

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 41 • Issue 08
September 2013



Trumpeter Ingrid Jensen pauses to soak in the sounds during her quartet's performance on the Gazebo Stage at Freihofer's Jazz Festival in Saratoga Springs, June 30, 2013. Photo by Mitchell Seidel.

The Empire State of Jazz

Story and photos by Mitchell Seidel

There's that old expression about the weather that says if you don't like it now, just wait a few minutes. There are a couple of jazz festivals in New York State that seem to have that same philosophy when it comes to programming.

Rochester and Saratoga Springs, while sharing Empire State mailing addresses, couldn't be more different. Rochester's a once-vibrant rust belt manufacturing heavyweight that's picking itself up off the canvas after a near knockout while Saratoga Springs is a renowned upstate vacation spot that also seems to be re-inventing itself with

the times. They're both cold and snowy in the winter but lovely when the days grow long. They both host festivals at the start of summer that sometimes seem to only have the word "jazz" in common.

Now marking its 12th year, the Xerox Rochester International Jazz Festival is as much a celebration of the city as it is of music. Drawing support from a variety of sponsors, chiefly Xerox, the city and M&T Bank, it has grown into a three-ring circus of jazz, blues, rock and country, with audiences that range from reverential to raucous, depending on the venue. The most

popular way to catch the action is a \$200 go-as-you-please club pass ticket that covers admission to venues that range from concert halls to churches to honky-tonk bars. Major headliners carry a separate admission, sometimes as much as \$100 per, but since they're rarely jazz acts anyway, that's no concern to the diehard fan. Free music on street stages of various sizes is featured nearly continuously during the nine-day event. The closer you come to a weekend, the less likely they are to feature straight-ahead jazz, or jazz at all, for that matter.

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Prez Sez

By Mike Katz President, NJJS

We are back from our summer hiatus and looking forward to our fall season of events!

■ On Sunday, September 15, NJJS will once again, in conjunction with Palmer Square Management, co-sponsor Jazzfeast, which takes place in Palmer Square in the center of Princeton, New Jersey. Now in its 22nd year, Jazzfeast was for many seasons programmed by NJJS co-founder Jack Stine, and recently cornetist Ed Polcer took over. This year's bands are the regulars, the Princeton University Jazztet and Alan Dale and the New Legacy Jazz Band, joined by the Mark Shane Trio with Holli Ross, the Bucky Pizzarelli Quartet and the Bria Skonberg Sextet. This free event is always well attended, and we hope many of you will be there. NJJS board members will be in attendance and will have CDs and other NJJS merchandise available for sale.

■ At its July meeting, the NJJS Board considered the future of Jazzfest, but came to no conclusions. It will continue to deliberate whether and in what form to have Jazzfest next year. Many factors have to be taken into account, such as whether to have an indoor or outdoor event; the length of the program, whether to have only one group perform at a time as opposed to having multiple simultaneous performances, and of course the pricing. Once again, I invite members' comments on these questions.

■ Two announcements have recently been made that will be of interest to many readers, in that they involve NJJS-sponsored events and favorite musicians.

For some time, Bruce Gast has been the impresario in charge of the popular weeknight one-set jazz programs at the Bickford Theater of the Morris Museum in Morristown, and at Ocean County College. These concerts have featured musicians who are very popular with our membership and are too numerous to mention by name. Bruce has booked artists and acted as emcee at one or two concerts a month at each location for some time, and recently he announced his intention to step down in order to pursue family and other interests, effective as of the end of August. We here at NJJS are grateful to Bruce for these and the many other contributions he has made over the years to the furtherance of jazz performance in the Garden State, which have provided much pleasure to our members, many of whom regularly turned out for them.

The good news is that both series have been placed in the hands of well-qualified and enthusiastic producers who are pledged to carry on the presentation of mainstream and traditional jazz. Ray Richards is going to fill this role at the Bickford. Ray is a longtime jazz aficionado and a retired music teacher from the Rahway school system, where, he told me, his students included

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!

New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$20! See page 53 for details!

Allan and Warren Vaché. The Ocean County series is going to be run by Ricky Riccardi, who is a Toms River resident and a leading authority on Louis Armstrong, in fact, he is the Archivist of the Louis Armstrong House and Museum in Corona, Queens and the associated Louis Armstrong collection at Queens College. Ricky is the author of a recent book about Louis, *What a Wonderful World: The Magic of Louis Armstrong's Later Years*, which he discussed at an NJJS social not long ago. We welcome both of these gentlemen and wish them well in their new positions. Please support both of these programs by your regular attendance — you won't regret it!

■ On a sadder note, as I was writing this column, it was announced that Vince Giordano and the Nighthawks would no longer be performing at Sofia's Restaurant just off Times Square, where they had a regular gig for the past five years on Monday and Tuesday evenings. This was reportedly due to the restaurant's having lost its lease in the Edison Hotel, whose management decided to devote the space to other uses. Vince and his band have performed their signature repertoire of '20s and '30s jazz for NJJS on several occasions at the Pee Wee Russell Memorial Stomp, as

well as at the annual Mayo Theater concert in Morristown. Vince is currently seeking another venue and we wish him success in finding one soon.

Late breaking news: Beginning on September 9, this great orchestra will begin at its NEW home every Monday and Tuesday: Iguana NYC Tex-Mex Restaurant on Second Floor, 240 W. 54th Street (between Broadway & 8th Avenue), New York, NY 10019. \$15 cash cover charge at the door + \$20 food/drink minimum. For reservations call 212-765-5454. Doors open at 7:00pm. We wish them a long stay at this new venue.

■ See page 15 for information about our September 22 Jazz Social at Shanghai Jazz.

■ Finally, last month, fellow Board member Jackie Wetcher and I got married, and we bought ourselves a wedding present in the form of a new high-definition flat screen television. This provides the occasion for a shout-out to a service called "Music Choice" which is part of the cable TV package we have, and includes several jazz channels. One of these, called "Singers and Swing" (Channel 438 on Comcast, also available on other cable systems), alternates between singers of jazz and standards, and big bands. In addition to the Sinatras and Fitzgeralds

and Goodmans and Dorseys, it features tracks by some of our local NJJS favorites, including (in no particular order) Marlene VerPlanck, the Pizzarellis, Tony DeSare, Daryl Sherman, Bria Skonberg and others. The channel is programmed by NJJS member Phil Stout. This is a real boon for someone like me who likes to have good music going much of the time and often is too lazy to have to bother with changing CDs. Let's hope they keep it on for a long time and don't replace it with another channel of current "music." Thanks, Phil!

Please take in some of the events mentioned above.

See you next month!



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for updates and details.

Sunday September 15

JAZZFEAST

The Green at Palmer Square, Princeton

The 22nd annual open-air jazz festival swings in the heart of downtown Princeton at Palmer Square. JazzFeast goes on rain or shine. Food and beverages from great area restaurants will be available for purchase, along with a great selection of jazz CDs. Best of all — the music is free! *Princeton U. Jazztet, Alan Dale and the New Legacy Jazz Band, Mark Shane Trio with Holli Ross, Bucky Pizzarelli Quartet, Bria Skonberg Sextet.* Noon – 6PM

www.palmersquare.com

Sunday September 22

JAZZ SOCIAL

Michael Hashim's program of Duke Ellington and Billy Strayhorn works. Shanghai Jazz

214 Main St, Madison

3–5:30PM

free admission NJJS members; \$10 all others; + \$10 minimum for all

Thursday September 26

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Free, open to public

Monday October 14

FREE FILM SERIES

TBA

Library of the Chathams

214 Main Street, Chatham, 7PM

Free, open to public

Sunday October 20

JAZZ SOCIAL

Peter Leitch

Shanghai Jazz

214 Main St, Madison; 3–5:30PM

free admission NJJS members; \$10 all others; + \$10 min. for all

NJJS Calendar

Jazz Trivia

By O. Howie Ponder



Jazz Milestones

There have been many momentous occasions in the 100-plus-year history of jazz. See if you can guess what happened on these dates, at these places:

1. April 29, 1899, Washington, D.C., and May 24, 1974, New York
2. August 4, 1901, New Orleans, and July 6, 1971, New York
3. February 26, 1917, Victor Talking Machine Co., New York
4. August 9, 1922, 12th Street Station, Chicago
5. November 21, 1934, Apollo Theater, Harlem
6. August 21, 1935, Palomar Ballroom, Los Angeles
7. January 16, 1938, Carnegie Hall, New York
8. August 1, 1942, American Federation of Musicians headquarters, New York
9. January 23, 1943, Carnegie Hall, New York
10. December 15, 1944, over the English Channel
11. February 21, 1949, on newsstands all over
12. May 19, 1953, Massey Hall, Toronto
13. July 17-18, 1954, Newport Casino, Newport RI
14. November 8, 1954, newsstands all over
15. July 7, 1956, Freebody Park, Newport RI
16. August 12, 1958, 17 E. 126th St., Harlem
17. March 2 and April 22, 1959, Columbia's 30th St. Studio in New York
18. February 16, 1969, Martinsville Inn, NJ
19. October 13, 1972 (hint: see #18 and #20)
20. April 8, 1973, Watchung View Inn, NJ
21. October 18, 2004, Broadway and 59th St., New York

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

The Mail Bag

I CAN'T NOT RENEW. Even though I never get to my native heath, Morristown, and know all I'm missing by no longer making it to NJ. The reviews and Bill Crow alone make each issue worthwhile — but there's so much more — even the ads.

