities of Goodman. For those interested in a detailed accounting of this trip, it is worth visiting Bill Crow’s website for the details. The URL for this fascinating, but lengthy piece is (http://www.billcrowbass.com/billcrowbass.com/To_Russia_Without_Love.html).

Following a break for lunch, saxophonist Adam Niewood took on the task of putting together various combinations of players for a jam session



Adam Niewood enjoys listening to NEA Jazz Master Dave Liebman play at the Second Annual Zoot Fest in Pennsylvania.

billed as “A Jazz Jam á la Zoot.” The players included Niewood, Liebman, Woods, Sue Terry, Bob Ackerman and Hugh von Kleist on saxophones; Joe Cohn on guitar; Jon Ballantyne, Jesse Green and Bob Dorough on piano; Gene Perla and Tony Marino on bass; Marko Marcinko, Sherrie Maricle and Danny D’Imperio on drums; and Nancy Reed and Pam Purvis on vocals. The tunes included “My Shining Hour,” “Footprints,” “How High the Moon/Ornithology,” “East of the Sun,” “Invitation” and “Yesterdays.” The highlight was a stunningly beautiful take on “Some Other Spring” by the Harry Allen Trio, with Rossano Sportiello on piano and Joel Forbes on bass.

Things came to a truly swinging conclusion when the COTA Festival Orchestra, conducted by Phil Woods, played an extensive set of big band music concentrating mostly on charts written by Al Cohn. The band was tight, swinging, and blessed with fine soloists. The primary soloists from the band on this day were Woods on alto sax, Tom Hamilton and Bob Keller on tenor sax, Chris Persad on

Kim Parker sings during the jam session in East Stroudsburg.



Phil Woods enjoys listening to his fellow musicians during the Zootfest at East Stroudsburg University of Pennsylvania.



trumpet, Rick Chamberlain on trombone and Jon Ballantyne on piano. Several guest soloists were brought on, including Nancy Reed, Bob Dorough and Kim Parker on vocals, Jerry Dodgion on alto sax and Adam Niewood on tenor sax. It was a thrill to hear these charts played live, especially an original written and arranged by Cohn for the Gerry Mulligan Concert Jazz Band, “Kitty City,” one that was never recorded by the band.

When things came to an end sometime after 6:00 PM, those present were smiling broadly, for they had just experienced an exceptional afternoon of music played by musicians who appeared to be having just as good a time as the audience. Kudos to Bob Bush for putting together this fabulous program, one that must have had Al & Zoot smiling down from the Big Jam Session in the Sky!

Zoot Fest 2013 will surely be placed on a lot of calendars as soon as the date is announced.



LA Jazz Institute's "Groovin' Hard" Celebrates '60s Big Band Revival

By John Tumpak

Artistic Director Ken Poston's Los Angeles Jazz Institute presented *Groovin' Hard*, another in the Institute's series of 22 years of outstanding big band jazz programs, from October 10 through October 14 at the Los Angeles Airport Marriott Hotel. The five-day festival that ran daily from early morning to late evening included 18 big band concerts, four film showings, and seven panel discussions.

Groovin' Hard celebrated the Big Band Renaissance that began in the mid-1960s with the emergence of The Thad Jones-Mel Lewis and Buddy Rich Orchestras. Many of the young musicians who benefited from Stan Kenton's jazz education efforts were beginning to come of age and a whole new era of big band jazz was born. *Groovin' Hard* gathered an incredible array of star soloists and arrangers who all played significant roles in the Big Band Renaissance.

Among the 18 bands that performed were The Don Ellis Reunion Band, The Louie Bellson Explosion, The Maynard Ferguson and Buddy Rich Alumni Bands, and an All-Star Big Band featuring Stan Kenton Alumni directed by Mike Vax. All the bands played in top form and were applauded by an excited audience. A high point of the big band performances was "An Evening with Patrick Williams" on October 12. The legendary composer, music-educator, and two-time Grammy Award-winner played selections from his influential *Threshold* and *Aurora* big band albums and between songs talked about his music philosophy and big band history. At the end of his near two-hour set he received a standing ovation.

The outdoor lunch breaks were a unique treat. Each day a jazz band from a local Southern California college played at a sun-splashed poolside concert. Those bands were superb in quality and provided a wide variety of jazz music. For example, at the October 11 luncheon concert, the highly talented California State University Northridge "A" Jazz Band directed by John Daversa played the music of Thad Jones and Mel Lewis. Their well-received hour long performance had both excellent ensemble and solo work.

Every year Poston presents a special event on the first day of the concert. This year on October 10 he featured a "Woody Herman 100th Birthday Celebration." It started with a panel discussion about Herman. The panel was comprised of Herman alumni and moderated by Bill Clancy, author of *Woody Herman: Chronicles of the Herds*. Next came the world premiere of Jazzed Media record label



The Tonight Show Band Reunion, a roaring 15-piece band consisting of mostly alumni from the original band, performs at *Groovin' Hard*. Photo by John Tumpak.

founder and President Graham Carter's new film titled *Woody Herman: Blue Flame — Portrait of a Jazz Legend*. The 110-minute film that covers both the personal and professional life of Herman in striking detail received an enthusiastic response from the viewing audience. A small group jam session followed the film premier with eight Herman alumni playing. The Celebration closed with a concert by the 16-piece Woody Herman Alumni Orchestra conducted by Frank Tiberi. Music from Herman's many Herds that he organized during his 51-year career as a band leader was featured.

On October 14 *Groovin' Hard* gave well deserved recognition to the legendary Tonight Show Band formed by Johnny Carson when he took over *The Tonight Show* from Jack Paar in 1962. Skitch Henderson was the band's director until 1966 when he left to be replaced by Milton DeLugg. A year later Doc Severinsen took charge and remained director until 1992 when Carson retired and the band was re-formed down to a smaller size by Branford Marsalis. Saxophonist Tommy Newsom was frequently the band's substitute director filling in for Severinsen when he was absent from the show.

The 17-piece Tonight Show Band was one of the all-time great big bands. In his book *Lucky Drummer*, the band's drummer Ed Shaughnessy wrote about how Count Basie admired the band and frequently told him so. He said that one time the owner of a club called the Americana on 36th Street in Manhattan told Basie he wanted to book him with the Tonight Show Band. Basie told the owner, "You want me to play against that band?"

The day started with a film showing of rare clips of The Tonight Show Band during its time in New York (1962-72) and California (1972-92). The clips featured great band musicians Pete Christlieb, Conte Condoli, Clark Terry, Snooky Young, Doc Severinsen in his early days in the trumpet section, and a guest appearance by Buddy

continued on page 32

The new annual print edition of Cadence Magazine is available now.



In this Issue:

Sonny Rollins
Obo Addy
Roy Haynes
Irene Schweizer
Pierre Favre
Mack Goldsbury
Annie Ross
Bennie Maupin
Carla Bley
Han Bennink
Misha Mengelburg

Dave Leibman
Lorraine Gordon
Roswell Rudd
Roscoe Mitchell
Malcom Pinson
Les McCann
Hank Jones
Paul Motian
Wolter Weirbos
Gunter Hampel
Marvin Bugalu Smith

Place your order today:

Online at www.cadencejazzmagazine.com
email to cadencemagazine@gmail.com
phone: 315-289-1444

Don't you miss your
Cadence!

DAY FOR NIGHT AT JACKSTRAW

New CD available in the
U.S. from North Country
Distributors and Cadence Media.

Order by phone at
315-289-1444

or email
cadencemagazine@gmail.com



JULIAN PRIESTER
BUELL NEIDLINGER
DAVID HANEY

FRANK CLAYTON
JUAN PABLO CARLETTI
MARC SMASON

DAN BLUNCK
DOUG HANING

SLAM

GROOVIN' HARD


continued from page 30

Rich and his Orchestra. Carson loved to play the drums since his childhood in Nebraska. There was a clip showing him playing brushes on a tin pail accompanying Benny Goodman playing clarinet.

Next came The Tonight Show Band Reunion, a concert by a roaring 15-piece band consisting of mostly alumni from the original band. High note trumpeter Chuck Findley led the band that was driven by swinging drummer Jeff Hamilton who sat in for Ed Shaughnessy. At the opening note of the first song, "Johnny's Theme" (*The Tonight Show* theme song), the audience erupted in applause. An unquestionable concert highlight was tenor saxophonist Ernie Watts featured on "Body and Soul." The band played two songs, "April in Paris" and "Take the A Train," from their album *The Tonight Show Band, Vol. 2*. The album won the Billboard Award for the 1987 Top Contemporary Jazz Album and "Take the 'A' Train" won a Grammy Award for the 1987 Best Instrumental Jazz Arrangement. Bill Holman did the arrangement.

After the concert there was a panel discussion about the Tonight Show Band. The panel consisted of past band musicians along with Jeff Sotzing, Carson's nephew and President of the Carson Entertainment Group, and former band music supervisor Don Sweeney who wrote *Backstage at The Tonight Show* about his near 20-year association with the program. Los Angeles radio personality and musicologist Ken Borgers was the moderator. Two themes evolved from the discussion. First, the musicians said that playing on *The Tonight Show* was a wonderful experience and the highlight of their musical life. Second, all panel members expressed unanimous admiration for Carson who they fondly called "The Chief."

Many Carson stories were told. Among them, Carson was generous in promoting his band members' careers. He would usually mention where they were playing locally in his monologue. Also, there was a bar for the show and Carson often would stick around after the show and swap stories with the musicians at the bar. Finally, Carson was proud of the band and consistently expressed that pride on his show. With a twinge of nostalgia he said on his last show in May 1992 that this was probably the last time a big swing band would regularly appear on television. He was right.

Ken Poston has been conducting jazz conferences since 1991, starting with his Stan Kenton Back to Balboa event. These annual symposiums have provided outstanding jazz entertainment and academically furthered the cause of jazz research adding to the archives of his Los Angeles Jazz Institute. The Poston events are a must for enthusiasts of large ensemble jazz. To find out information about the Institute's past big band jazz programs see www.lajazzinstitute.org. 

WANNA HEAR SOMETHING GOOD?

SANDY SASSO & HER TRIO

Saturday, December 15

The 55 Bar
55 Christopher St, NYC
212-929-9883
www.55Bar.com

No cover, early show 6-9
and always snacks.

with
Gladstone Trott piano
Desi Norman vibes
Mike Carino bass

visit www.sandysasso.com for more info



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



NOJO Shows Off Its Mojo in Manhattan

By Sandy Ingham

The New Orleans Jazz Orchestra, celebrating its 10th anniversary this year, took the party from the Big Easy to the Big Apple with a star-studded gala at Carnegie Hall on October 8.

Singers Aaron Neville and Dee Dee Bridgewater and saxophonist Branford Marsalis were the biggest names, but NOJO illustrated its commitment to sparking jazz interest in the younger generation by showcasing blues-warbling ingénue Haley Reinhart and “American Idol” contestant Casey Abrams, a bassist and singer.

The 16-piece big band put together by trumpeter Irvin Mayfield in 2002 has survived bad blows — i.e., Katrina — and hard times (2008-12) and emerged triumphant, gauging by this concert and its other achievements. It’s full of stellar players, and Mayfield has proven a creative composer and arranger. NOJO has taken on a major role in keeping jazz alive and well in its city of birth, not only by playing there but also by reaching out to schools and kids there.

There were highlights galore at Carnegie:

- A scating Dee Dee and Branford (on soprano sax) trading fours and bringing “Lady Sings the Blues” to a grand climax.
- Neville’s stirring rendition of “Ave Maria,” accompanied by Marsalis again on soprano, neither of them trying to jazz up the elegiac melody.
- Guest banjo player Don Vappie’s dizzyingly fast, bluegrass-inflected vamp, with Derek Douget on sax and then Evan Christopher on clarinet each conquering the challenge of reprising the tune’s twists and turns. Then the whole band joined in on this delightful romp.
- Christopher’s tour de force, “It’s a Creole Thang,” a concerto for clarinet that journeyed between a Havana rumba and New Orleans swing and back again.
- Tenor saxophonist Ed Petersen’s roof-raising rant, “Sweetbread on the Levee,” full of honks and screeches, with blaring brass and moaning reeds adding to the bluster. Did he really blow the levees apart?