Thanks for sending me the June issue, one month past my deadline. Please make sure I get July et. seq.

Con alma,
Charlton R. Price, Seattle, WA

THE JERSEY JAZZ ISSUE OF JULY/AUGUST PERPETUATES A COUPLE OF ERRORS

He did not invent the incandescent light bulb: that was invented in Britain by Joseph Swan in 1878. Edison did not invent moving pictures: they were invented by Eadweard (sic) Maybridge and by Louis Le Prince in Europe in 1888 while the first cinema show was organised by the Lumiere brothers in France in 1891. If you go to the Edison museum in Florida you are told that Edison invented the rechargeable accumulator but that is not the case. It was invented by Georges Leclanché in France in 1866. The museum is worth a visit because it has a large collection of Edison cylinder machines.

Many of the claims in the lyrics of "They All Laughed" are also wrong.
George Hulme, Hampshire, England

[Actually we went far beyond that with our poetic license and hyperbole, declaring that Edison "invented much of modern American life." After all the magazine is called Jersey Jazz, and, next to Albert Einstein, Thomas Edison is the Garden State's biggest brain. So let's just clarify by saying that he developed the first long-lasting and practical incandescent bulb that lighted American towns and cities; the phonographs, cylinders and disks that brought recorded music into American homes for the first time; and built America's first motion picture production facility, The Black Maria, right here in West Orange. — Editor]

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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.



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Rosalind Grant

UPCOMING
EVENTS

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Special Guest: Tom Hook

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Guest stars: Dave Tatrow, Antti Sarpila and Yve Evans

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Sail from Caldera to Miami, visiting Caldera, Puerto Limón, Roatan Island, Belize City, Costa Maya, Cozumel, Key West, Miami. Featuring: Warren Vache, Harry Allen, Bill Allred, Antti Sarpila, Pieter Meijers, Paolo Alderighi, Nicki Parrott, Robert Veen, Kristin Korb, Yve Evans, Danny Coots, Eddie Metz. More to be announced soon!

Dec 27, 2014 - Jan 3, 2015 Celebrate New Year's 2014 in Tahiti

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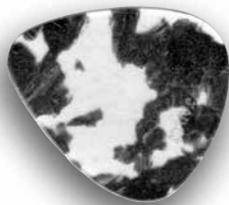
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The Editor's Pick

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

Reunion

Gene Bertoncini and Mike Mainieri with Michael Moore and Joe Corsello

(Ambient Records CD-009)



Reunion is the fourth Gene Bertoncini CD produced by Stamford, Connecticut-based Ambient Records since they released the brilliant *Body and Soul*, the guitarist's first unaccompanied solo recording, in 2001.

This time the gifted and lyrical guitarist appears in a quartet that reunites him with three musical friends he's worked with often during his five decades as a professional musician. Fellow Bronx native Mike Mainieri goes back the farthest — all the way to the basement of Bertoncini's family home where they rehearsed a group in the style of the great Red Norvo/Tal Farlow trio. Gigs around town soon followed. Gene teamed up with drummer Joe

Corsello in groups he formed to perform at Paul Winter concerts in the 1970s and they toured together often in that decade. He later joined with bassist Michael Moore to perform simply as "The Duo" for 15 years at clubs all around New York City, most famously at Zinno's restaurant. The new CD combines the talents of these four celebrated musicians recorded with something called "audiophile hybrid digital/analog recording techniques." Huh, you might ask. Apparently there are vacuum tubes mixed in somehow with the bits and the bytes. The record does sound awfully good, and the pairing of woody guitar strings and the mellow metal of vibraphone bars makes for a succulent sonic experience.

The disc opens with a languid "Besame Mucho" that sets a reflective and soulful mood. A pensive and moody "Somewhere" is followed by a more conventional Norvo/Farlow-like run through Horace Silver's "Strollin'" that affords room for Corsello's always inventive, often surprising drum fills.

Bassist Michael Moore contributes two worthy originals to the opus — the playful "The Lilter" and a seductive and mysterious "Reunion" — and also pens one of his inimitable arco melodies for the opening chorus of "Embraceable You."

Mal Waldron's "Soul Eyes" and Jimmy Knepper's quirky and irresistible "Bertha the Dragoness" round out the impeccable set list. The CD also features a noir cover design by Michael G. Stewart built around photos of a mystery woman who maybe is being stood up at a West Side diner. What it has to do with the music, other than that it is also cool, I have no idea.

WIN THIS CD: Thanks to the CD's Executive Producer Michael Stamm, *Jersey Jazz* has a copy of *Reunion* to give to one lucky NJJS member. To enter simply e-mail your name and mailing address to: papajazzcat@njjs.org with the word "Reunion" in the subject line. You may also mail your information to the editor at the address in the right-hand column of this page. You must be a current member of NJJS to enter.

Comments?

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

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
October: August 26 • November: September 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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and it
never will.”**

Trombonist J.J. Johnson



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Big Band in the Sky

By Sanford Josephson

■ **Johnny Smith, 90, guitarist, June 25, 1922, Birmingham, AL — June 11, 2013, Colorado Springs, CO.** Smith played with Stan Getz, Benny Goodman and Count Basie, among others. His most famous jazz recording was his version of the John Blackburn-Karl Suessdorf standard, “Moonlight in Vermont,” made while he led a quartet that included Getz. But his biggest hit and a song that changed his life forever was “Walk, Don’t Run,” which he wrote and recorded in 1954. It was later recorded by Chet Atkins, which caught the notice of the pop group, the Ventures, whose recording of it became a mega-hit, providing Smith with steady royalties.

John Fordham, writing in the *guardian.co.uk* (June 16, 2013), described Smith as “a guitarist’s guitarist. He was also a true original whose signature styles — fluid melody-statements played entirely in chords, special tunings, a pianist’s sense of harmony — influenced guitarists from Barney Kessel to Bill Frisell.” Vincent Pelote, acting director of the Institute of Jazz Studies at Rutgers University, told the *Washington Post* Smith’s solos were “very logical, like someone had written them all out ahead of time, but that was not the case. That’s how organized a mind he had, and he had the technical ability to pull it all off. And that’s what floored a lot of musicians, too.”

Smith’s wife Ann Marguerite died giving birth to a stillborn child in 1957. That led him to send his daughter Kim from New York to live with his mother in Colorado Springs. A year later he joined them. “In the end,” he told the *Colorado Springs Independent* in 2001, “everything came down to the fact that I loved my daughter too much to let my career put her at risk. But there were other factors, too. I loved New York musically, but I hated living



there. The greatest view I ever had of New York City was when I emerged from the Lincoln Tunnel on the New Jersey side and watched the Manhattan skyline recede in my rearview mirror.”

Growing up in Portland, ME, after his family moved there from Birmingham, Smith was drawn to the guitar playing of Django Reinhardt and Charlie Christian which

he heard on the radio. He taught himself to play guitar by borrowing guitars from pawnshops in exchange for keeping them tuned. By age 13, he was proficient enough to earn a living playing with a country band. He learned to play the cornet while playing in an Army Air Corps band during World War II. After the war, he worked as a staff musician in Portland’s NBC studios, before moving the NBC’s headquarters in New York. That’s where he met Getz, who was also an NBC staff musician.

In Colorado, he occasionally performed in local nightclubs and continued to record. He refused all offers to tour except one, an invitation from Bing Crosby to play in England in 1977. The tour ended shortly before Crosby’s death. His daughter Kim told *The New York Times* that, “He accomplished everything he ever wanted. He played with the best musicians in the world, he went deep sea fishing in the Gulf of Mexico and he was a great father.” In addition to his daughter, he is survived by two sons from a previous marriage, John III and David; a brother, Benjamin; three grandchildren; and four great-grandchildren.

■ **Carline Ray, 88, bassist, guitarist, singer, April 21, 1925, New York City — July 18, 2013, New York City.** Ray graduated from the Juilliard School of Music at the age of 16 in 1946 and joined the Sweethearts of Rhythm, an all-female, integrated music group. Known primarily for her bass playing, she also sang and played guitar. From the Sweethearts of Rhythm she joined

the Erskine Hawkins band and then was part of a trio that included former Juilliard classmate Edna Smith and former Sweetheart Pauline Braddy.

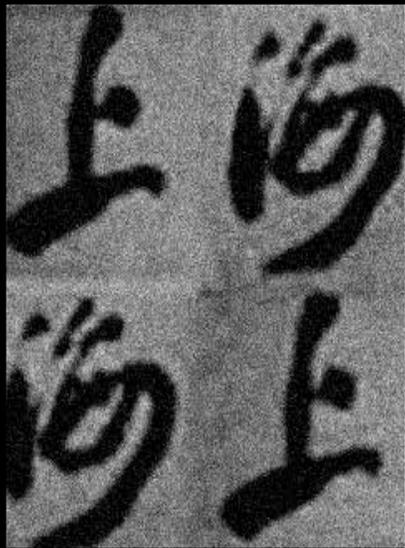
While with the trio, Ray met and married bandleader Luis Russell. Their daughter is Catherine Russell, a leading jazz vocalist on the current jazz scene. Throughout her career, Ray had been an advocate for better recognition of women in jazz, and she was featured in the documentary film, *The Girls in the Band*. Through the years she has appeared in bands led by Sy Oliver, Mercer Ellington and Mary Lou Williams, and, in 2005 received the Kennedy Center’s Mary Lou Williams Women in Jazz Festival award. In 2008, she was presented with an International Women in Jazz award. This year, she finally recorded her first solo album, *Carline Ray: Vocal Sides*.

At a concert at William Paterson University on July 23, bassist-vocalist Nicki Parrott told the audience that Ray was “one of my musical heroes.” Later, she told *Jersey Jazz* that she met Ray shortly after arriving in New York, and “I was immediately moved by her warmth and generosity and great straight ahead bass playing. She was always friendly and encouraging to me. Given her legacy in the jazz world, this gave me added confidence to keep playing. I always liked hearing her sing and am now enjoying her new album just released with her daughter Catherine Russell. Thank you, Carline, for the inspiration.”

■ **Sam Most, 82, jazz flutist, December 16, 1930, Atlantic City — June 13, 2013, Woodland Hills, CA.** The late Herbie Mann is widely credited with popularizing the flute as a jazz instrument, but Mann once gave credit to Most for laying the groundwork that he and others capitalized on. Peter Keepnews, writing in *The New York Times* (June 22, 2013), quoted Mann as saying, “When I started playing jazz on flute, there was only one record out: Sam Most’s *Undercurrent Blues*.” Most, originally was a saxophonist and clarinetist, playing flute only occasionally. “*Undercurrent Blues*,” Keepnews wrote, “displayed the instrument’s potential in a new way and, while not a big hit, caught the ear of many musicians.”

In 1955, Most and Mann recorded an album together, *The Herbie Mann-Sam Most*

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BIG BAND IN THE SKY

continued from page 8

Quintet (reissued in 1999 on the Rhino/WEA label). Scott Yanow, reviewing the album on allmusic.com, found the flutists “battling it out to a draw.” According to flutehistory.com, “Jazz flute fans of that era were divided into two rival factions supporting either Herbie Mann or Sam Most, both of whom greatly contributed to the growing popularity of the jazz flute. Despite the rivalry, or perhaps because of it, these two influential flutists often appeared in concert together. At these events, the followers of Sam Most would voice their support by shouting the slogan, ‘Most is the man!’, at which the fans of Herbie Mann would reply, ‘Mann is the most!’” Most would sometimes hum into the flute while playing, a technique that was adapted by Mann as well as other flutists such as Yusef Lateef and Sahib Shihab.

Most, who attended City College and the Manhattan School of Music, played in bands led by Tommy Dorsey and Don Redman. From 1959-61, he was part of Buddy Rich’s band, but then moved west to work in Los Angeles studios and Las Vegas showrooms. He would sometimes venture back into jazz, and, according to Keepnews, he released “a number of critically praised albums on the Xanadu label in the late 1970s.”

He died from pancreatic cancer. Survivors include his twin sister Ruth Labensky; another sister, Frances Tutshen; and a brother, Bernard. His late brother, Abe Most, was a clarinetist.

■ **Ben Tucker, 82, bassist/composer, December 30, 1930, Nashville — June 4, 2013, Savannah, GA.** Tucker, best known for composing “Comin’ Home Baby,” a hit record for both Herbie Mann and Mel Tormé, was killed when his golf cart was struck by a car on an access road near the Westin Savannah Golf Resort and Spa.

Tucker wrote “Comin’ Home Baby” in 1961. In a 2007 interview, he told Tim Guidera, a reporter for WTOG-TV in Savannah that he wrote the song for his wife. “I had a pot of oxtails on the stove cooking,” he said, “and I was saying, ‘Come on home, Gloria, let’s have some wine and [the] deal with gourmet dish I’ve got going.

And that’s how ‘Comin’ Home Baby’ came into being.” Mann recorded it a month later and also included it on his 1965 Atlantic album, *Standing Ovation at Newport*. After pianist/vocalist Bob Dorough wrote lyrics, Tormé recorded it, and it reached the top 40 charts as a single. A review of *Standing Ovation at Newport* on itunes.apple.com points out that Mann’s performance was one of the high points of the 1965 Newport Jazz Festival and that “Comin’ Home Baby” was among the “most memorable” tracks on the album, adding that Tucker, who had played earlier in the day at Newport as part of Billy Taylor’s Trio, sat in on bass. The song was recently recorded by Michael Bubl .

In addition to playing and recording with Taylor, Tucker played with such other leading jazz musicians as Art Pepper, Gerry Mulligan and Quincy Jones. He and his wife moved to Savannah from New York City in 1971. While there, he bought radio stations WSOK-AM and WLVA-FM and owned a local jazz club, Hard-Hearted Hannah’s. He had also formed a television commercial production company with Dorough in the early ’70s and won a Clio award for a Hartford Insurance Company commercial. He also produced “Multiplication Tables,” a musical TV learning tool.

■ **Paul Smith, 91, pianist, April 17, 1922, San Diego — July 29, 2013, Torrance, CA.** Smith was best known for his work as Ella Fitzgerald’s regular accompanist, a stretch that lasted from the late 1950s thru the early ’90s.

His career began in the ’40s when he was part of the Ozzie Nelson Orchestra as it adapted to the swing era. He was one-third of the Les Paul Trio in 1946 and accompanied the Andrews Sisters on a post-war tour the same year. He also played with Tommy Dorsey and accompanied other vocalists such as Bing Crosby, Doris Day and Rosemary Clooney. He also worked as a staff musician at NBC and was musical director of Dinah Shore’s daytime talk show and Steve Allen’s TV show in the ’60s.

Smith talked about what it was like working with Fitzgerald in the 2011 biography of her long-time manager, Norman Granz, *Norman Granz: The Man Who Used Jazz for Justice* by Tad Hershorn (University of California Press: 2011). “She was fun,” he

said. “How could you not have fun playing with her? As far as the amount of work... Ella would complain that she was working too hard, and he [Granz] would not book her for about two weeks, then she would say, after about the first week, ‘Why aren’t I working? Don’t people want to see me?’ Norman was damned if he did and damned if he didn’t. Ella really didn’t have much of a home life. Her home was the stage. When she was onstage, she was loving it.” In addition to backing Fitzgerald in concert and club dates, Smith was part of the rhythm section on her notable “Songbook” albums recorded in the 1950s and ’60s.

Up until his death, Smith performed weekly in the lobby of the Terranea resort in Torrance. In fact, before he was hospitalized with heart issues, he had been scheduled, with his wife, vocalist and pianist Annette Warren, to play in July at the Catalina Bar & Grill jazz club in Hollywood.

According to Peter Keepnews, writing in *The New York Times* (July 3, 2013), Smith was “sometimes accused of emphasizing flash over substance, and some were put off by his pianistic playfulness.” His response, in 1991: “They don’t seem to realize we ain’t doin’ *Hamlet* up here. So when I toss in a shot of ‘Santa Claus is Comin’ to Town’ in the middle of ‘Take the A Train’ or a few bars of ‘School Days’ in ‘Jumping at the Woodside,’ that’s my way of saying, ‘Stay loose.’”

In addition to his wife, he is survived by his daughter, the actress Lauri Johnson; two sons, Gary and Paul; eight grandchildren; and two great-grandchildren.

■ **Peter Appleyard, 84, vibraphonist, August 26, 1928, Lincolnshire, England — July 17, 2013, Eden Mills, Ontario.**

Appleyard became a drummer during World War II before emigrating to Toronto and starting his own band in 1956. However, his career’s turning point occurred in 1972 when a casual conversation with Benny Goodman turned into a gig as a member of Goodman’s sextet.

Throughout his career, Appleyard appeared with a number of famous jazz stars including Oscar Peterson, Ella Fitzgerald and Miles Davis. But Canadian actor Paul Soles told the *Toronto Star* (July 18, 2013) that Appleyard would perform “almost

anywhere with anybody who ever asked him. Peter, I think, knew that he was talented, was grateful for it, never took it for granted and honored that talent, by making music whenever there was a chance to.” Ross Porter, CEO of Jazz.FM91 in Toronto described



Appleyard to *The Star* as “one of the giants” of Canadian music. There were four ingredients to his playing, Porter said. “It was about musicianship, it was about repertoire, it was about keeping people entertained and it was about being the consummate gentleman.”

The last of Appleyard’s 22 albums, *Sophisticated Ladies* (Linus: 2012) featured some of Canada’s younger jazz vocalists such as Jill Barber, Emilie-Claire Barlow and Elizabeth Shepherd. Barber told Nick Patch of *The Canadian Press* (July 18, 2013) that Appleyard “seemingly had endless energy for getting the right take. Even as a man in his 80s, he was very fluid with the vibraphone. It didn’t look like he was making any effort at all. It just seemed to be a natural extension of the way his body moved.” Barber sang “Love for Sale” on the album.

Appleyard’s last live performance was held in May, an early celebration of his 85th birthday, which would have occurred in August. It took place in his barn in front of about 200 people. Bassist Dave Young performed with him that night and told Patch that he had met Appleyard in the early ’60s when they played together in Winnipeg and said that, “Whenever he improvised, you always felt there was a lot of emotion behind what he was playing. The audience always picked up on that emotional signal.” Another member of the band at the May performance, pianist Joe Sealy, told *The Star*’s Carys Mills that, at the concert, Appleyard “didn’t let up. He just did what he usually does. And when he was finished, he still had trouble walking. You wouldn’t know it while he was performing; it was a total transformation.”

In 1992, Appleyard was named an officer of the Order of Canada, and last year he received the Queen’s Diamond Jubilee award.