Mayfield reserved plenty of solo space for himself, deservedly so. His burnished trumpet tone cast a warm glow on “Autumn in New York” as a 16-piece string ensemble, Sphinx Virtuosi, created a shimmering backdrop. His pungent obbligatos prodded Reinhart as she sang a soulful “God Bless the Child.” And Mayfield brought the nearly full house to its feet playing his hymn “May He Rest in Peace,” a deeply moving prayer for his father, one of the 1,500 people to die in Hurricane Katrina’s aftermath.

Rocco Landesman, chairman of the National Endowment for the Arts, was one of several dignitaries on hand to salute the orchestra, and TV anchor Soledad O’Brien served as emcee.

The concert ended in quintessential New Orleans fashion as the band struck up the parade anthem “Second Line” and marched through the hall, as a couple thousand exuberant, hankie-waving fans clapped and cheered.



Sandy Ingham is Jersey Jazz’s roving reporter.

McCARTER

THEATRE CENTER

Special Offer Exclusively for

Jersey Jazz Subscribers!

20% off tickets to

GERI ALLEN TRIO

DECEMBER 14

8pm



MONTEREY JAZZ FESTIVAL

With Dee Dee Bridgewater, Christian McBride, Benny Green, Lewis Nash, Chris Potter, and others

FEBRUARY 3 – 3pm



Dee Dee
Bridgewater

Christian
McBride

promo code: JAZZ

609.258.2787

www.mccarter.org

91 UNIVERSITY PLACE • PRINCETON • NJ 08540

This program is made possible in part by funds from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, and by funds from the National Endowment for the Arts.



Jazz Goes to School | The College Jazz Scene

By Frank Mulvaney NJJS President

JAZZ U

William Paterson University, Oct 7: Mulgrew Miller/ Kenny Barron Duo

It's Fall again and time to start covering the college jazz scene, which I so dearly love. Like the NJ Jazz Society, the Jazz Studies Program at William Paterson is celebrating its 40th anniversary. Kicking off the Fall Jazz Room Series, now in its 35th year, we had two giants of the keyboard: Mulgrew Miller and Kenny Barron in a duo format. But first, as usual we heard from one of the 24 student small groups. Today it was a septet coached by Cecil Bridgewater. The group consisted of three young men from Jersey and representatives from Maryland, California and Arizona and South Korea by way of Palisades Park. The initial selection was an up-tempo bebop tune by Ray Brown called "Ray's Idea." The front line of Ben Kovacs (tenor sax), Peter Lin (trombone) and Zach Gillespie (trumpet) combined for some marvelous three-horn harmony at the start. Zach then delivered a torrid solo. Peter followed with his own eloquent statement. All the while the rhythm section of David Zachs (piano), Daseul Kim (bass), Charlie Sigler (guitar), and Chris Brawley (drums) was really driving the tune forward. David showed off his piano chops to much appreciation. The arrangement provided for some great three-horn harmonies between the solos. Next up was a lesser-known Wayne Shorter composition called "Deluge." This moderate swing tune begins with a three-horn intro leading into a tenor sax head statement. The ensemble playing was integrated with fine solos from piano, guitar and a long one from the tenor sax. I'd never heard the wonderful ballad "My Ideal" in the jazz idiom before and the boys did a marvelous job with it. Featured on this one were some more great tenor sax playing and a sweet trombone solo. Daseul got his turn to solo and made the most of it. Closing out the set was a tune called "Speedball" by Lee Morgan. This was an up-tempo swinger. Everyone except the bassist soloed wonderfully as the rhythm boys were solidly in the pocket. The drum solo was short and

tasteful just prior to the last chorus of elegant ensemble playing.

After a brief intermission we returned to see the stage set with two seven-foot concert grand pianos somewhat mated front to back awaiting the two keyboard masters Mulgrew and Kenny. These gentlemen account for a shelf of albums under their own names and many hundreds of other recordings as sidemen. Mulgrew had been the Director of the jazz studies program at WPU since 2005, while nine-time Grammy-nominated Kenny, who headed the Rutgers jazz program for 20 years, is currently on the faculty at Juilliard. They are not strangers to each other and performed in duo format a number of times abroad but not on our shores. Mulgrew started things off with the Benny Carter gem "When Lights are Low." To say that the playing was sumptuous on this tune and the entire set would be a gross understatement. The complementary playing was awesome as the lead seamlessly moved from one to the other. A torrent of shared ideas kept flowing with numerous rounds of amazing trading. Another ballad, "Like Someone in Love," followed as Mulgrew carried the ball at the outset once more. The keyboard runs were glorious. One idea begat another and another and another. At this point Mulgrew left the stage to allow Kenny to render "Spring Can Really Hang You Up the Most." Kenny's stunning improvising, subtle syncopation and opulent chords were overwhelming. Kenny withdrew and Mulgrew took his turn in the spotlight with "It Never Entered My Mind." Mulgrew inserted a little dissonance to make things interesting. He did some hard swinging as the piece progressed and mixed in different tempos. Back together again I was granted a mental wish and the gentlemen gave us Joe Henderson's "Recorda Me." This driving Latin favorite was the highlight of the concert for me. Mulgrew played the vamp and Kenny went to town. The conclusion was greeted with an avalanche of appreciation. The penultimate selection was Monk's "I Mean You." Kenny was the main man on this one improvising

over the chords Mulgrew provided. Incorporating dissonance, the effect was quite spectacular. When the final note was sounded, the entire audience rose to its feet. The sustained applause continued after they left the stage and they soon returned to gift us with another Monk classic, "Blue Monk," as an encore. It was marvelous, of course.

Princeton University, Oct 14: Concert Jazz Ensemble — Early Fall Concert

If you have ever spent time on the Princeton campus you might easily become infatuated with the place. I've been attending numerous events for a dozen years and it still feels like a bit of a fantasyland. The guest conductor this evening was my friend and tenor monster Ralph Bowen, pinch-hitting for Jazz Program Director Tony Branker, who is on sabbatical. Ralph is also on the faculty at Rutgers. This year's edition of the ensemble has five freshmen. The first of the eight big band charts was from Scott Whitfield, "G'Day Mates," obviously inspired by an experience in Australia. It was a short moderate swing that served as a good warm-up. Early on we had a fine bass solo from Noah Fishman and later some eloquent comments from Adam Gallagher (alto sax) and an impressive muted trumpet solo from Daniel Brooker. Drummer Phil McNeal did an outstanding job driving the band. From legendary drummer Louie Bellson with Remo Palmier we had a Mark Taylor bossa arrangement of "His Dream." The trombones carried the early load with help from the trumpet section on mutes. We had outstanding solos from trombonist Peter Gustafson and pianist Charles Stacey over ensemble chords. Noah chipped in some adroit percussive ideas. "Insider" was the first of two Neil Slater charts. Slater was longtime director of the jazz program at North Texas State. This one was a standard swing that seemed challenging but the kids were up to it. It was a brass (often on mutes) dominant arrangement with some cool trumpet blasts. Pianist Spencer Caton



provided an intro and solo and we also had input from Jacob Shulman on tenor plus more fine trumpet playing from Brooker. "Friday Night at the Cadillac Club" was the only tune I was familiar with this evening. It's a catchy tune by Bob Berg arranged by Earl McDonald. "Cadillac" comes on as a shuffle introduced by a trumpet shout and later morphs into hard swing. There were well-timed trumpet interjections between an excellent bari solo by Ryan Budnick and a stunning tenor sax solo from Mark Chernoff. Phil McNeal made an important contribution with his sticks. Opening the second set was another Earl McDonald chart called "Bad Dream" which was based on the chord changes of "You Stepped Out of a Dream." Peter Gutafson shone brightly in the spotlight and James Bartusek provided a masterful alto solo. But Phil McNeal was the main man with a long drum solo accented by interesting brass comments. The second Neil Slater chart, "This," followed. I enjoyed the full ensemble harmonies of this lyrical moderate up swinger. It was a long chart that featured Jacob Shulman on tenor and trumpeter Brooker with support from the other trumpets on mutes. Into the home stretch we had a composition from Clark Terry called "Sheba." It's a beautiful ballad with wonderful harmonies. Daniel Brooker on flugelhorn carried the load; Noah Fishman (bass), Spencer Caton (piano) and Mark Chernoff (tenor sax) enhanced the presentation. There always has to be a burner in a big band concert and this night it was another Scott Whitfield chart called "SST" ("Supersonic Transport"), based on the chords of "Sweet Georgia Brown." It roared out of the chute with the brass doing the heavy lifting. It presented an opportunity for some soloists not heard earlier. Francisco Avila got in some torrid trombone licks and guitarist Simon Segert had clever things to say. Altoist James Bartusek supplied articulate commentary and Mark Chernoff (tenor sax) added some icing for the cake. The ensemble did a great job this night with a difficult book and they should be proud.

Rutgers University, Oct 20: Jazz Ensemble II — Early Fall Concert

I hope there might be one or two big band junkies out there reading this. I've been saying in print for six years that there really aren't better places than our college campuses to hear big band material by master arrangers. There are also a plethora of modern arrangers like Michael Mossman. In the Rutgers program a lot of emphasis is placed on large ensemble playing, with two 17-piece ensembles, which do two concerts each per semester. This night it was the "B" team, largely undergrads. I took a quick look at the program listing and instantly got excited because of the names of so many fabulous arrangers. Kicking off the concert was a familiar Billie Byers arrangement of "All of Me." It blasts off from note one and quickly becomes a piano feature. Another blast and the ensemble settled into the groove. Pianist Nick Filomeno distinguished himself nicely on the piece. "Greensleeves" was a terrific arrangement by Oliver Nelson. Four clarinets set the table and then the brass moved in for about eight bars. The clarinets carried the melody again backed by a rich ensemble blend as trombonist Ben Weisiger delivered a splendid solo. There was more clarinet dominance before the trombone section provided a satisfying conclusion. Horace Silver's "Nica's Dream" got first-rate treatment by arranger Michael Mossman. We had big sound out of the chute and the Latin rhythm, which Mossman is famous for. Trombonist Joshua Orr provided a sensational long solo and tenorist Peter Baldassare contributed some cogent ideas. We also had outstanding input from James Merchant (alto sax) and Sam Johnson (guitar). Thad Jones is not nearly as well known as most of the hall-of-famers but the experts will tell you that he was, indeed, a genius. His composition "A Child is Born" certainly justifies the label. In my humble opinion it is the most beautiful, emotional ballad ever. Nick Filomeno demonstrated his beautiful touch on the keys with just bass accompaniment as flutes

and trombones came in with amazing harmony. There is a wonderful dynamic shift emphasizing the trumpets at the conclusion. Horace Silver's "The Jody Grind" with John Clayton's arrangement is such a fun funk tune that we really should hear it more often. Guitarist Adam Shaber did a great job leading the early going. Trombonist Peter Danch followed with an outstanding effort and the muted bone section assumed responsibility for carrying the melody. There were a bunch of other excellent solos on this one: Peter Baldassare (tenor), Luca Provezano (tenor), Buzz Ripperger (bari) and Gan Giannone, who did a great job driving the band forward until the hard swinging ending. With Mongo Santamaria's "Afro Blue" the eclectic picture was almost complete. Again it was a sizzling Mike Mossman Latin arrangement. Dan Giannone and Dominic Palombi handled the percussive duties superbly. Mr. Baldassare was once again in the spotlight and we heard an outstanding bass solo from Riley Byrne as well. Perhaps the finest solo of the night came from Joshua Orr whose trumpet chops are most impressive. Tadd Dameron's "Just Plain Talkin'" is a very pleasant moderate swing tune that he wrote for Benny Goodman's band. I believe the clarinet solo that was written for Benny was transformed into one for trumpet and Anthony Fazio did an awesome job with it. The trumpet section was right on target and we heard fine solos from Luca Provenzano (tenor) Adam Shaber and an especially good one from Ben Weisiger (trombone). "The Eternal Triangle" is a classic frenetic bop composition from the great Sonny Stitt. It featured tenor saxes Peter and Luca in a duet somewhat like Stitt and Sonny Rollins had on the original recording with Dizzy's band. Both tenors were on their feet exchanging statements sandwiched around some hot licks thrown in by the trumpets. The chart really rocked with things getting a little wild and the musicians swinging for the fences. What a treat! This was probably the best concert that I've ever seen from this particular ensemble. **JJ**



Other Views

By Joe Lang
Past NJJS President

This is that time of year when the Christmas CDs come my way, so I will cover some of the new ones available this year, along with other goodies recently released.