■ **Laurie Frink, 61, trumpeter, August 8, 1951, Pender, NE — July 13, 2013, New York City.**

Shortly after Frink died, trumpeter-vocalist Bria Skonberg posted this Facebook message: “Even before I moved to New York, everyone, and I mean EVERYONE in the trumpet/brass community, said, ‘Oh, you study trumpet? You should take a lesson with Laurie Frink.’ What an amazing woman and inspiration.”

As a section player with bands led by Benny Goodman, Mel Lewis and Gerry Mulligan at a time when few women were welcomed in that role, Frink blazed a trail for many others. But an even more important legacy will be her reputation as a trumpet instructor for both veterans and rising stars. Trumpeter Dave Douglas contacted Frink when he had embouchure difficulties in the early ’90s. “She would take each player and find out what was causing the problem,” he told *The New York Times*’s Nate Chinen (July 17, 2013). Then, she would “do it to herself, so she could figure out a solution.” Meeting with her, Douglas said, “was like a combination of therapy, gym instruction and music lesson.”

Two young trumpeters whom she helped in the early stages of their careers were Ambrose Akinmusire and Nadjie Noordhuis. “Laurie Frink changed my life,” said Akinmusire in a Twitter post. Noordhuis told NPR’s Patrick Jarenwattananon about Frink’s friendship and inspiration, recalling one example. “One time,” he said, “I wrote that I was having a bad day. Within half an hour, she had emailed me a picture of herself in a hilarious costume. It was so unbelievably funny that I laughed uncontrollably for about half an hour. I’m laughing through my tears right now just thinking of it.”

Frink was on the faculty of four universities — the Manhattan School of Music, the New England Conservatory, the New School for

Social Research and New York University. She first studied trumpet with Dennis Schneider, the main trumpet player with the Lincoln Symphony Orchestra at the University of Nebraska. After moving to New York in the early ’70s, she became the protégé of Carmine Caruso, known for inventing a flexible set of exercises for trumpet. Her own style of teaching was greatly built on his technique. She and Caruso, according to *The Times*’s Chinen, also had a romantic relationship that lasted several years. Caruso died in 1987.

With John McNeil, one of her colleagues at the New England Conservatory, Frink co-authored a book, *Flexus: Trumpet Calisthenics for the Modern Improvisor* (Gazong Press: revised 2009). In an NEC news release, McNeil said, “Laurie was known by many as an extraordinary teacher, but she was one of the best trumpet players in New York, a great sight-reader, a knowledgeable and consistent lead player and an extremely popular human being. You get to be popular, of course, when you save people’s careers over and over, as she did mine (twice).” McNeil and Frink were both in the trumpet section of Gerry Mulligan’s big band in the late ’70s.

In recent years, in addition to her teaching, Frink had performed with bands led by Maria Schneider, John Hollenbeck and Ryan Truesdell, among others. Ken Schaphorst, chair of NEC’s jazz studies department, called Frink, “one of the leading brass pedagogues of our time. Laurie Frink will be missed, as a teacher, as a player and as a friend. I noticed immediate improvement in the playing of every NEC student who worked with her. She was also one of the most accurate and musical lead trumpet players I’ve ever heard.”

Frink is survived by her longtime partner, Lois Martin, who said she died from lingering complications of bile duct cancer. J

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

Memories of Mike Canterino

By Joe Lang Past NJJS President



On June 29, we lost a good man, one who was committed to the music that we all love. Mike Canterino, the man who turned his family's neighborhood bar into one of the best jazz clubs in the Big Apple, the Half Note, passed away at the age of 80 following a period of health issues that complicated his life, but did not tamp down his enthusiasm for jazz. It was not uncommon to see him at a jazz club in the last few years, somewhat less robust than he once was, but always loving the music.

Mike Canterino got out of the U.S. Navy in 1955 with a determination to become part of the music he had come to be passionate about during his years in the service. His family owned the Zombie Bar located at the corner of Hudson and Spring Streets in lower Manhattan near the Holland Tunnel. By 1957 Mike had convinced his dad to let him present jazz at the bar, and renamed it the Half Note. The club had two rooms with the bar in the front room, and the raised stage behind the bar. Mike built the bar and the stage himself, and this setup made the space into two rooms. The music could be seen and heard in both rooms. Mike was determined to bring in the finest available talent.

One of his jazz favorites was the reclusive jazz pianist and teacher Lennie Tristano. Mike and his brother Sonny went to Tristano's apartment to convince him that he should consider playing at the club.

Tristano had not played out in some time, but he took a liking to Mike and Sonny, and the Italian meatballs they brought with them. He came to the club to check out the scene, and was happy with everything but the piano. He said he would play there only if they got a better piano. Mike, who had recently purchased the piano then in the club, agreed to do so, and let Lennie pick out the instrument. Thus it came to be that Lennie Tristano began to play at the Half Note in 1958.

This proved to be fortuitous in another way. At that time there was a young lady studying voice with Lennie who came to see him at the club. She not only got to see her teacher perform, but also met the man of her dreams. Judi Marie and Mike Canterino became husband and wife in 1960.

The club was a family affair with Mike tending the bar, his father making his Italian specialties in the kitchen, Sonny helping with the bar and waiting on tables, sister Rosemarie helping at the door and tables, and Judi Marie greeting customers and also helping at the tables. There was one other memorable member of the staff, Al the waiter. He was noted for his uncanny ability to swoop down on a customer who had taken out a cigarette, and provide a light before the customer had time to strike a match.

In addition to being a neat cat, Mike was a great raconteur. He had countless stories from his years of owning the Half Note. Many of these have been gathered into book form with the assistance of NJJS member Bob Gold, and a publisher is currently being sought to bring all of these wonderful tales before the public. I shall include a few here to give you a taste, but these are my paraphrasings of Mike's words.

In the mid-1960s, the Half Note was having hard times, and Mike, at the urging of many musicians, planned a benefit concert to raise funds to keep the club afloat. An all-star

lineup was scheduled to play gratis at a theater on the lower East Side in a then unfashionable neighborhood. They hoped for a good crowd, but a few days before the concert, someone was stabbed to death on the street not far from the theater, and the negative publicity resulted in a disappointingly small turnout for the concert.

Disappointed and discouraged, Mike, Sonny and several of the musicians headed for the club and spent the balance of the evening drinking up what was left of the liquor supply at the club before the marshal came to put a lock on the door. Among the musicians was Zoot Sims who was known to enjoy a taste or two. After several hours of their tipping, a gentleman entered the club and ordered a drink. They were out of what he requested, but he settled for something from the liquor they had remaining. Upon being served, this man handed Mike a check for a healthy amount. Mike felt that his leg was being pulled and was about to go off on the man when he saw Zoot put his hand up while saying "It's good!" Zoot knew the man who turned out to be Dick Gibson, an investment banker who started the company that manufactured the Water Pik. He was a jazz aficionado who wanted to save the Half Note from disappearing.

The club survived in that location featuring a stellar array of jazz stars, including Zoot Sims, Al Cohn, John Coltrane, Wes Montgomery, Wynton Kelly, Clark Terry, Bob Brookmeyer, Anita O'Day, and oh so many more.

Zoot and Al were frequently the featured artists, and Mike spoke about what it was like to be tending the bar when they were playing. Both were fond of their sauce, and Mike steadily fed shots up to them. Al would finish his shot, hold his arm out, and drop the shot glass. Zoot would simply toss his glass over his shoulder in Mike's direction after he had imbibed. Mike had to stay alert to make the catch the shot glasses that came in his direction.

Mike had many stories about the unpredictable O'Day. One time she showed up for a

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Former owner of NYC's Half Note Mike Canterino took part in an NJJS panel of jazz club owners in November of 2007 at Trumpets in Montclair. Photo by Tony Mottola.

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MIKE CANTERINO

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gig at the Half Note, asked for her pay when she arrived, left the club, and did not return. Mike did not hear from her for four years, and then one evening he received a phone call from her. She was stranded without cash in Bangkok, and asked Mike to wire her the money to get home. He did so, and she returned to the States. The Canterinos helped her get back on her feet, and she was once again gigging at the Half Note.

I hit the club on occasion starting in the early 1960s, but in the late '60s and early '70s I became a more frequent visitor. Each weekend, in addition to the featured artist, it might have been Zoot, Ruby Braff or any a number of others, blues singer Jimmy Rushing would be there. Rushing was in his late sixties and his health deteriorating, but he would move his hefty frame, his nickname was Mr. Five-by-Five, up the few steps to the stage, and sing a few songs. It was always a gas to hear him.

Another special feature was the Monday night appearances by Clark Terry's Big B-A-D Band, a roaring 17-piece big band.

The club used to close on Sunday evenings just to set up the planks necessary to expand the small stage, enabling the big band to fit. Seeing that band was a thrilling experience.

In 1972, Mike's partners decided to move the club up to 54th Street. It happened despite Mike's belief that it was not a wise idea, a belief that caused him to strongly oppose the move. Despite his objections, the move was made with Mike reluctantly coming along. The club changed its appearance from its rather unpretentious decor downtown to a rather more upscale midtown type venue. It lasted another two and a half years or so, but in 1975 the Half Note was closed for good.

My wife and I spent a memorable evening at the uptown location. Our first son, Wes, was born in September 1972. We spent our first night out together since Wes had entered our lives on Saturday, December 23 at the uptown Half Note seeing Anita O'Day. We arrived in time for her first set, and stayed until she sang her last note. By the end of the last set, Saturday had turned to Sunday, and it was Christmas Eve. Anita decided to close with "The Christmas Song." Anita being

Anita, it was not a simple matter of singing the song, rather it took a discussion of several minutes with her piano player before they arrived at an agreed upon key for the song. It was just what one expected from Anita — the unexpected!