DVDs

■ **Woody Herman: Blue Flame — Portrait of a Jazz Legend (Jazzed Media – 9005)** is the latest documentary DVD from Graham Carter, this one covering the life and career of **WOODY HERMAN**, the legendary big band leader. This is a natural follow-up to his film on Stan Kenton, *Artistry in Rhythm*, that I reviewed in the April 2011 issue of *Jersey Jazz*. This pair of films gives keen perspectives on the two most significant figures in the development of modern big band jazz.

Woody Herman was a child performer, acting, singing and playing instruments, performing in public starting at around eight years of age. By his teenage years, he was playing in big bands like Tom Gerun and Gus Arnheim, eventually joining Isham Jones. When Jones left the business, Herman formed a band that was comprised of many of his band mates from the Jones organization. The band became known as “The Band That Plays the Blues.”

By the mid-1940s, Herman took his band in a direction that incorporated many of the sounds emerging from the bebop scene. In 1943, he formed the first of a series of bands that were referred to as his Herds. The First Herd had players like Flip Phillips, Bill Harris, Pete Candoli, Chubby Jackson and Davey Tough, plus arrangers like Ralph Burns and Neal Hefti. They were a hard swinging bunch that created excitement with such tunes as “Apple

Honey,” “Caldonia” and “Bijou,” and often featured vocals by Herman.

Following a brief respite from the band business, Herman returned with the Second Herd in 1947. Among the stars who played on this band were Stan Getz, Zoot Sims, Herbie Steward and Serge Chaloff, the famous “Four Brothers” sax section. Other musicians who passed through this exciting band were Al Cohn, Shorty Rogers, who also did a lot of arranging, Terry Gibbs, Lou Levy, Harris and Jackson. They took excitement to an even higher level than the First Herd, but never enjoyed the level of popularity that enabled Herman to turn a profit, and the Second Herd was disbanded in 1949.

The Third Herd was organized in 1950 and lasted into 1956. Among the musicians from this band who gained a wide degree of recognition were Dave McKenna, Bill Perkins, Carl Fontana, Nat Pierce and Richie Kamuca. This band, while still capable of capturing some of the frenetic feeling of the earlier Herds, was a bit more oriented to a wider audience, and included many dance charts in its repertoire.

Following a series of small group ventures, Herman made a spectacular return to the big band scene with a knockout performance at the 1959 Monterey Jazz Festival with his New Thundering Herd. This band evolved into one of Herman’s most swinging bands, one that recorded a series of albums, first on the Philips label, and then on Columbia, that featured musicians like Bill Chase, Sal Nistico, Phil Wilson, Jake Hanna and Nat Pierce.

As the 1970s approached, Herman adapted to the popularity of rock, and incorporated a lot of fusion sounds into his recordings on the Cadet, Fantasy and Chess labels. When he made his last recordings for the Concord label in the 1980s, he returned to a more straight ahead approach.

During the second half of his career, he was plagued by financial difficulties resulting from misuse of the band’s earnings by a manager who let his gambling habit interfere with his handling of the band’s receipts. As a result, Herman ended up working the last several years of his life trying to expunge a significant debt to the Internal Revenue Service.

All of this story is well captured by this film. Carter has done the necessary research to

uncover a lot of rare performance footage, including selections from Herman appearances on several episodes of the *Ed Sullivan Show*. It is rare that complete performances of individual pieces are included in these kinds of documentaries, but Carter has opted to include numerous of these performances, allowing the viewer to enjoy the full impact of the arrangements. He has also gathered scores of still photos, and extensive footage of interviews with Herman, many of those who played on his bands, and others from the jazz world, to fill out the story.

The resulting package presents a comprehensive portrait of a bandleader who was innovative, dedicated to the music, and a man who is recalled with affection by those who played for him. The players through the years offered many challenges for Herman, but he always found ways to get the best out of his musicians, and to present music that strived to be contemporary and accessible to his audiences. In this he generally succeeded, as does Carter in his effort to present the Woody Herman story in an interesting and entertaining manner. (www.JazzedMedia.com)

■ Several weeks ago, I was reading the Jazz Lives blog of Michael Steinman, and came across reference to a singer who had until that time escaped my attention. Her name is **DAWN LAMBETH**, and Steinman indicated that she had recently released a DVD of a 2011 concert that he found to be wonderful. Respecting his taste, I contacted Dawn Lambeth, and she kindly forwarded a copy to me of this concert. Well, **Live at Studios on the Park (Dawn Lambeth)** arrived, along with her most recent CD (see below), and it went right into my player. Lambeth is a charming presence, and one heck of a fine singer. The tunes are all classics from the Great American Songbook. The first 10 tunes are performed with accompaniment from a very special pianist, Chris Dawson, with Marc Caparone on trumpet, Mike Swann on guitar and Kate Cavera on bass added for the final six selections. In both musical settings, Lambeth is a joy to hear, and the musicians enhance her artistry. The concert was filmed in one of the art galleries that comprise the Studios on the Park in Paso Robles, California, and the DVD conveys the intimacy of the setting, one almost like being at a private home. The performances are perfectly suited to the space, warm and personal. After watching the concert on the flat screen television in my living room, I had the feeling that I had actually been there as it was occurring. The best part is that I can revisit it whenever I want to do so. I am confident that you will have a similar reaction. (www.dawnlambeth.com)



Jazz Promo Services

Media Campaigns for the Music Community

National Press Campaigns
Down Beat Voting Critics, Jazz Journalist Assn., Bloggers & more.

Email Campaigns
Promote your gigs, live music events, festivals & newsletters.

Mailings
Save time, money and aggravation – let us do your fulfillment.

Jim Eigo, Jazz Promo Services 269 State Route 94 South, Warwick, NY 10990
Ph: 845-986-1677 • Fax: 845-986-1699 • Cell/text: 917-755-8960
Skype: jazzpromo • jim@jazzpromoservices.com • www.jazzpromoservices.com





CHRISTMAS ALBUMS

■ **OCTOBOP** is a band dedicated to keeping alive the sounds of medium-sized West Coast jazz units like the Dave Pell Octet and the Marty Paich Dektette. Applying this style to a set of Christmas songs is an interesting concept, and the results can be found on **West Coast Christmas (Mystic Lane Productions – 050100)**. The arrangements are all written by members of the band, leader and reed player Geoff Roach (“Line for Santa” and “Saturnian Sleigh Ride”), guitarist Jack Conway (“Santa Baby,” “Christmas Time Is Here,” “Jerry Mandelbaum (God Rest Ye, Merry Gentlemen),” “It Came Upon a Midnight Clear,” and “The Christmas Song”), bassist Brian Brockhouse (“Angels We Have Heard on High”), and trumpeter Randy Smith (“Carol of the Bells”). The album is a refreshing visit to a program of songs that deserve the kind of hip attention that has been applied to them. The opening track, “Line for Santa,” gives “Santa Claus Is Coming to Town” a platform comprised of the chord changes used by Gerry Mulligan on “Line for Lyons,” thus the title. This track is but one illustration of the sense of humor that infuses many of the tracks, another being the inclusion of the Shorty Rogers piece, “Saturnian Sleigh Ride,” on a Christmas album. This is not to say that the disc disrespects the spirit of Christmas, rather it brings some musical freshness to the season, and is a perfect addition to any holiday gathering. (www.octobop.com)



■ Those of you who have been reading my reviews during this past year are aware that I am fond of the work of vocalist **SUSIE ARIOLI**. When I received **Christmas Dreaming (Jazzheads – 1194)**, I approached it with great expectations. Well, Arioli and her regular partner on guitar, Jordan Officer, have not disappointed. Supported by bassist Bill Gossage and guitarist Michael Jerome Brown, Arioli and Officer give us a program of seasonal favorites with a few surprises here and there. Mixed in with familiar tunes like “Have Yourself a Merry Little Christmas,” “Winter Wonderland” and “Blue Christmas” are “Call Collect for Christmas,” a bluegrass tune, “La Peregrinación,” written by Argentine composer Ariel Ramirez, and “Old Toy Trains,” a Christmas song by Roger Miller. Arioli has a mellow, inviting sound, and Officer complements her vocals brilliantly. This will be in the album rotation on my CD player for this Christmas season. (www.jazzheads.com)

■ **Many Times, Many Ways: A Holiday Collection (Justin Time – 8553)** by vocalist **HALIE LOREN** and pianist **MATT TREDER** is a highly enjoyable Christmas album, originally released on White Moon in 2008, but now receiving wider distribution through Justin Time Records. This 11-selection program shows both Loren and Tredner to be highly accessible and engaging performers. Among the familiar tunes are “The Christmas Song,” “Home For the Holidays,” and “Santa Baby,” but they venture into some interesting territory with “Blue Holiday,” “Grown Up Christmas List” and a song not normally associated with the Christmas season, “Nature Boy.” Loren has a pleasant voice, and approaches each lyric with respect and understanding. Tredner provides empathetic accompaniment for Loren, and gives a taste of his composing chops on two piano pieces, “Sugar Cookies” and “From the Mouths of Babes.” They do offer many ways to enjoy the spirit of Christmas, and chances are if you listen to this album once, you will listen to it many times. (www.justin-time.com)



■ As regional big bands go, the **KNOXVILLE JAZZ ORCHESTRA** is one of the best. **Christmas Time is Here (Knoxville Jazz Orchestra)** is a collection of holiday tunes that are given a somewhat different examination through the arranging imagination of leader, trumpeter and founder of the KJO, Vance Thompson. This is a band filled with outstanding musicians. They play their ensemble passages with precision, and the soloists shine as brightly as the lights on a Christmas tree. There are some tracks that stand out after just one listen. “Let It Snow” is a showcase for the strong KJO trombone section, and takes the melody down different roads than those in the classic Les Brown recording. An extended bass solo by Rusty Holloway leads into a festive and exciting “Deck the Halls” that includes a whimsical tenor sax solo from Greg Tardy. I never thought about “Jingle Bells” as a samba. Well Thompson did, and the results are great fun. Perhaps the most interesting track is “Children Go Where I Send Thee.” It has two different choirs, one stating the melody in a rather straight forward manner, and another giving it a gospel feeling, separated by a funkish instrumental interlude. This is an album full of daring arrangements, well executed. (www.knoxjazz.org)

■ Justin Time Records is an outstanding Canadian record label that has been producing jazz recordings for almost 30 years. They have combed their vaults to present **Have Yourself a Merry Little Christmas (Justin Time – 245)**, a terrific collection of Christmas songs by **VARIOUS ARTISTS** who have recorded for the label. They have been particularly strong in featuring vocalists and pianists. Among the singers represented on this disc are Hilary Kole, Diana Krall, Raneé Lee, Johanne Boulin and Coral Egan. The pianists include Oliver Jones, Hank Jones and Taurey Butler. Most of the songs are familiar ones. There are a few outstanding selections that vary from the singer or pianist mold,

continued on page 38

OTHER VIEWS

continued from page 37

a "Christmas Calypso Medley" by the Montreal Jubilation Gospel Choir, a pairing of "Minuit Chrétien" and "O Holy Night" by Quartango, and "The Christmas Medley" by the Rob McConnell Tentet. This is an album that has quality, variety and fine talent, giving the listener an eclectic and uplifting Christmas listening experience. (www.justin-time.com)

■ **Wintertime Tunes of Drew Paralic** is an appealing collection of compositions by **DREW PARALIC**, a Brooklyn-based composer/pianist who has opted to write tunes, and use others to record them. For this album, he has chosen reedman Mike McGinnis, bassist Elias Bailey, drummer Vinnie Sperrazza, and pianists David Pearl, who plays on four of the six tracks, Bennett Paster and James Newman to play his melodic pieces. Vocalist Laura Kenyon comes aboard for two selections, "My Wintertime Sky," lyrics by John Raymond Pollard, and "How Bill's Heart Sings," lyrics by Thomas A. Raniszewski. She is a welcome addition to the album. Paralic has a gift for melody that is wonderfully embellished by the musicians. While not specifically a Christmas album, the opening track does have a Christmas theme, and the designation of the compositions as "Wintertime Tunes" pushes this highly listenable collection into the package of recordings for seasonal consideration. (www.drewparalic.com)

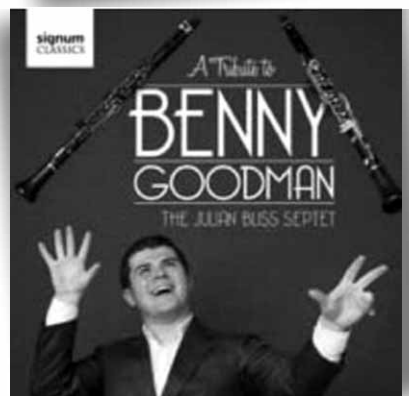
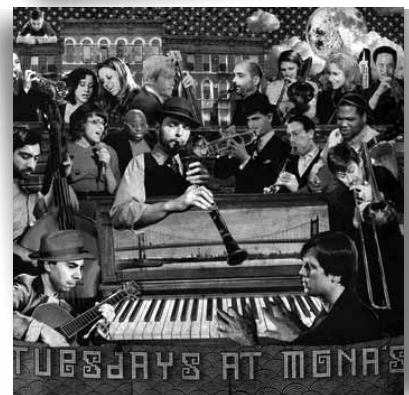
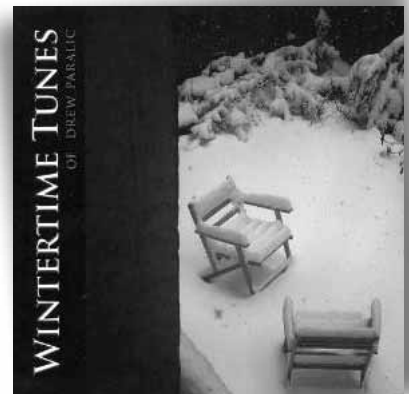
CDS

MONA'S HOT FOUR is among the groups spearheading a revival of interest in traditional and swing jazz music in New York City. Along with groups like Emily Asher's Garden Party, the Baby Soda Jazz Band and the Cangelosi Cards, clarinetist/violinist Dennis Lichtman, pianist Gordon Webster, pianist/banjoist Nick Russo and bassist Jared Engel have been engaging young audiences

with the sounds of hot jazz. This quartet holds forth at Mona's, a bar on Avenue B near 13th Street in the East Village every Tuesday night for a jam session that attracts a plethora of like-minded musicians for evenings of spirited musical interaction. **Tuesdays at Mona's (Triple Treble Music)** documents a typical evening's festivities with an impressive list of drop-ins, including Emily Asher, Ehud Asherie, Jim Fryer, Tamar Korn, Dan Levinson, Molly Ryan and Bria Skonberg. The music is fun, energetic and good. This CD contains 10 classic jazz tunes played by a revolving cast of musicians. The accompanying DVD captures the ambience of the Mona's experience. If you dig good old style jazz, this package is a must for you. (www.dennislichtman.com)

■ In 1976, tenor saxophonist **SCOTT HAMILTON** made the move from Providence, Rhode Island to New York City where he was among several young musicians who were immersed in the swing styles of sax players like Ben Webster and Zoot Sims. Twelve years later, another tenor player with Rhode Island roots, **HARRY ALLEN**, graduated from the jazz program at Rutgers, and also moved to the Big Apple. His stylistic inclinations mirrored those of Hamilton's, and it was only natural that they often found themselves on the same bandstands. For the last 25 years, these two tenor sax giants have continued to meet up from time to time to create memorable music together. **'Round Midnight (Challenge - 73348)** is their latest joint venture. They are joined by the regular members of Allen's quartet, pianist Rossano Sportiello, bassist Joel Forbes and drummer Chuck Riggs, for a nine-tune romp that is sure to elate all diggers of swinging mainstream jazz. There is a strong tradition of two tenor sax front lines, Al Cohn and Zoot Sims, Dexter Gordon and Gene Ammons or Wardell Gray, "Lockjaw" Davis and Johnny Griffin, among others, come to mind. Hamilton and Allen certainly belong among those monster duos. The program covers standards, "My Melancholy Baby," "How Am I to Know," "Baubles, Bangles and Beads" and "Lover,"

jazz tunes, "The Opener" by Bill Potts, "Hey Lock" by Davis, "Flight of the Foo Birds" by Neal Hefti, and "'Round Midnight" by Thelonious Monk, Cootie Williams and Bernie Hanighen. Allen contributed one original "Great Scott," a nod to his partner in jazz. Both cats are natural swingers, and they prove it over and over again on this disc. Mention must also be



SWINGADELIC
 playing the traditional music of Ellington and Basie
 to the swingin' 60's sounds of Boogaloo and Beatles
 12/2, 12/16: Swing 46
 12/7: Swinging With Simone @ Montclair
 Women's Club
 download tracks on iTunes and emusic
<http://www.swingadelic.com>
<http://www.myspace.com/swingadelic>

made of the spectacular pianism of Sportiello, and the strong rhythm support from Forbes and Riggs. If someone asked you why you dig jazz, putting this disc in your player would be a good place to start. (www.challengerecords.com)

■ British clarinetist **JULIAN BLISS** is most recognized as a classical player, but he has had an enthusiasm for jazz, particularly Benny Goodman, since his childhood. Upon revisiting the music of Goodman many years later, his interest in this music was rekindled. An encounter with pianist Neal Thornton led to the formation of a band dedicated to playing Goodman's music. Eventually they took the music into a studio, and **A Tribute to Benny Goodman (Signum Classics – 288)** ensued. They based the band on the Benny Goodman Sextet by engaging vibist Jim Hart, guitarist Colin Oxley, bassist Tim Thornton and drummer Matt Skelton. In an effort to capture some of the sound of Goodman's big band, they augmented the sextet with trumpeter Martin Shaw. The program has a mixture of big band and sextet associated selections. They open with a pairing of "Don't Be That Way" and "Stompin' at the Savoy," as classic Goodman as you can get. Among the other tunes are "Moonglow," "Lady Be Good," "Seven Comes Eleven," "Goodbye" and "Avalon." Bliss has a terrific tone, and a fine feeling for the Goodman style. The other players fit right into the mix, and the result is a nicely swinging tribute to "The King of Swing." (www.signumrecords.com)

■ Among the most overlooked top flight pianists in jazz is **MIKE LONGO**. Give a listen to **A Celebration of Diz and Miles (Consolidated Artists Productions – 1033)** where Longo is joined by bassist Paul West and drummer Ray Mosca for a live performance at the Baha'i Center in New York City. The tunes associated with Dizzy Gillespie and Miles Davis, and hearing this trio play them will demonstrate why Longo deserves placement in the top tier of jazz pianists, and the recognition of all fans of the music. Longo played piano and served as musical director for Dizzy Gillespie for several years, and had occasion to jam with Davis when both Davis and Gillespie shared club dates in New York City. This album is a natural outgrowth of those experiences. Other than "Summertime" and "You Don't Know What Love Is," the remaining nine tunes were composed either by Gillespie ("Con Alma," "Ow," "Here Tiz," "Tour De Force" and "A Night in Tunisia") or Davis ("All Blues," "Milestones," "Freddie Freeloader" and "So What"). The Trio is in fine form. They have played as a unit many times over a long period, and were familiar with the material, so no rehearsals were needed. Here are three musicians interacting and creating

on the spot in a way that only superior jazz players can do. It is exciting to hear, and satisfying to experience. (www.jazzbeat.com)

■ **ACCIDENTAL TOURISTS** is a trio comprised of German pianist/composer, Markus Burger, bassist Bob Magnusson and drummer Joe LaBarbera, both based in Los Angeles, who have gotten together for a recording project titled **The L.A. Sessions (Challenge – 7332)**. Seven of the 12 selections are original pieces by Burger, while the others are two standards, "I Loves You Porgy" and "In Love in Vain," and three jazz tunes, "The Old Country" by Nat Adderley and Curtis Lewis, "Blue in Green" by Bill Evans, and "One World" by German guitarist Thomas Hopf. This is an album of thinking men's music. Burger, a name new to me, has his own sound and style, one that is interesting and distinct. Magnusson is a forceful bassist who is a strong and wonderfully creative soloist, and LaBarbera is among the most musical of drummers. They mesh perfectly as a trio, and this does not sound like an album created by three cats who just happened to come together in a recording studio. There is a lot of thoughtful music played on this album, and it is not one that you will be able to let remain in the background. (www.challengerecords.com)

■ The genesis for **We Remember Helen (Soundbrush – 1024)** was a 1987 meeting between pianist **ROGER DAVIDSON** and Helen Keane, best remembered for her managing the career of Bill Evans during the last 17 years of his life. Keane, who had known Davidson when he was a classmate and friend of her son during their junior high school days, attended a concert by Davidson, and was immediately impressed with his performance of an original classical piece for choir and piano. They renewed their friendship, she became an important influence on Davidson, and helped lead him toward a stronger emphasis on jazz in his career, serving as producer for his first jazz recording session. This album is dedicated to her

memory, and her influence on Davidson and bassist David Finck who participated on Davidson's first jazz recording. Davidson added the masterful Lewis Nash, a drummer with a list of credentials that place him among the elite percussionists in jazz, to fill out the trio. The program has four Davidson originals, including two inspired by Keane, one original by Finck, one traditional song, "Joshua Fought the Battle of Jericho," and nine classic pop and jazz tunes, many of which were recorded by Evans. This is a thoroughly enjoyable set by three excellent and empathetic musicians. Davidson is a fine creator of melodies, so his originals fit seamlessly into the program. Helen Keane would surely have been pleased with this nod of appreciation in her direction. (www.rogerdavidsonmusic.com)

■ For 17 years pianist **GERARD HAGEN**, bassist Domenic Genova and drummer Jerry Kalaf have been working as a trio in the Los Angeles area. Hagen and his wife, singer Leslie Lewis, made a decision to move to Paris. He wanted to document one more time the legacy of his trio before relocating, and thus we have **Song for Leslie (Surf Cove Jazz – 103)**, a superb piano trio recording. Hagan supplied two originals, the title *continued on page 40*

Shelly Productions presents

Live Jazz Thursday Nights at The Glen Rock Inn

NO COVER CHARGE

DECEMBER MUSIC DATES
TO BE ANNOUNCED

Check the web site for updates
www.glenrockinn.com

222 Rock Road, Glen Rock, NJ | Entertainment Starts 7:00 PM
201-445-2362 | Call for Reservations
Host — Victor Quinn

Shelly Productions, Inc.