Following the closing of the Half Note, Mike spent several years managing Eddie Condon's which was located across 54th Street from the uptown Half Note. When the Blue Note opened in 1981, Mike was there for a couple of years helping to get the club onto its feet by advising the owner on the ins and outs of running a jazz club, even tending bar while Judi Marie handled the coat room. He later helped out

A memorial service for Mike Canterino is being planned for this Fall at St. Peter's Church in Manhattan. Date to be determined.

with the management and booking at Trumpets in Montclair. That was where I came to know Mike and Judi Marie as friends.

In 2001, I was serving as the Music Committee chair for the New Jersey Jazz Society, and got the idea

to have a tribute to the Half Note as the Saturday feature in the tent at Fairleigh Dickinson during Jazzfest.

Since Al and Zoot were the musicians most associated with the Half Note, I approached Ken Peplowski about putting together a two tenor front line to honor Al and Zoot. Ken wisely chose Tommy Newsom to be the other tenor sax player. It also happened to be the year that Al Cohn had been elected to the American Jazz Hall of Fame. Ken included Joe Cohn, who had many of his Dad's charts, in the group for the concert, and Joe accepted the AJHOF plaque honoring his father. As an added part of this sector of the Half Note tribute, Judi Marie joined the band to sing a few tunes.

The other featured group was the Junior Mance Trio with special guest Russell Malone on guitar. They were chosen to honor the most famous album recorded at the Half Note, *Smokin' at the Half Note*, by Wes Montgomery with the Wynton Kelly Trio.

During the ensuing years, I often saw Mike at various jazz venues. Judi Marie performed occasional gigs at Shanghai Jazz in Madison, and Mike was always there, cheering on his wife, and regaling us between sets with great stories, mostly related to the days at the Half Note. Usually at one point during these evenings, Judi Marie would pass the microphone down to Mike in his seat, and he would sing a moving version of "Lush Life." Mike was not a professional singer, but he had a nice soft voice, a terrific sense of phrasing, and he put this difficult song across as well as anyone.

The last few times I saw Mike, he was a bit frail, and less talkative, but still enjoying the music. A few weeks before he passed, Judi Marie had a gig in New York City. Mike sang two songs, "Music Maestro Please" and finally what proved to be a prophetic selection, "We'll Be Together Again." It provided a touching ending to his public life, and a sign of the enduring love between Mike and Judi Marie.

R.I.P. Mike!



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In the spirit of "keeping traditional jazz alive" Jeff Barnhart and Joel Schiavone have created Jeff and Joel's House Party, a music-filled weekend reminiscent of the famed 1920s rent parties. With one twist, as Joel and Donna Schiavone's historic farmhouse in Guilford, CT stands in for the walk-up apartments of Jazz Age Harlem. It's an idyllic venue for fun with friends, good food and hydration, and toe-tapping music up close to the musicians. The party is a unique opportunity to meet and talk casually with top players and other jazz lovers for three days of vintage jazz like you've never heard it before.

Traditional jazz is America's original music and many musicians found their way of self-expression through this enduring jazz style. In 1920s Harlem, jazz musicians were often hired to play at house parties, sometimes called rent parties, as raising that monthly nut was the noble goal of such get togethers. Many early jazz artists like Louis Armstrong and Bix Beiderbecke began to capture the nation's attention with the creative music of the Jazz Age played at these events.

Jeff and Joel's House Party was launched in February of 2012 with 15 top trad jazz musicians mixing and matching their talents in three sessions of music including meals over the weekend. The 4th Jeff and Joel's House Party is planned for October 11-13, and includes a Friday Night Special at 7:30PM featuring musicians from the Paris Washboard, Daniel Barda on trombone and Alain Marqueton clarinet, who will be flying in from Paris for the weekend. They will perform with Jeff Barnhart on piano and Bill Reynolds on drums.

The Friday event is an opportunity for jazz lovers to experience a house party for only \$25. Then on Saturday and Sunday October 12-13 the Parisian musicians will be joining 12 other top jazz players for three regular sessions including meals. On Saturday it's lunch with music from 11AM-4PM. The second session includes dinner and music from 5-10 PM and on Sunday the final session from 11AM-4PM includes brunch. Diners take their meals at their seats or, if the weather is nice, outside on the deck or out on the lawn.

The party is BYOB with water, ice and mixers provided. There is a casual atmosphere of camaraderie with other jazz lovers and the musicians. Tickets for individual sessions are \$80 and a ticket for all three weekend sessions is \$225. For the October party, 14 top jazz musicians, who may never have played together, will be mixing and matching talents in various combinations — true improvisation! — with Jeff Barnhart as MC. Musicians include Fred Vigorito and Gordon Au on trumpet; Noel Kaletsky and Alain Marquet on reeds; Emily Asher and Daniel Barda on trombone; Jeff Barnhart and Ian Frenkel on piano; Joel Schiavone and Bob Barta on banjo; Lou Bocciarelli and Al Bernard on bass; and Tom Palinko and Bill Reynolds on drums.

Tickets are limited to 80 per session and are available through the event website — www.jeffandjoelhouseparty.com — or by calling Maureen at 203-208-1481.



Jazz and Blues on Tap at The Folk Project

The folks at Morristown's Folk Project are sprinkling their September Friday night offerings with some top flight jazz and blues. The Minstrel Acoustic Concert Series is presented in the Morristown Unitarian Fellowship performance hall at 21 Normandy Heights Road, Morristown. Performances are at 8PM and tickets are \$8. More information at www.folkproject.org.

■ **September 6/Frank Vignola:** Frank Vignola is recognized among the world's greatest jazz guitarists. When he played the Minstrel in January 2010, he set the all-time record for attendance at the current venue, with some audience members squeezed into seats on the wings of the stage itself. Frank's playing is brilliant, innovative, tasty, and remarkable in its virtuosity. His fellow guitarist Vinny Raniolo gathers no dust either, and is in perfect sync with him. Frank draws his influence from the likes of Django Reinhardt and Bucky Pizzarelli, to such non-jazz icons as Frank Zappa, Les Paul, Eddie Van Halen, and Ludwig Van Beethoven. He's played with the likes of David Grisman, Donald Fagan, Madonna, and Ringo Starr. And tonight he comes to the Minstrel.

■ **September 27/Rory Block:** Heralded as "a living landmark" (*Berkeley Express*), "a national treasure" (*Guitar Extra*), and "one of the greatest living acoustic blues artists" (*Blues Revue*), Rory Block has committed her life and her career to preserving the Delta blues tradition and bringing it to life anew. A traditionalist and an innovator at the same time, she wields a fiery and haunting guitar and vocal style that redefines the boundaries of acoustic blues and folk. *The New York Times* declared: "Her playing is perfect, her singing otherworldly as she wrestles with ghosts, shadows and legends." 

Mike Hashim Headlines September 22 Social at Shanghai Jazz



Our September Jazz Social will feature alto saxophonist Michael Hashim in a program of Duke Ellington and Billy Strayhorn works. Long a participant in the swing and mainstream scene in a number of contexts, many will remember the effervescent Hashim from the Widespread Depression Jazz Orchestra. His resume also includes work with Judy Carmichael, Jo Jones and Muddy Waters. The social will be held at 3:00-5:30PM September 22 at Shanghai Jazz in Madison, a week later than usual because of Jazzfeast. 

Talking Jazz

A Jersey Jazz Interview with Jessica Molaskey

The Japanese have long had the good sense to award their most accomplished artists the title “Living National Treasure.” If we ever adopt that practice, I’d propose we confer it on the Pizzarelli family. While she jokes about why she doesn’t use the name, Jessica Molaskey is certainly another very talented Pizzarelli. I had a most enjoyable phone conversation with her soon after Hurricane Sandy that covered many topics, such as her early career, her performing with John and what a holiday gathering is like at the Pizzarelli homestead.



JJ: Is this a good time to do the interview?

JM: Yes, it is. We are working at the Carlyle and then we get up early with our daughter to get her off to school and then I go back and take a nap or else I can’t make it. [Chuckles] The cabaret/motherhood is an interesting balancing act.

JJ: Is there anything special that you would like to talk about?

JM: Oh, no. You ask me the questions. [Chuckles] But it has been an interesting time this month at the Carlyle because of everything that has happened in New York. A lot of times when you are in the arts people say, “Well, it is not curing cancer.” Sometimes I think maybe we are. It has been amazing, all the people that come to see us and some have lost their homes and are going

through so much and it really makes a difference. People seek out music in a way that is interesting.

JJ: When I interviewed John he gave me that wonderful story of how the two of you helped out after 9/11. Now, you are my first interview since Sandy struck, so please tell me a little more.

JM: Well, a woman came up to me the other night and said, “The only thing I had left after the storm was my reservation to see you guys at the Carlyle and I was not not going to come.” It just so happened that we had chosen a bunch of songs about home. We didn’t plan it that way and people were having big reactions, weeping and laughing and it was pretty crazy. It was also just an amazing thing for people to get together. People were coming up when they had no electricity at their

house and they were hanging out with us, having a drink and listening to great music.

JJ: Yeah. You may not be “curing cancer,” but you sure make survivors feel a lot better.

JM: Yeah, let everybody forget about it for a bit.

JJ: That is what I wanted to say. How long after Sandy were you able to get back to work?

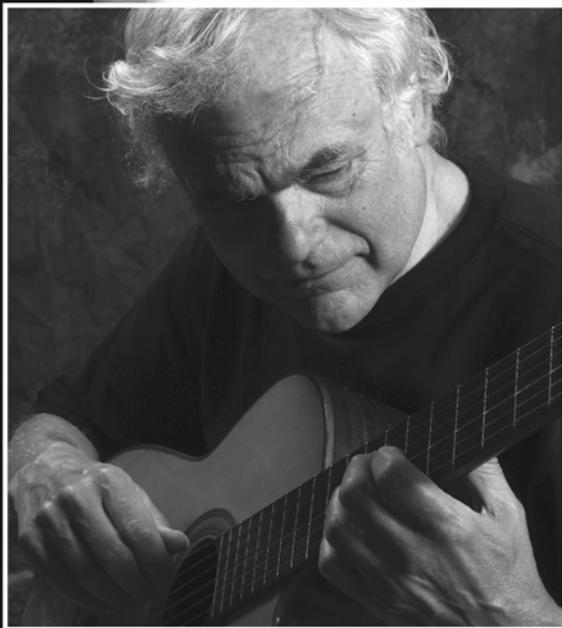
JM: We came back two nights after the storm.

JJ: Well, as long as we are on a serious topic. Have you heard anything more about Feinstein’s relocating?

JM: I have no idea. That is very sad, scary actually for someone who makes their living in those kinds

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JESSICA MOLASKEY

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of venues. They all seem to be disappearing. It is so sad that the Algonquin closed. That room should have been landmarked. But then other things are cropping up, for instance [Studio] 54 Below is really great. I think the Carlyle will always be what it is. We have been completely sold out in the middle of the week, which is amazing to us.

JJ: Let's change this. You grew up in Waterbury, Connecticut and moved to New York when you were 19 with \$150 to start acting school. Nothing unusual there, but how could you start collecting vintage restaurant ware at that time of your life?

JM: Well, not then. Once I got to New York and started school I had one audition for a Broadway show. I'd met this wonderful actress named Mary Wicks. I did one little thing with her and she liked me. She said, "I'm going to do Oklahoma! on Broadway this year and I'm going to tell the director about you." So she got me an audition and I got it. I worked it out that I could go to school and do the show. I was making a nice salary, actually. Then it was on tour and I would go out into antique stores in the Midwest and here and there and collect things I would have in my future house in the country. If you build it, they will come. Right?

JJ: Yeah and now you've got it. Okay going back a bit were your parents musical?

JM: No, there was no one particularly musical. There was a love of music in my household. My mother sang in church. She had a very deep wonderful radio voice. My father had all those Jackie Gleason records with Bobby Hackett. He had Blossom Dearie and Peggy Lee records I remember hearing growing up. It definitely had an influence on me.

JJ: Did you ever meet Peggy Lee?

JM: No. I met her daughter, who is lovely. She comes to see us all the time. John did.

JJ: I ask because I've seen her name pop up several times in association with you.

JM: Well, I made a Peggy Lee record "homage-ing" her style and did some of her songs and some of my own on it. I love Peggy Lee. I grew up singing Broadway songs but when I started working with John and trying to make my voice fit in with what he was doing, I felt Peggy Lee sang right in tune with such great time. That's why she swung so hard.

JJ: How did your family feel about your career choice?

JM: My father passed away when I was 18. He really didn't know about my choice. I think he would've been very excited and proud about where I've ended up. Mom was all for it. She had wanted to be a Broadway performer but didn't have the guts for it. She moved to New York for a while but found it horrifyingly scary. I think she was very proud of me for going for it.

JJ: I asked John if there will be a next generation of Pizzarellis in music, but that was several years ago, so I will ask again.

JM: Well, you don't want to feel like they are getting pushed in any direction. But that said, our daughter closes the door when she gets home from school and plays music. She can pick up anything that has a string on it and play it. She has a beautiful singing voice. She is going to a special music school for high school. She is studying the regular curriculum and two or three hours of music a day. She seems to love it, so as long as she loves it I don't care what she does.

JJ: Okay, you met John and your career took a swerve.

JM: A left turn because we had children. We had a baby right away and eight shows a week when you are in a Broadway show was really talking to me. I did several plays after I gave birth but then, when they get to be school age, you want to be home to put them to bed and not be leaving when they are coming back from school. What I learned with John was that we could work on the weekends for a concentrated period of time and still feel like I am fulfilling what I need to do on the planet. So it became a great way for me to tread water while I waited for Broadway projects to come that would fulfill me. I didn't want to do just anything kind of Broadway thing anymore.

JJ: Nice to be in that position.

JM: It is. It has been a gift. Who knew? It just happened by accident. We didn't plan it. Actually, the people at Feinstein's, when they first booked John there, they wanted him, for some weird reason to sing with a woman. And they kept coming up with all of these disparate names. They were all perfectly lovely singers and people, but John thought, "What am I going to do with that person?" So he said, "If I'm going to sing with anybody I'm going to sing with my wife." They said,

"Okay." So I think I did three or four numbers the first year and was absolutely, absolutely petrified because I had never been on stage before where I wasn't playing a character — where I wasn't somebody else. Also, John's act was so good I didn't want to ruin it, but then I'd say, "Hello, John." And everybody would start to laugh. We still, to this day, don't know why everybody laughs when we speak, but they do. So people started saying that we ought to bottle it. We ended up with the radio show because of it and the rest is history. Sometimes things have energy of their own. Sometimes you work on something and you knock your head into the wall until you're done and then, sometimes, things come easy. That particular relationship really did have a life of its own.

JJ: You've said that you had several white knuckle nights those first few years. Would you tell us about some?

JM: I just remember being absolutely terrified. The first time I did the Algonquin by myself I remember coming down in the elevator and it was snowing and seeing Stephen Holden from *The New York Times* walk in the door and the door closing before I had to walk through the lobby to go into the room. I remember thinking, "Well, I could just walk straight out the door, get in a cab and just go home. And after about an hour everybody will figure out that I'm not coming." [Chuckles] I walked into the room, got on stage and once I was on stage everything was okay. It is still terrifying on a nightly basis to a certain extent. You are so close to the people that you can't lie to them. You have to be really open and where you are at the moment. It is scary. I say to John, "I feel like we are surfing on the same surf board and, here comes a really big wave." You don't know what is going to happen.

JJ: What has been your best Cabaret moment?

JM: Barbara Cook came to our hotel room after our opening night at the Carlyle. She was so generous and she was jazzed by the music. I think we sat for about an hour chatting and sharing stories. I was pinching myself the whole time.

JJ: I'd like to go back to your Broadway career. Have you ever had a part that really changed your life? I'm thinking of how doing *All Quiet on the Western Front* changed Lew Ayres into a pacifist.

JM: I don't think I've ever gotten that part. There are certain parts out there that I certainly would have loved to have done. I have gotten to be in shows that were life-changing. I did *Sunday in the Park with George* a couple of years ago and that show is transcendent. I've never been in a show where everyone stayed on the backstage for the two-and-a-half hours each night. They didn't go to the dressing rooms when they weren't on stage. Everyone was in it because the music and the subject matter is just such high art that you do feel changed by it on a nightly basis. Everyone was

bereft when it was over. Sondheim does that, and that particular piece is a masterpiece. But, no. I am still waiting for the big fish. I've had some big parts but I keep waiting. I did a couple of smaller off-Broadway things. A year ago I did a piece that was written by Ricky Ian Gordon, a brilliant young opera composer, and that was transcendent, but there are really not a lot of places for pieces that are so esoteric and so good to find their way to Broadway any more. I wonder if Stephen Sondheim was writing now, and no one knew who he was, if he would ever get a show on.

JJ: That is a scary thought. Have you ever had a part that developed a new interest for you?

JM: Being in plays is interesting. If you do something about a French insurrection you would want to know about the French insurrection. Even when I did *Tommy* we had a dramaturg who came in and let us know everything that happened during the '60s and what references were in that music. We broke down Pete Townsend's music as if it had been written by Wagner. I think it just makes you a more well-rounded person, interested in many things. Last year, I played a heroin addict, and now I know more about drug addicts and heroin and recovery. It is wild. You just learn a lot because you have to do research for different parts.

JJ: Okay, according to reports I have read both the theater and jazz have been dying



Jessica Molaskey performing at SOPAC in South Orange accompanied by John and Martin Pizzarelli, respectively her husband and brother-in-law. Photo by Vicki Fox.

for a very long time. So, would you care to predict which will die first? And that is a jocular question.

JM: I don't think they ever will go. They may keep changing where they are but I think people just yearn to have a collective experience. They get in a room and they tell stories like cavemen. That is just the way it has always been for us. Nothing can compare to it. My daughter, for instance, who couldn't be more hooked up on the electronics, is just beginning to see music live. She's got really clear, clean ideas of what she likes in music. I just recently took her to see a woman that she really likes at The Beacon Theater and she was transfixed. It was unbelievable for her. It was life changing having someone come out and deliver music live. It is not the same as listening to an iPod.

JJ: Yes, no matter how good the recording, live is always better. Getting back to when you met John, do you recall the first time you met Bucky?