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

OTHER VIEWS

continued from page 39

song dedicated to his wife, and "464 Blues." Drummer Kalaf also contributed two pieces. One anticipates Hagen's departure for Paris, "Where's Gerard," a sprightly tune indeed, and the other has the curious title of "Looking at the Despair Calendar." "My Romance," "A Weaver of Dreams" and "What Is This Thing Called Love" are the three standards that open the album. As should be expected from a group of long standing, the players have terrific chemistry. Hagan, who has been impressive on previous releases, hits the mark once more with an album that will leave his fan base in California wondering why he and his wife are off to Paris, and regretting their loss from the Golden State. (www.gerardhagen.com)

■ The first dominant sound to be heard on **Do Something (La-La - 5604)**, the new album from vocalist/guitarist **HANNA RICHARDSON** and bassist/guitarist **PHIL FLANIGAN**, is the tasty cornet of Randy Reinhart introducing "Three Little Words." These three, along with pianist Stefan Vasnier and bassist Jared Mulcahy take a delightful journey through the world of mostly 1930s tunes, the exceptions being "Romance Without Finance," a Tiny Grimes composition from the 1940s and "Talk to Me Baby," written by Johnny Mercer and Robert Emmet Dolan for the 1964 Broadway musical *Foxy*. Richardson has the right vocal approach for the 12 songs that comprise the program, understated and beautifully articulated. The inclusion of some relatively neglected gems like "What Have You Got That Gets Me," "Me Minus You," "Do Something" and "Show Your Linen Miss Richardson," the last of which could serve as a self-admonition, is a plus. Richardson's smooth vocalizing is perfectly supported by the musicians surrounding her. Put it all together, and the package is thoroughly appealing. (hannaphil.com)

■ I related above how I discovered the fine California vocalist **DAWN LAMBETH**. Much of what I had to say about the performances in my review of her DVD apply to what you will hear on **Let's Get Lost (Spanish Shawl Music - 002)**. This 18-song program was recorded over two days. The musicians include Bob Reitmeier on clarinet, John Smith on soprano and alto saxophones, Marc Caparone on cornet and bass, Dave Caparone on trombone, Chris Dawson on piano, John

Reynolds on guitar and banjo, Clint Baker on guitar and bass, and Jeff Hamilton on drums and piano, an outstanding aggregation. Most of the tunes are familiar, but not overdone classics. There are a few surprises like "If You Were Mine," "Dream Man," "I Wish I Were Twins" and "Let's Misbehave." As I listened to this disc, I thought about what singers Lambeth recalled, and three came immediately to mind, Maxine Sullivan, Rosemary Clooney and Rebecca Kilgore, not because of the sound of her voice, but because of her laid back but confident reading of the lyrics to each song, done with respect for the words, and a full understanding of the way that they should be sung to convey the lyricists intent. A special nod of tribute should be added toward Michael Steinman for his literate, informative and perceptive liner notes. This is a musical package of pure pleasure. (www.dawnlambeth.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. JJ

CD Review

IMPROMPTU

John di Martino and Warren Vaché

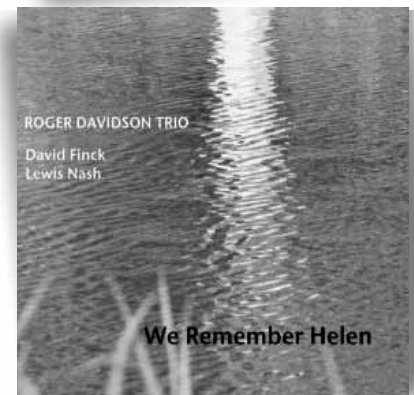
We have believed for a long time that New Jersey's Warren Vaché is the most eloquent living brass player on the planet. We confirmed that belief on hearing the new recording *Impromptu* from Kilamanjaro Disques.

On this CD Warren joins his cornet with the unique talent of piano virtuoso John di Martino to form a duo that brings us expressive, imaginative and soulful music. They deliver a song selection of great beauty: *Love Me or Leave Me*, *You're My Thrill*, and *It's Been So Long* are played with muted cornet as are *Tres Palabras* and *Willow Weep for Me*. *Emily* and *Yesterdays* are solos for di Martino.

Warren is on open horn on *I Remember You from Somewhere*, *A Time for Love*, *Blues in the Night*, *People*, through Strayhorn's gorgeous *Isfahan* to *Do You Know What it Means to Miss New Orleans*. *Skylark* is soloed on open cornet.

We are blessed to have artists like this living and creating among us. Get this CD!

By the way there are three great photos in this CD package. — Fred McIntosh



The Roxbury Arts Alliance Presents Grammy Award winning Vocal Jazz Ensemble

New York Voices

Friday January 13th 2012 at 7:30 pm
Roxbury High School



www.newyorkvoices.com

Ticket Price is \$25.00, students \$20.00. Pre-sale price through Feb.1st 2013 \$20.00, students \$15.00.
For High School & College Group Sales e-mail sales.raa@gmail.com. Tickets are available online at www.roxburyalliance.org.



Roxbury
Arts Alliance
www.roxburyartsalliance.org

This event is a benefit concert supporting the
Roxbury High School Choir Program.
For further details contact Mark at 201 745 7718



BOOK REVIEW

Jake Hanna: The Rhythm and Wit of a Swinging Jazz Drummer

By Maria S. Judge | The History Press, Charleston – London 2012 | 189 Pages (Illus.), \$19.99

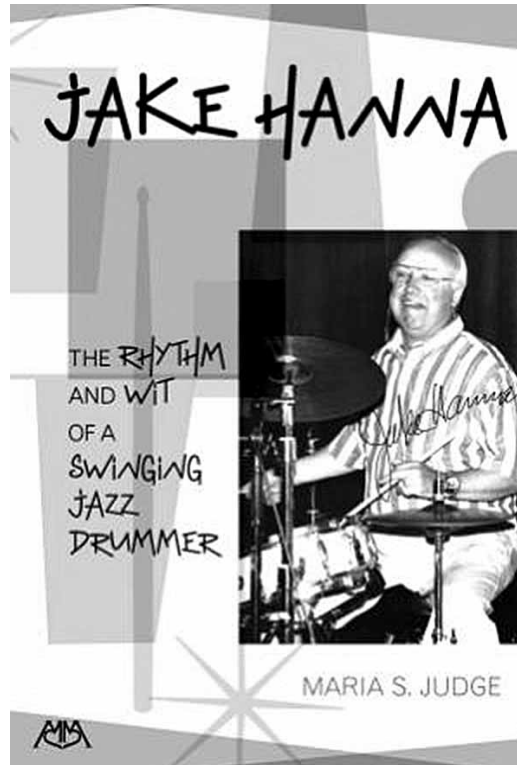
By **Joe Lang** NJJS Past President

Drummer Jake Hanna had the reputation of being as adept with a quip or tale as he was as a drummer who had swing in his blood. Maria Judge, one of Hanna's nieces, undertook the pleasurable task of gathering together the basic biographical data about him, adding a wealth of personal quotes from Hanna, his relatives, friends and peers, and presenting readers with a profile of this talented, perceptive and witty man in a highly readable format. *Jake Hanna: The Rhythm and Wit of a Swinging Jazz Drummer* is one fun and informative read!

Jake Hanna was born on April 4, 1931 in Dorchester, Massachusetts. His interest in the drums began at an early age, following in the footsteps of his older brother, Billy, both of whom frequented the theaters in Boston where the big bands played shows. By the age of 13, Hanna began gigging around the Boston area. He joined the United States Air Force just short of his 19th birthday, and spent three years playing in the 761st Air Force Band that was based in Wichita Falls, Texas.

Once out of the service, Hanna spent a year with Tommy Reed's mid-western territory band, and then headed back to Boston where he gigged around town, and eventually enrolled at the Berklee School of Music in the spring of 1956. Around this time, he was the house drummer for a time at George Wein's Storyville where Marian McPartland heard him, and eventually hired him for her trio. He also worked with his Berklee classmate Toshiko Akiyoshi's Trio.

During the late 1950s, Hanna held down the drum seat in several big bands, including those of Buddy Morrow, Maynard Ferguson, Harry James, and, for a few weeks, Duke Ellington. By now he had moved to New York City. In 1962, he became one of the main forces in Woody Herman's Young Swinging Herd. His time with Herman gave



him wider recognition as an exceptional drummer, capable of swinging a big band like few others.

After leaving Herman, he became busy with studio gigs, and spent 10 years as the drummer on the big band for The Merv Griffin Show. Griffin moved the show to California in 1970, and Jake found himself in the place that he would call home for the rest of his days.

In 1972, Carl Jefferson formed the Concord Jazz record label, an outgrowth of his Concord Jazz Festival, and Hanna was on the first album released by the label, *Jazz at Concord*, that also featured Herb Ellis, Ray Brown and Joe Pass. Hanna became a mainstay of the label, appearing on over 50 Concord recordings, and was influential in attracting people like Rosemary Clooney, Woody Herman, Dave McKenna and Marian McPartland to record for the label.

He also hipped Jefferson to some of the younger players on the scene, including Scott Hamilton, Warren Vaché, Howard Alden, Ken Peplowski and Dan Barrett, and they all became Concord artists.

Hanna was the drummer for Bing Crosby's quartet when Crosby toured during his later years. He was a regular on the jazz party circuit, admired by his fans and his peers alike. He was also busy in the recording studios, recording over 200 of the 250 or so albums on which he appeared between 1975 and 2010.

The year 1978 was a pivotal one for Jake, for that was the year when he met Denisa Heitman who became his constant companion, and, in 1984, his wife. Denisa has contributed a short chapter to the book in which she says:

"I had a great life with Jake. He was extremely supportive of anything I did, and life was always interesting. We had similar senses of humor. I knew exactly what he was going to say when he started to say it. He was a very nice man, temperamental as musicians can be, but honest and loyal and true."

That is a wonderful expression of affection and admiration from the female half of this devoted couple.

As you progress through this affectionate volume, the man described sounds like one who would have been a kick to be around when he was getting off his quips or telling one of his stories. Even more important was his talent as a drummer who could make a group of any size swing like the best jazz does.

All of this comes through clearly in the book. Maria Judge has captured the essence of her Uncle Jake, and has added an important contribution to the preservation and documentation of jazz history. □



ERIC COMSTOCK & BARBARA FASANO: The Night Has a Thousand Eyes

LIBBY YORK

The Metropolitan Room, NYC
October 19, 2012

It is not often that I get to go to one venue, and see two first-rate shows on the same evening. Well, such was the case on October 19 when the early show featured the dynamic husband and wife vocal team of Eric Comstock, who also handled the piano seat, and Barbara Fasano, followed by Chicago-based vocalist Libby York.

Eric Comstock and Barbara Fasano have wonderful chemistry on stage. They are devoted to the Great American Songbook, but occasionally stretch the usual repertoire of this designation by including some songs by more contemporary writers who came along after what is considered the era of classic American popular songs. They also dig deeper into

songs from the classic period to resurrect selections that are worthy, but too often ignored.

The exceptions mentioned above are usually handled by Fasano, and for this show form held true. She cleverly sandwiched the Tom Waits ode to wanderlust, "Shiver Me Timbers," between "You're a Lucky Guy," a song about a chap in love sung by Comstock, and "Isn't It a Pity," a story of love found after a life of searching for it, a tune that they shared. Fasano also addressed Jimmy Webb's haunting "Time Flies."

As expected with this team, you get a lot of unexpected, but always wonderful material, often included in well conceived medleys.

Frederick Hollander was best known for songs that were associated with Marlene Dietrich. On this occasion, his work found its way into a medley where Fasano sang the verse to "Street of Dreams" as a lead-in to Hollander's "Illusions," introduced by Dietrich in the film *A Foreign Affair*, and Comstock concluded the sequence with the mystical "The Night Has a Thousand Eyes." Later, they jointly addressed "I've Been in Love Before," sung by Dietrich in *Seven Sinners*.

Pacing is an important part of any successful show, and this couple provides it oh so well. The poignant Tommy Wolf/Fran Landesman song "The Ballad of the Sad Young Men" was passionately performed by Fasano, and immediately followed by the elation of "This Can't Be Love," effectively conveyed by Comstock's buoyant rendition. Another pairing of songs found Comstock singing a rather lusty plea, "I Want a Little Girl," followed by Fasano at her sultry best reading Nellie Lutcher's suggestive lyrics to "Hurry on Down."

When Fasano closed with the passion of "Don't Ever Leave Me," the audience seemed to be hoping that she and Comstock, who were wonderfully supported all evening by bassist Sean Smith, would not leave them, but continue on for some time longer.

Of course, they did have to leave to make room for Libby York who brought along the superb supporting cast of Warren Vaché on cornet, John Di Martino on piano, James Cammack on bass and Greg Sergo on drums for a terrific set of songs, several from a recording made earlier in the week.

Right out of the gate, York made it evident that she can swing with a nice take on "Give Me the Simple Life."

Since its introduction on these shores in the early 1960s, the sounds of bossa nova have been a frequent element in the programs of most jazz and classic pop singers. York took this path with the charming "Little Boat."