JM: John and I went on a date to have Italian food and he said, "My dad and Stephane Grappelli are down at the Blue Note. Do you want to go to the late show?" I said, "What, are you kidding me? Let's go!" It was one of those nights. Bucky said, "I don't know if Stephane is going to do the second show." Because he was just so weak by then; it was towards the end of his life. Sure enough, a gentleman carried him to the stage. He looked like

an embryo. He put him on a chair, and the second he picked up his violin and started to play, it was as if someone had plugged him into an electrical socket. He came alive and it was just the greatest night of music. He said, "John, John, John, come up and play." And John went up and played with him and Bucky. It was unbelievable. Then Bucky came to see a performance of *Dream* and came backstage and said, "Good girl." So I got the seal of approval.

JJ: How about parties at Bucky's home?

JM: It is always hilarious.

The hymnals always come out at the end of the night and everyone starts to sing. There is enough red wine involved and everyone starts to play music. We are going there on Thanksgiving, with 18 people.

JJ: Speaking of hilarious, I was at your River to River Festival gig in the park a few years ago when the sky opened up. How did things go backstage?

JM: There really wasn't a backstage. They had a little trailer and everybody got in. You just do what you do. It was hilarious because it was such a beautiful night and then John and I got up on stage and we could see this giant black cloud just rolling towards us. Then John stood on stage for like 15 minutes while they cleaned up the water and did camp songs. [Laughs] Everybody stayed and we had such a good time.

JJ: Yes, it was a wet but great time. What do you do away from music to relax?

JM: John and I like to play tennis. We play as much as we possibly can.

JJ: What other interests do you have away from your career?

JM: I've been a painter since I was a kid. I just started painting in acrylics for the first time. I've never painted in anything but oil. I started to feel that my paintings were too tight and too academic

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JESSICA MOLASKEY

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so I started painting in a faster medium and I really enjoy it. I don't have that much time to do it, but occasionally when I get on a roll in the summer up in the country I'll do a lot of painting.

JJ: What subjects do you prefer, landscapes or portraits or what?

JM: Mostly people.

JJ: Have you done one of Bucky?

JM: No. [Chuckles] Did you know that Bucky paints every single day? There are Bucky's paintings all over. We have Bucky's paintings in our house as well. For me, the visual art component is very important, especially when I was working doing characters in plays. I always think of them in that kind of detail.

JJ: Since we are talking about the Pizzarellis of New Jersey, has anything of great significance in your career happened in our fair state?

JM: The birth of my husband!

JJ: Who could argue with that? I see that *Radio Deluxe* is now 10 years old.

JM: Is it really? It can't possibly be. Oh, my God, we have been doing that show for 10 years?

JJ: Well, I am math-phobic so I would never rely on anything I have counted, but it has to be at least close to that.

JM: I think it is around eight.

JJ: All right, but I read that you are not paid for it.

JM: No. We can't figure out how to make money on radio. It is just the craziest thing. We have tried to quit that radio show so many times and now we have such an amazingly wonderfully devoted group of fans that we can't quit. We just keep waiting to see if we can get just one more market, perhaps we can get a major sponsor. It is like all or nothing with radio. In the meantime we do it out of love, but also our concerts are fuller because of it. We really enjoy it and we have time to do it. We tape it in our house.

JJ: I have heard that, many times. I find it very funny that I can easily hear your most enjoyable show in Canada, but not here where you do it.

JM: We have a huge following in Toronto and WAMC in upstate New York goes all the way up in the Berkshires so we do have a lot of New Yorkers who come to see us that listen to us on the weekend up there. We are also out in the Hamptons. We sort of got the weekenders in New York City covered. Actually one producer at WNYC told me that it was eight years before *Wait, Wait Don't Tell Me* took off.

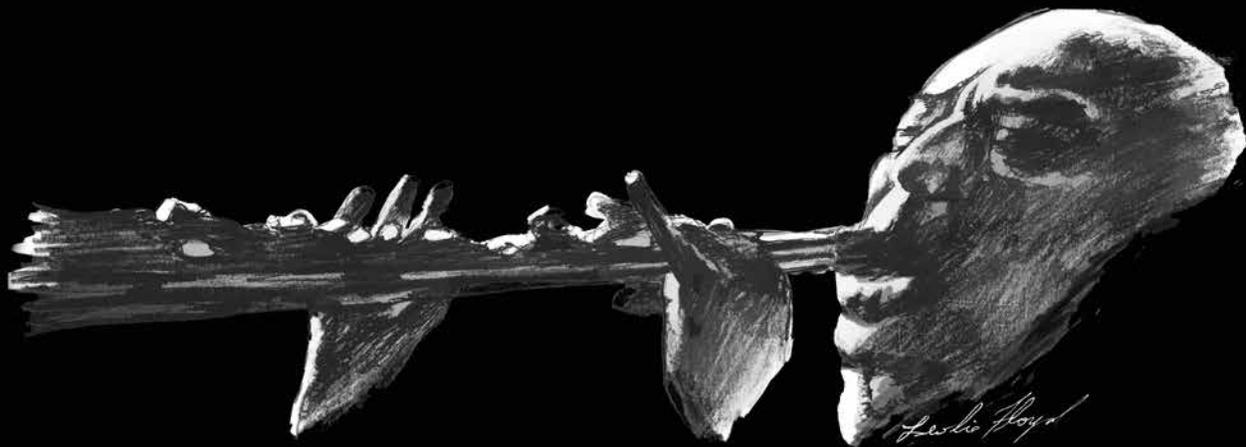
JJ: I love the way you marry two songs together. I think "Cloudburst"/"Not Getting Married" is my favorite. Who came up with that idea?

JM: That was the first one we really did. We were always looking for fun, up-tempo moments. It is always the up-tempo songs that help a certain set of music. It allows you to go deep into the ballads if you can turn it around and counter it with something really fun. John said, "Why don't we do "Cloudburst?" I said, "Everyone has done "Cloudburst." We were actually walking up the street and I said, "What is that song about?" He read the lyric, "I won't stop until I hear you say, 'And here comes the bride.'" The minute he said, "Here comes the bride." I thought, "OH, Pardon me, is everybody there? Because if everybody's there..." I said, "That would be really cool if you did something like that and made it something else." I took the music to

both songs and brought them to my friend Jason Robert Brown, a brilliant, brilliant Tony award-winning Broadway composer. We put them out on the piano and they went all the way down the piano and around. He had "Cloudburst," I had "Not Getting Married." He said, "You can't do this, Jessica. This is crazy." I said, "You sing "Cloudburst." He would sing something and I would take one page of music and slip it in front of the other and before we knew it we had taped it all together and had a sketch of it. Then John and I worked it out. That is how that started, mostly because we didn't want to just go, "I'm going to do a song then you are going to do a song in the act." We wanted songs to answer each other. It is not



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JESSICA MOLASKEY

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like we do medleys. I like to think of them as conversations.

JJ: Would you repeat the story of Sondheim catching you doing “Cloudburst”/“Not Getting Married?”

JM: He is unbelievable. He always comes to see us and it never fails, we always forget and we are singing his songs. And he really doesn’t like it when you change them. Apparently he sent a famous actress a cease-and-desist letter because she changed some of his words in a song. We did this and he just started laughing and he’s got a wonderful laugh. Then we would sing another and I’d hear him go, “Ho, ho, ho, ho.” He is not one to gush or say, “I really liked that,” but he thought it was funny.

JJ: Sorry, I’m just thinking how I would love to be able to say, “Jason Robert Brown is a friend of mine and I see Stephen Sondheim all the time.”

JM: I say this to my daughter: “There is a physical law of attraction when you love something so much you attract those people into your life.” I worshipped at the ground of Stephen Sondheim and Hal Prince when I was a little girl. My mother would bring home these scratched records of *Follies* and *Company* from her radio station and 10, 15 years later I’m going to parties at Hal Prince’s house. I did two plays with him. I think I just wore everyone down with my love. [Chuckles] And I did Jason’s two first shows. Jason’s first show was *Songs for a New World*. It paid \$245 a week and I think unemployment was \$300. It was down at the old WPA Theater which was way over on the West Side near the Chelsea Piers. It is no longer there unfortunately. I was living on the Upper East Side and you couldn’t get there from there. I thought, “I’m doing the trunk songs of a 22-year-old unknown composer. This is great.” And it was great. It was one of the greatest experiences in my life. That show was actually a turning point for me because it was a new group of people that were writing for the theater and I knew that Jason was going to go on to do great things. He is writing some incredible things right now. I just saw him at Studio 54 and thought, “I don’t know what anybody wants because these songs are as good as anybody’s songs.” Theater is in a very difficult place right now.

JM: Well, there is a documentary film that I am obsessed with right now about Anita O’Day. That film is amazing. I’ve really come to respect her in a way I didn’t before.

JJ: And for the theater?

JM: That is such a hard question. I’m pulling a blank. I love anything. *Gypsy* is one of the greatest musicals ever made; just the idea of how transient it is and how difficult it is. I could never watch *A Chorus Line* because I lived it when I was young. I thought, “Oh, God, I don’t want to see that.” When I first came to New York I was actually dancing and singing and going to chorus calls and it is a rough life because sometimes you get them and sometimes you don’t.

JJ: How do you feel about performing in a noisy room, and being asked for an autograph?

JM: That happens so rarely to us it is amazing. The other night, for the first time in six years at the Carlyle, I whispered to a woman, “Could you please be quiet.” She was disturbing the people around her and people are paying so much money and come with such expectations. It doesn’t bother me so much as a performer. It makes me sad for the people who are there to hear. But for the most part I have to say we are very lucky. In the rooms that we play everyone sits and listens intently. Every once and a while, you will get a group that might have had one drink too many; usually they are having a great time, but it is all good. It all means you are not sitting in an empty room and singing to no one. [Chuckles]

Every time someone asks for an autograph I think. “Why?” I still can’t believe that anyone would want my autograph. I can’t make the connection. I just sing a couple of songs. People are firemen and doctors things like that...to me they are really important. We make a couple of songs. I appreciate it and I still can’t believe that I am so lucky. I get to make my living making music and getting paid to sing at the greatest places on the planet.