York indicated that she was soon to appear in Paris, and wanted to include some French lyrics in her performances over there, so she sang both Johnny Mercer's English lyrics and the original French lyrics by Jacques Prévert of "Autumn Leaves." She followed with "Darling, Je Vous Aime Beaucoup," a song written by an American, Anna Sosenko for Hildegard, and subsequently made a hit again by Nat Cole.

It was good to hear "Cloudy Morning," a selection by Marvin Fisher and Joseph McCarthy that is popular with jazz singers like Carmen McRae, Jackie Paris and Carol Sloane. York did a wonderful job of capturing the romantic imagery of the lyric.

York then got into a traveling mood with "Slow Boat to China,"

continued on page 44



John F. Nobile
Executive Director

2 Van Fleet Road
Neshanic Station, NJ 08853

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

CAUGHT IN THE ACT

continued from page 43

“When in Rome,” and finally a more modest domestic trip “Walking My Baby Back Home,” done as a vocal duet with Vaché, who knows a lot about phrasing, and invests his vocalizing with an infectious sense of humor.

“Thanks for the Memory” is always an appropriate closer, and for York it really worked well. She had just given her audience a memorable set of music. In this, she was greatly abetted by the stellar musicians who backed her. Di Martino is one of the cats that singers just love to have as an accompanist. He is never intrusive, but always supportive. Vaché is among the best at finding just the right notes to play behind a vocalist, and when he has solo space, he weaves clouds of musical magic. Cammack and Sergo provided the underpinnings of rhythm and time that kept things together. It all worked just fine!

The Metropolitan Room has recently undergone some changes that have made the room more comfortable, and the menu has been upgraded to offer some more variety in the food area. All in all, it makes a good venue even better. With the disappearance of many rooms that provide the intimacy that help to make jazz and cabaret singers effectively reach their audiences, it is nice to know that this room is not only supporting the music, but taking the initiative to make it even more customer friendly.

DARYL SHERMAN TRIO

The Kitano, NYC | October 10, 2012

For her one-night gig at the Kitano, singer/pianist Daryl Sherman opted for a trio lineup with Harvie S on bass and Scott Robinson on a variety of reeds, and they proved to be a group that found a lot of common ground from the start to the end of the set.

Sherman is a lady who loves to include a few surprises among the songs in her programs.

This evening she was full of surprises. She started this evening with a rarely heard tune by Barney Kessel, “Here’s That Sunny Day,” and followed up with “‘Tis Autumn,” “Autumn in Rome,” “Everything But You,” “This Is New,” a Kurt Weill/Ira Gershwin song deserving of more attention, Sherman’s original “Forever Spring,” “Chase Me Charlie,” Noël Coward’s whimsical ditty about a frisky feline, “With Every Breath I Take,” an instrumental feature for Sherman and Robinson, “I’ll Never Say ‘Never Again’ Again,” “Rainbow Hill,” a lovely tune by Billy VerPlanck and Carmen Biase, and “I’m Beginning to See the Light.”

The instrumental configuration varied with selection, with Robinson playing tenor sax, flute and clarinet, Robinson or Harvie S sitting out on some numbers, and Daryl singing with only the bass on “I’ll Never Say ‘Never Again’ Again.”

Robinson is probably the most eclectic musician in jazz. He can play in any style, and on a variety of instruments that is breathtaking. The amazing thing is that he sounds great regardless of instrument or style, and has a level of creativity of enormous proportions. On this evening he blew hot, and cool, but was always in the right place with the right time.

Harvie S is among the most in demand bassists on the scene, and it is apparent why this is so when you listen to him. He is a strong player who keeps great time, and develops his solos with logic, taste and occasional doses of humor.

While she is most noted for her distinctive vocal style, Daryl Sherman is also one terrific pianist. Self-accompaniment is a challenge, but Sherman always makes it seem like the most natural thing in the world to do. Her jazz chops are also impressive.

Put all of the pieces together, the songs, the players and the chemistry between them,



Full Count
Big Band Jazz

908-347-0648
www.fullcountbigband.com

and you get exactly what those in attendance experienced when the Daryl Sherman Trio held court at the Kitano.

HARRY ALLEN QUARTET with REBECCA KILGORE, NICKI PARROTT and LYNN ROBERTS

Feinstein’s at Loews Regency, NYC
October 8, 2012

The Harry Allen Quartet performed their monthly Monday evening gig at Feinstein’s on October 8 with a different pianist, Mike Renzi instead of Rossano Sportiello, a different drummer, Zach Campbell instead of Chuck Riggs, and a trio of fine vocalists, Rebecca Kilgore, Nicki Parrott and Lynn Roberts. The evening was dedicated to the memory of the late Arbors Records co-founder Mat Domber, the moving force behind this series.

Rebecca Kilgore has performed three shows with Allen’s quartet at Feinstein’s, so this was familiar territory for her. She is a singer who has swing in her DNA, an understated vocal

style, and a feeling for lyrics that few can match. She did two songs from her recent Judy Garland tribute with Allen, "You Made Me Love You," and "The Trolley Song." Her take on "I Won't Dance" included some special lyrics written by Dave Frishberg, "I Won't Scat."

While once known primarily as a superb bassist, Nicki Parrott is becoming as recognized for her vocalizing as for her instrumental talent. She has recently recorded an album of autumn songs, and provided us with a taste of that coming disc during the first set with a lovely "Autumn Leaves" blending into "Autumn Serenade." To stay on theme, she gave us "September in the Rain." During the second set, she was spot on with "A Woman's Prerogative" and "Let's Face the Music and Dance." This led to a "moon" duet with Kilgore, the songs being "Blue Moon" and "Moonglow."

Lynn Roberts started singing with big bands when she joined Charlie Spivak at the age of 15. As her career progressed, she spent time with Vincent Lopez, the Dorsey Brothers, Benny Goodman and Harry James. Now 77 years of age, she retains her vocal strength, and remains an attractive presence on stage. Her first song of the evening was, appropriately, "I'm the Big Band Singer." Her second set portion closed with a wonderful pairing of two classic saloon songs associated with Frank Sinatra, "In the Wee Small Hours of the Morning" and "One for My Baby."

Both sets ended with all three ladies on stage for rousing closers, "On the Sunny Side of the Street" in the first instance, and "The Lady Is a Tramp" to end the show.

These ladies were at the top of their forms, and were greatly benefitted by the quartet that backed them. Allen is as good as there is on tenor sax, Renzi is one of the truly great accompanists on the scene, Joel Forbes on the bass is steady and strong, and Campbell, who is the grandson of Lynn Roberts, was right where he needed to be all evening.

It was an inspired decision by Mat Domber to present Allen and his various guests at Feinstein's once a month for the past two years. The result has been a continuous flow of top rank mainstream jazz at a reasonable

cost in a venue that is well conceived. Let's hope that this room which is closing in this location at the end of this year will find a new home quickly, and that the Harry Allen Monday night tradition will continue.

BILL MAYS AND TOMMY CECIL

The Kitano, NYC | October 20, 2012

One of the best jazz CDs of this year is *Side By Side: Sondheim Duos*, a collection of songs by Stephen Sondheim performed by pianist Bill Mays and bassist Tommy Cecil. (See September, 2012 *Jersey Jazz* for full review.) On October 20, they brought this music to The Kitano, and added Duduka Da Fonseca on drums to enhance their view of the music.

What makes the music played by Mays and Cecil so special is the rich imagination that impels their instrumental musings. They have chosen songs that offer interesting challenges and opportunities, and they take full advantage of the possibilities at hand. Mays is in the upper echelon of current jazz pianists. Cecil, who is based in the Washington, D.C. area, opened a lot of New York eyes and ears on this gig with his stellar musicianship. Da Fonseca plays with an infectious joy, always creative, but rock steady in rhythmic support for his bandmates.

The set began with "Rich and Happy," a tune not included on the album, with the trio swinging this selection from *Merrily We Roll Along* from the get go. It was immediately apparent that this trio was primed to please both the audience and themselves. "Every Day a Little Death" from *A Little Night Music* was highlighted by the arco bass work of Cecil.

"Something's Coming" is one of the two songs on the album where Sondheim served solely as the lyricist, this one, having a melody by Leonard Bernstein, is from *West Side Story*. Their performance was intense with a memorable solo from Da Fonseca using his mallets. The other non-Sondheim melody was "Small World," composed by Jule Styne for *Gypsy*. Mays provided a solo intro before the bass and drums came in.

Da Fonseca left the stage for the next two numbers, and we got a taste of the way that the album sounds. *Sweeney Todd* is one of the most fascinating pieces ever created for the musical theater. Its nightmarish opener, "The Ballad of Sweeney Todd," turned into an intense musical conversation between Mays and Cecil. It was nothing short of brilliant. They went in a totally opposite direction on "Broadway Baby" from *Follies*. Their approach was bluesy and playful. As the number progressed, Mays really got into the spirit of the character in *Follies*, giving out with his best chorus line kicks while semi-seated at piano.

They detoured from the Sondheim catalog for one selection, "All the Things You Are" by Jerome Kern and Oscar Hammerstein II. Da Fonseca provided interesting counterpoint that added some intriguing tension to the piece.

The set concluded with a madcap version of "Comedy Tonight." They pulled out all of the stops, starting off with Da Fonseca playing a triangle, and Mays plucking the

continued on page 46

violinist & vocalist
Diane Perry

Look for her highly anticipated debut CD
Out Of My Dreams

featuring songs by
HOAGY CARMICHAEL
JIMMY VAN HEUSEN
IRVING BERLIN
JOHNNY MANDEL
RODGERS & HAMMERSTEIN
ANTHONY NEWLEY
and DIANE PERRY

Available everywhere
FALL 2012

DianePerryJazz.com



CAUGHT IN THE ACT

continued from page 45

piano strings as Cecil keeping things well grounded with his bass work. As they continued to effervesce, their energy and enthusiasm was infectious, and the room was filled with a feeling of pure joy.

It was a perfect conclusion to an exciting set of jazz. One of the most thrilling things for a music lover is to be present when all the stars are aligned, creative players performing great music for an audience that is totally receptive, with the performers feeding off of the inspiration from the crowd, and the crowd being lifted by the music that they are hearing. That was what happened at the Kitano on this occasion, and the result was the best set of music that I have heard this year. J

Andrea Marcovicci "Smile"

By Robert Daniels



Barbara Cook, at the age of 85, remains cabaret's undisputed first lady of song. Heir to the throne is Andrea Marcovicci who has taken her songs to the cushy Cafe Carlyle after 25 seasons at the sadly shuttered Oak Room of the Algonquin Hotel. Long the throne room of the late Bobby Short, whose portrait adorns the hallway, the setting suits Marcovicci quite well. In her October debut she displayed her trademark elegance, grace and a stylish sense of telling a story in song.

At her opening night performance the room was seasoned with attendance by the leading stars of Gotham's cabaret circuit: Maude Maggart, Karen Akers, KT Sullivan and Jeff Harnar among others.

Radiantly garbed in a white gown, the stately diva sidestepped her accustomed torchy repertoire. Gone was the longing and the heartbreak. Gone were the teardrops. I was reminded of the 1950 film title *No Sad Songs for Me*. Strumming a ukulele, the diva began her set with "It's Only a Paper Moon," a classic and rhythmic standard by Harold Arlen with lyrics by E.Y. 'Yip' Harburg and producer Billy Rose. Echoes of Fred Astaire and Ginger Rogers in a park pavilion surfaced with Irving Berlin's "Isn't This a Lovely Day," and recalled them stumbling on a dance floor with the Jerome Kern-Dorothy Fields tumble, "Pick Yourself Up."

And when is the last time you heard "Mairzy Doats?" For me it brought back fond memories of gathering around the upright with my brothers as my mother played the 1945 novelty hit. Assisted by musical director and pianist Shelly Markham, Marcovicci recalled giddy post-war fun.

The buoyant wit of lyricist Lorenz Hart and the lasting lilt of Richard Rodgers music was comfortably coupled in a medley of "This Can't Be Love," and "Thou Swell." Marcovicci also gave a fond nod to the incomparable Hildegarde, the legendary cabaret diva, with the fanciful 1938 novelty "Umbrella Man."

Marcovicci's sunny new repertoire includes songs by Irving Berlin, George and Ira Gershwin, Vincent Youmans, Richard Whiting, Harry Warren and is beautifully summed up in her finale with Charles Chaplin's "Smile." The songs are also neatly packaged in her new CD of the same name, *Smile* (Andreasong). Marcovicci's voice does not possess the sonorous beauty and radiant gloss and glow of Barbara Cook, yet she is master of story telling and whether her songs are joyous or blue, she embraces a lyric with fine tuned clarity and truth. J

LauRio Jazz

Featuring

The swinging songs of Broadway

Laura Hull

Rio Clemente



Ed Wise



Brooks Tegler

For free artists information package with DVDs contact:

John & Virginia Bell **ARTIST ADVOCATES**

50 Palace Drive, Gettysburg, PA 17325

Phone: 717-334-6336 E-mail: vjbell50@comcast.net

CLARINET A LA KING!

THE Tribute to Benny Goodman



Saturday, January 26, 2013 at 8pm
with Dan Levinson and the James Langton All-Star New York Big Band
Theatre of the Somerset County Vocational and Technical Schools
14 Vogt Drive, Bridgewater, NJ

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

Come celebrate the 75th anniversary of Benny Goodman's famous 1938 Carnegie Hall concert that helped define the Swing Era.

To purchase tickets, please contact:

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

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

Ticket prices before January 12: \$25 (front), \$20 (upper); afterwards, \$30 / \$25

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

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

Please make checks payable to: SC Vo-Tech Foundation

Proceeds benefit the Somerset County Vocational-Technical Schools

October Jazz Social | Miche Braden

By Tony Mottola and Linda Lobdell *Jersey Jazz* Co-editors



Photo by Tony Mottola.

Performer Miche Braden doesn't waste any time in grabbing her audience, and she begins her Sunday afternoon performance at Shanghai Jazz with a stunning *a cappella* poem extolling her love for jazz music. It's an electrifying performance by an artist with a keen sense of theater and a passion for her subject. We're all ears.

Recently, Miche (pronounced Mickey) portrayed Empress of the Blues Bessie Smith in the Off Broadway hit show *The Devil's Music: The life and Times of Bessie Smith*, but this day, she says, she's saving the blues for the second set.

Sitting at the piano she plays and sings a soulful "Summertime" and follows with the funky "Jazz Ain't Nothing But Soul," a nod to the great Betty Carter, raised, like Braden, in Detroit. (Miche has lived in New Jersey for the past 23 years.) Back in the Motor City she performed with trumpeter Michael Belgrave as MB2 and the two co-composed her next number, "All My Love." The singer embodies jazz with a playful, free-flowing style that can range from bawdy to operatic to soulful, and at turns she displays both bravura and intimacy.

version culls all of the emotion from the rolling chord changes and its hopeful lyric, "I got a dream for the world, peace in the rivers and everywhere, bridges of steel and love and cities that smile..."

Asked about her primary musical influence Miche immediately replies, "My mother." A pianist and accompanist, she says her mother exposed her to a wide variety of music and encouraged her, no doubt partly in response to young Miche's penchant for spontaneous vocal performances in supermarket aisles. "When our family got together we stood in a circle and sang," she explained.

The first set closes with "My Funny Valentine," imbued with the spirit of Dakota Staton whose version of the Rogers and Hart classic was the first heard by Miche, and "After the Sunset," a Kurt Weill-like bit of melancholy ("stir the ashes, your hopes are still smoldering there") composed by another fellow musician from Detroit, drummer Harold McKinney.

After a short break the singer returns and predicts, "I may not be able to talk after this

Miche confides that she was out late the night before. "My musical twin (saxophonist) James Carter was at Birdland and we did a song." She first heard the song, Gary McFarland's "Sack Full of Dreams," on a recording by drummer Grady Tate, and her

set. When I sing the blues I give it everything I've got."

Indeed she does, beginning with "Down Home Blues" followed by "Gimme a Pig Foot" ("Give the piano player a drink cause he's bringing me down!").

Bessie Smith rarely recorded ballads, Miche explains, noting she had to look through hundreds of her songs to find one that would fit the singer's reflecting on the death of her son for *The Devil's Music* before performing "I Ain't Got Nobody."

Noting that Ma Rainey was an early influence on Smith, and could be equally raunchy, Miche delights us with Rainey's "Prove It On Me Blues." Today's "shockers," she explains, have nothing on Rainey's 1928 lyric of lesbian affirmation ("Say I do it, ain't nobody caught me, Sure got to prove it on me. I went out last night with a crowd of my friends, It must've been women, 'cause I don't like no men.")

Talking about the relationship between gospel and blues music, Miche says the two are mixed in her next song, Percy Mayfield's "Please Send me Someone to Love," a tune she first heard on a Dinah Washington recording. There's also a relationship between the blues and humor as is apparent on the next tune, also recorded by Washington, "My Man's an Undertaker, and He's Got a Coffin Just Your Size."

Miche comes back to Bessie Smith for her closing numbers, "Dirty No-Gooders Blues" (written by Smith) and Alberta Hunter's and Lovie Austin's "Down Hearted Blues," the singer's first big hit in 1923. The song's first line pretty much sums up the essence of the blues — "Gee but it's hard to love someone when that someone don't love you."

It's been quite an afternoon, and a tribute to the performer's stamina that — despite a late night and a healthy helping of singing the blues — Ms. Braden can still speak at the show's close.

For more information about this dynamic and multi-talented performer visit www.michebraden.com.



New Jersey Jazz Society *40th* Anniversary Celebration

BOB ACKERMAN
HARRIS ALLEN
PETER ANDERSON

Join us for this historic event!

Hurricane Sandy forced a postponement of this event. New date not announced at press time.

Please check www.njjs.org for updates, or send your email address to publicity@njjs.org so you won't miss any news! OR buy your ticket now (see below) and find out the date later!

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

BOB ACKERMAN
JOE LICARI
ADAM LOMEO
SHERRIE MARICLE
NANCY NELSON
TOMOKO OHNO
ED POLCER
PAM PURVIS
BRIA SKONBERG
DEREK SMITH
ROSSANO SPORTIELLO
BILLY TEST
WARREN VACHÉ
MARLENE VERPLANCK
ROSEANNA VITRO
JACKIE WILLIAMS

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 November 3.

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, October 26, 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.

Charge my Visa Mastercard Discover American Express

Name _____

Address _____

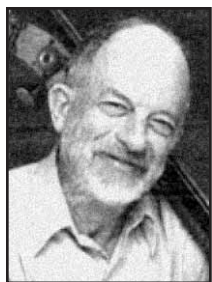
City/State/Zip _____

Tel (D) _____ Tel (E) _____

E-mail Address _____

Credit Card Number _____ Exp Date _____

Name on Card _____



From the Crow's Nest

By Bill Crow

Wil Greenstreet sent me a snippet from an interview with Shelly Manne: "I did a date with Jimmy Bowen... the song was 'Fever.' I had never worked with Jim, but I

had made the original record of 'Fever' with Peggy Lee. It actually said on my part, 'Play like Shelly Manne.' So I played it just like I played it originally. The producer stormed out of the control room, walked over to me and said 'Can't you read English? It says play like Shelly Manne.' When I told him I was Shelly Manne, he turned around and went back into the booth. I think he's selling cars now."

■ On a David Aaron gig last June, singer Sharon Bailey told me about one of her first gigs with a band. She was so pleased with the way they were accompanying her that she turned around and gave them a strong thumbs up. They immediately modulated to the next higher key.

■ David Wundrow sent me a link to an interview, published on the Internet, that James Tarmy had with the composer Elliott Carter in his Greenwich Village apartment. Here's a bit of it:

Tarmy: How long have you lived in this apartment?

Carter: Since 1945, right at the end of the war. This part of the city was my favorite. When I was in high school there were speakeasies down here, where we would drink wine in teacups. It was a real slum. Now the area has been discovered by Wall Street, so while we paid \$15,000 for this apartment, it's now worth \$2 million.

Tarmy: What was your favorite restaurant?

Carter: La Cote Basque, now sadly closed. I took Igor Stravinsky and his wife there. We got a table in the middle of the room, speaking French, and a man came in, and said in rather good French, "Will the maestro please give me an autograph?" Stravinsky said, "Certainly not."

His wife did a great deal of talking in Russian and finally he agreed, but took forever to write out his name. The man waited and waited and by this point the whole room was watching. Finally Stravinsky was done and the man thanked him and walked away. We asked Stravinsky if he knew who he was and he said, "Certainly, I see him on television all the time." The man was Frank Sinatra. □

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

Dr. Raymond Addabbo, Teaneck, NJ
 Mr. & Mrs. Michael Banas, Hillsborough, NJ
 Mr. William B. Brislin, Dunellen, NJ
 Mr. Tony Caltabiano, Wharton, NJ
 Mr. Russell B. Chase, Kendall Park, NJ
 Mr. & Mrs. Joseph Conte, Montville, NJ
 Mr. Michael Curtis, Princeton, NJ
 Mr. Charles H. Daly, Atlantic Highlands, NJ
 Joanne and John Dusinski, Nazareth, PA
 Mr & Mrs Jeffrey & Miriam Eger, Morristown, NJ
 Ms. Faith Giovino, Bound Brook, NJ
 Mr. William Hart, Cranbury, NJ
 Israel Herman, Hamilton Square, NJ
 Mrs. Nancy Vroom Johnson and Roland Johnson, Green Village, NJ
 Ed Laub, Wyckoff, NJ *
 Ms. Ginny Llobell, Maplewood, NJ
 Mr. Conor Malloy, Morristown, NJ *
 Mr. Joseph Mazotas, Princeton, NJ
 Dr. & Mrs. G. Edward McComsey, Manchester, NJ
 Mr. & Mrs. Herbert R. Meisel, Springfield, NJ
 Barbara and Kevin O'Connor, Verona, NJ *
 Mr. & Mrs. Walter Olson, Chatham, NJ
 Mr. Stanley Parker, Saddle Brook, NJ
 Mr. James Penders, Madison, NJ
 Mr. & Mrs. Jeff Rantzer, Mt. Arlington, NJ

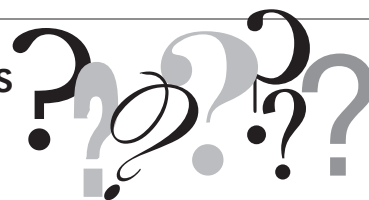
Rutgers U. SPCOL, New Brunswick, NJ
 Mr. Howard E. Schulien, Montville, NJ
 Shelly Productions, Inc., Elmwood Park, NJ *
 Mr. Edward Stuart, Short Hills, NJ
 Mr. David Sullivan, Chester, NJ
 Mr. & Mrs. John Tierney, Berkeley Heights, NJ
 Bill and Sally Wallace, Avondale, PA
 Mr. Peter Ward, Marshall's Creek, PA
 Mr. Herb Young, Lancaster, PA

New Members

Mr. & Mrs. Robert & Diane Casper, Somerset, NJ
 Edward T. Dechant, Fort Lauderdale, FL
 Ms. Deborah Edley, Montclair, NJ
 Edward Holzwarth, Springville, PA
 Dr. Karen Hubbard, West Orange, NJ
 Mrs. Barbara Kupritz, Livingston, NJ
 Eileen McInerney, Caldwell, NJ
 Joe McManemin, Netcong, NJ
 Mr. Peter Pearson, Andover, NJ
 Mr. & Mrs. Ilse & David Pease, Bridgewater, NJ
 Mr. & Mrs. Stanley Roth, Fort Lee, NJ
 Mr. Ed Salomon, South Orange, NJ
 Todd Shipman, Madison, NJ
 Mr. Ethan W. Solender, Short Hills, NJ
 Steven Sussman, West Hartford, CT
 Dr. Ira L. Whitman, East Brunswick, NJ
 Valerie E. Wilson, Woodbridge, NJ

JAZZ TRIVIA ANSWERS

questions on page 4



- | | | |
|--------------------|------------------|-----------------|
| 1. Stan Kenton | 5. Trummy Young | 9. Tedy Wilson |
| 2. George T. Simon | 6. Red Richards | 10. Tyree Glenn |
| 3. Will Bradley | 7. Don Byas | |
| 4. Les Brown | 8. Irving Fazola | |

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.

From the Desk of Chickie the Jazz Dog

And the winner is...

Chickie the Jazz Dog is pleased to announce that the winner of *Jersey Jazz's* October "Win This Book" contest is NJJS member John Viola of Blauvelt, NY, who receives a copy of the new book *Born To Play: The Ruby Braff Discography and Directory of Performances* by Thomas S. Hustad. 🎵



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)**
- **Jazzer (\$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.

CTSIMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTSIMAGES.COM

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

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

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

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

As Dan Levinson once said, "There are jazz festivals going on all over this country — and **Jeff Barnhart** is in every one of them!" This is a SLIGHT exaggeration, but if you look through the ads in *The American Rag* you will be hard pressed to find a sizeable festival with traditional jazz on the menu that doesn't feature Jeff as a piano soloist, as part of a duet or trio, or with one of his larger bands. He is clearly a major jazz festival magnet.

"Jeff scarcely needs introducing to *Just Jazz* readers," writes Mike Durham, "but for the record, he is a fantastic pianist, a fine goodtime vocalist, a positive cornucopia of tunes both familiar and obscure, and a wonderfully larger-than-life personality." An evening with Jeff Barnhart is likely to be filled with James P. Johnson and Fats Waller favorites, a few bouncy rags played at breakneck pace, plus a dollop of humor by this Victor Borge of jazz piano. After 90 minutes of Jeff, you may wonder why others need six or seven musicians to entertain! Your next opportunity to enjoy him here will be on Monday evening, December 3.

Accustomed to playing for dancers, Benny Goodman probably picked January for his landmark jazz concert because dates at Carnegie Hall were easier to get in the winter. He was so doubtful of its chances for success that he supposedly was forced to buy his family's tickets from a sidewalk scalper after the huge hall was sold out! This should serve as early warning to local fans, who will want to be at the Bickford on Tuesday, January 15 to celebrate the 75th anniversary of Benny's Carnegie triumph. Remember: only 300 tickets can be sold there.

The **Midiri Brothers** have no trouble filling that room, even without the drawing power of this historic occasion. And **Joe Midiri** is a good fit for the Goodman repertoire. As Bob Fallstrom wrote in the *Herald-Review*, "I've seen and heard hundreds of clarinet players. Joe Midiri is the best. I've seen every Joe Midiri set here, enthralled by his tone, his technique, his creativity, his imagination and sound." Brother **Paul Midiri** gets similar raves for his work on the vibes, and fashions all the arrangements for the group. They looked at some guest possibilities for this anniversary concert, but concluded they "can't imagine anybody better" than their touring band: **Pat Mercuri** (guitar), **Ed Wise** (string bass) and **Jim Lawlor** (drums). Hundreds of fans will agree.



The Bickford has been celebrating **Bucky Pizzarelli's** birthday in recent years, so it is no surprise to fans of string jazz that the eminent guitarist will be on their stage on Tuesday, January 22. Fellow guitarist **Ed Laub** will be at his side for this 88th birthday concert. There will be no trouble selling seats for this one either.

The annual **Saint Valentine's Day Massacre** is scheduled for February 11, with **Herb Gardner** assembling an all-star aggregation for music and mayhem.

Another annual attraction is the **Big Bix Beiderbecke Birthday Bash** on March 11, with a band being assembled by **Dan Levinson**, with **Mike Davis** (the hot trumpet player from Emily Asher's JazzFest band) doing the cornet honors. **The Jazz Lobsters** will return, all 18 pieces, on March 18, and later dates are awaiting confirmation by an impressive list of leaders.

Jazz For Shore

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

Tickets/Information: 732-255-0500

Pianist **Jesse Gelber** has played MidWeek Jazz several times before. He has been the pianist of choice with several groups that Kevin Dorn has fielded, and played there with Gelber & Manning, a vaudeville-type musical show overflowing with jazz content. It is fitting to give him a solo date to close the jazz year there on Wednesday, December 12.



"Jesse Gelber is a fine laconic pianist," claims the blog *Jazz Lives*, adding that "his playing can summon up the right-hand epigrams of the great Harlem ticklers but I also hear the brisk cadences of nineteenth-century parlor piano and a hint of Garner." Presenters love his work too. "Jesse Gelber's stride piano is imbued with Jazz Age spirit," observes the Tri-State Jazz Society, praising him for his "style of playing that features a fast and powerful left hand." He's found playing nearly every

night in NYC, from the intimate clubs to Carnegie Hall, so he must be doing something very special at the piano.

Toms River's celebration of the 75th anniversary of Benny Goodman's historic Carnegie Hall concert is very special, since it falls on the exact date — Wednesday, January 16. Clarinetist **Dan Levinson** has drafted twin reedmen **Will Anderson** and **Pete Anderson** for a "Triple Benny" concert, or B3NNY for short. That's THREE clarinetists, all veterans of tributes at other sites, playing Goodman's signature solos in harmony. Add the contributions of vocalist **Molly Ryan** and stellar sidemen **Matt Hoffmann** (vibes), **Mark Shane** (piano) and **Kevin Dorn** (drums), and you have the perfect evening.

Amazingly, prices have NOT been increased for this special presentation, which ought to fill the hall, given the quality of the material and the band involved. For your choice of reserved seats though, you might want to order early.

Young trumpet phenom **Geoff Gallante** will be back on February 6 with his trio, followed on March 6 by the return of stride pianist **Tom Roberts** and Albert clarinetist **Susanne Ortner-Roberts**, with a diverse program that includes jazz, rags, swing and even some Klezmer. The popular **Midiri Brothers**, **Bucky Pizzarelli**, **Aaron Weinstein** and a trailblazing jazz group from NYC, **Baby Soda**, have been booked for later dates. **Fête Manouche** has been asked back to commemorate 60 years without Django Reinhardt too. The Box Office will have dates and tickets by the time you read this.

Jazz in Bridgewater

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

Tickets/Information 908-237-1238

The New Jersey Jazz Society's impressive success recreating Benny Goodman's momentous concert — at Carnegie Hall itself — on its 50th anniversary inspired an annual Goodman tribute by Jazz in Bridgewater every January. Their latest venture, scheduled for Saturday evening, January 26, will commemorate the 75th anniversary of the 1938 original, but they only have 600 seats to sell, not Carnegie's 2800.

They have, however, selected a worthy band, as anyone who has experienced **James Langton's New York All-Stars** will attest. **Dan Levinson** plays the clarinet parts with ease, having done so many Goodman tributes (on both sides of the Atlantic!). **Molly Ryan** is their vocalist, and the band is filled with recognized names: **Randy Reinhart**, **Bria Skonberg**, **Brian Pareschi** (trumpets), **Jim Fryer**, **Harvey Tibbs** (trombones), **Will Anderson**, **Pete Anderson**, **Jay Rattman**, **James Langton** (reeds), **Rossano Sportiello** (piano), **Mike Weatherly** (bass) and **Kevin Dorn** (drums).

There is advertising elsewhere in this issue describing the budget pricing and ordering alternatives for seats. Past experience shows that the front section sells out first, but there is nothing inferior about the upper section, and they have had total sellouts for lesser anniversaries in the past. All seats have a clear view, and the acoustics are very Carnegie-like. Parking lots surround the building.

NJS is a co-sponsor but does not dispense tickets for this event. Members are encouraged to consider this big band celebration, which will differ in content from the smaller group tributes in Morristown and Toms River. Benny did, after all, excel in both tight and hot swing ensemble numbers and carefully crafted big band arrangements.

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



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

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

■ 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.

■ Jan 23: A History of Jazz Marketing, by Steven Pond

Dr. Pond, professor at Cornell, will discuss such topics as how the CD reissue business affected emerging performers, and how the Internet seems to be affecting live/recording career strategies.

■ Feb 13: The Loft Jazz Era, by Brent Hayes Edwards

Professor Brent Hayes Edwards of the Center for Jazz Studies at Columbia University offers a multi-media presentation on "loft jazz," the network of musician-run performances spaces that flourished in downtown Manhattan in the 1970s, drawing on extensive archives of unreleased concert recordings and photographs.

CONCERTS/PERFORMANCE

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

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

■ March 12: Akua Dixon, cellist

Akua Dixon is a native of New York City. A graduate of the High School of Performing Arts, she studied cello with Benar Heifetz and composition with Rudolf Schramm. Akua studied bass concepts with Reggie Workman and Jazz Practice Techniques with Jimmy Owens, at the Collective Black Artists Institution of Education. She is the 1998 recipient of "The African American Classical Music Award," given by the Northern New Jersey Spelman Alumnae Association. Among the many noted artists she has performed with a few are: Duke Ellington, Lionel Hampton, Max Roach, Betty Carter, Ray Charles, Tony Bennett, etc. She has been engaged at many Broadway shows, including: *Doonesbury*, *Barnum*, *Cats*, and *Dreamgirls*.

Akua performs nationally and internationally at concert halls and colleges, public schools and libraries; at jazz festivals in Chicago, Hawaii, Berlin, St. Lucia, Tri-Sea, North Sea, Pori, Saalfelden, Jamaica, Puerto Rico, Martinique, Guadeloupe, and San Diego, etc. Her music for string quartet has been featured on an eight country, 26 concert tour of Europe and Scandinavia.

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.

■ **December 2:** To Be Announced

■ **December 9:** To Be Announced

■ **December 16:** To Be Announced — Joe Peterson

■ **December 23:** Annual IJS Christmas Cheer: Vincent Pelote presents holiday tunes with a jazz flavor, and this year will dedicate this show to his long time co-host Annie Kuebler (who died in August) by playing clips featuring Ms. Kuebler from past Christmas shows.

■ **December 30:** Picks of the Year, Part 1: Host Dan Morgenstern (with input from Archives co-hosts) offers personal best recordings of 2012.

free
roundtables

free
concerts

on
WBGO radio

Somewhere There's Music

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

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

Asbury Park

CHICO'S HOUSE OF JAZZ
631 Lake Ave.
732-774-5299
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.
732-280-1122

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
www.bruschettarestaurant.com
Live piano bar every night

CALANDRA'S MEDITERRANEAN GRILLE

118 US Highway 46
973-575-6500
Piano - Fri. & Sat.

CALANDRA'S CUCINA

216-234 Route 46
973-575-7720

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.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.saltcreekgrille.com

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

Rahway

**UNION COUNTY
PERFORMING ARTS
CENTER**
1601 Irving Street
www.ucpac.org
732-499-0441
(Call for schedule)

Red Bank

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

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

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

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

OYSTER POINT HOTEL

146 Bodman Place
800-345-3484

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://terranoval
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.vangoghsearchafe.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.
New Brunswick Jazz Project presents, At Tumulty's: 12/4 **Eric Neveloff Gp**;
12/11 **Mike Winnicki Gp**; 12/18 **Gusten Rudolph Gp**. At the Hyatt: 12/5
Andrea Brachfeld and Phoenix Rising; 12/12 **Dezron Douglas & Lummie**
Spann; 12/19 **Nat Adderley Jr. Gp**. At Makeda: 12/6 **Todd Bashore Qt**;
12/13 **Dave Stryker**; 12/20 **Rudy Royston Qt**; 12/27 **Lee Hogans Qt**

Claudio Roditi "Jazz Turns Samba" at Luna Stage,
West Orange, 12/9 at 7:00 PM.

12/8 **Pat Tandy**, and 12/15 **Duane Eubanks** at
Candlelight Lounge, Trenton 3:30-7:30 PM. No Music
Cover

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



Also visit Andy McDonough's njjazzlist.com



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

**Time Value Material
 Deliver Promptly**

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

Send all address changes
 to the address above

RETURN SERVICE REQUESTED

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE

WE make SELLING your LPs, CDs & DVDs EASY!

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



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

HIGH PRICES PAID SINCE 1980



WE BUY

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

**NO COLLECTION
 TOO LARGE**



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