JJ: That is a good spot to end on. Thank you for being so generous with your time.

JM: Thank you so much. Goodbye. 

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.



Fran Kaufman photo

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

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Dan's Den | Summer Better Than Others

By Dan Morgenstern

I have not been to many “Jazz in July” events since Dick Hyman handed over to Bill Charlap, in part because the themes had less appeal to me, in part because I no longer got invited. And those \$75 tickets do demand special appeal. In any case, I did shell out for the Fats Waller tribute that opened this year’s series at the 92nd Street Y. With a cast of trumpeter Randy Sandke, reeds player Anat Cohen, pianist Rossano Sportiello, bassist Todd Coolman, and drummer Willie Jones III, plus singer Carol Woods, the program did look promising. Unfortunately, it turned out to be little more than pleasantly entertaining.

The evening concert opened with Bill, solo, on a darkened stage, playing a Hyman salute to Fats, “Ivory Stride,” brief but impeccable, followed by a lesser-known Waller item, “Sweet Savannah Sue,” which happens to be a favorite of mine, thanks to its lovely interpretation by Louis Armstrong, vintage 1929. The piece stems from the score to *Hot Chocolates*, with both Fats and Louis on stage, and a great Waller score.

Bill played “Sue” elegantly, as is his way. Then the horns and rhythm joined him for a brisk “Honeysuckle Rose,” Anat on clarinet, which proved to be her only horn — I could have used her tenor to paint a fuller picture of the Waller sextet that produced those hundreds of delicious records between 1934 and 1942; Gene Sedic doubled clarinet and tenor, and the latter horn gave Fats’s “Rhythm” a fuller and more contemporary sound. Now Carol Woods came out, and her first number, alas, was “Your Feet’s Too Big,” not a Waller opus and — maybe a minority opinion — a very stupid song, in spite of having been a hit. (By the way, the tune was first recorded several years before by the Ink Spots.)

Fats wrote so many wonderful things, both popular songs and piano pieces, that a relatively short program could easily have been made up of his works alone — with

perhaps a tip of the cap to somebody else’s handiwork that he turned into a hit. Such as “I’m Gonna Sit Right Down and Write Myself a Letter,” which, sure enough, was on Charlap’s list, as were three other non-Fats menu items: “Two Sleepy People,” “It’s a Sin to Tell a Lie” and “Dinah,” adding up, with “Feets,” to one-third of the numbers.

There was plenty of good piano playing by Bill and Rossano, solo and duo. Piano duets, always a Hyman era feature, are fun for players and listeners alike, and that held true for an intricate and subtle “Jitterbug Waltz” (the most frequently heard Fats opus in jazz today) and a relaxed “Ain’t Misbehavin’.” Rossano’s solo offerings were two of the supreme piano pieces, “Handful of Keys” and “The Vipers Drag.” He played them with such fluency — the tempo he chose for “Keys,” the most demanding, was faster than the composer’s — and accuracy, as well as the grace that is a hallmark of his pianism.

Rossano can play anything from Chopin — which his big fan Mat Domber loved him to do — to Bud Powell. But his Fats lacked the energy and thrust that Fats brought to the keyboard. I kept thinking of my dear, departed friend Dick Wellstood, who knew how to conjure up the spirit of Fats. Bill offered a reflective “Keepin’ Out of Mischief,” a ballad masterpiece. Here refinement, which Bill has plenty of, was in keeping with the mood of the piece.

Randy and Anat didn’t have a lot to do, but the trumpeter offered a superlative interpretation of “Blue Turning Grey Over You,” which inevitably conjures up Louis, while Anat’s feature, “I’m Crazy ’Bout My Baby,” came closest of anything that night to the exuberant spirit of Fats. The two were also heard on a “Dinah” that had Waller’s tempo but not his ebullient musical humor, while Miss Wood handled her not so challenging material with good nature. Her “Squeeze Me,” however, lacked the tag that is an integral part; I guess she (and Bill) never heard Mildred Bailey’s classic version,

with Bunny, Johnny and Teddy. Well, you can’t go home again, as Thomas Wolfe said, but if you want to hear a young pianist who can conjure up some Esprit de Waller, check out Ehud Asherie!

The year so far, true to its unlucky number, has brought many losses, including three that stand out for me.

■ **Jean Bach’s** (she died at 94 on May 27) focused on her wonderful 1994 film *A Great Day in Harlem*, which was nominated for an Academy Award, but there was much more to this very great lady than that late-in-life triumph. She was a true child of the Swing Era, discovered jazz in her early teens, was already pretty hip when she dropped out of Vassar and started to write for Chicago papers, first society columns into which she inserted musical observations, and then also record reviews. I saw some of these years ago and — under her maiden name of Enzinger — they were remarkably perceptive.

Jean hung out with Roy Eldridge, Stuff Smith and Duke Ellington, who invited her to his duet recording session with Jimmy Blanton, and met the cabaret singer and pianist prodigy Bobby Short, who thought she was “by far the most elegant and beautiful and sharply intelligent person I had ever met,” a judgment I would second, having first met Jean some 40 years later. The friendship was lifelong; when they first met, Jean had just married trumpeter Shorty Sherock, then with Gene Krupa, and later with various other bands, including his own; after some six years on the road, she had had enough. She settled in New York and married Bob Bach, whose radio show some years before, *Jive at Five*, was immortalized by Count Basie, who got her a writing job in radio; eventually, she became the producer of *The Arlene Francis Show*, a job that lasted more than a quarter century.

This was an interview show, and its success was due in large part to Jean’s ability to book practically anybody who was somebody. The lovely house in Washington

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New Brunswick
Jazz Project



September 2013 Calendar

Wednesday September 4, 2013 8:00 pm - 10:30 pm
Roseanna Vitro Band
 Hyatt Hotel - 2 Albany St. New Brunswick, NJ
 No cover charge

Thursday September 5, 2013 8:00 pm - 11:00pm
Mario Castro Quintet
 Makeda - 338 George St. New Brunswick, NJ
 \$5 cover charge

Thursday September 12, 2013 8:00 pm - 11:00 pm
Dave Stryker Quartet
 Makeda - 338 George St. New Brunswick, NJ
 \$5 cover charge

Saturday September 14, 2013 1:00 pm - 6:00 pm
Free! - Central Jersey Jazz Festival - New Brunswick, NJ
 Monument Sq. George St. & Livingston Ave. New Brunswick

Sunday September 15, 2013 1:00 pm - 6:00 pm
Free! - Central Jersey Jazz Festival - Somerville NJ
 East Main & Grove Streets Somerville

Wednesday September 18, 2013 8:00 pm -10:30 pm
Diana Tuffin Group
 Hyatt Hotel - 2 Albany St. New Brunswick, NJ
 No cover charge

Thursday September 19, 2013 8:00 pm -11:00 pm
Stafford Hunter Quartet
 Makeda - 338 George St. New Brunswick, NJ
 \$5 cover charge

Thursday September 26, 2013 8:00 pm - 11:00 pm
Shirazette Tinnin Quartet
 Makeda - 338 George St. New Brunswick, NJ
 \$5 cover charge

New Brunswick Jazz Project

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Emerging Artist Series:

Tuesday September 3, 2013 8:00 pm - 11:00 pm
Jarrett Walser Band
 Jam session at 9:30!
 Tumulty's Pub - 361 George St. New Brunswick, NJ
 \$4 soda charge for under 21s

Tuesday September 10, 2013 8:00 pm -11:00 pm
James Ohn Band
 Jam session at 9:30!
 Tumulty's Pub - 361 George St. New Brunswick, NJ
 \$4 soda charge for under 21s



Tuesday September 17, 2013 8:00 pm -11:00 pm
Oscar Williams Band
 Jam session at 9:30!
 Tumulty's Pub - 361 George St. New Brunswick, NJ
 \$4 soda charge for under 21s

Tuesday September 24, 2013 8:00 pm -11:00 pm
Peter Lin Band
 Jam session at 9:30!
 Tumulty's Pub - 361 George St. New Brunswick, NJ
 \$4 soda charge for under 21s

Schedule subject to change.
 Check www.nbjp.org for current information

New Brunswick Jazz Project www.nbjp.org

DAN'S DEN *continued from page 24*

Mews, a charming, cobblestoned lane between Fifth Avenue and University Place, just above Washington Square, where she lived for decades, was the scene of some of the greatest parties ever. Whitney Balliett described them well in a profile of Jean, reprinted in his final collection, *New York Voices – Fourteen Portraits* (2006).

I was lucky to attend a goodly number, but the one that stands out was a birthday party for Roy Eldridge, to which she graciously admitted my two young sons — a very special gesture, since children were personae non grata at Jean's bashes. Tommy Flanagan stood out among those who played Jean's stunning grand piano, and many other musicians close to Roy were present — rule was that they could bring instruments (no drums), but no pressure. As always, food was delicious, drink plentiful, and no one had too much. Jean's parties were full of good music and great conversation, and even the occasional bore turned tolerable in the special atmosphere created by the hostess.

How fortunate that Loren Schoenberg, who became a close friend (and also directed Bobby Short's band at the Carlyle), interviewed Jean for a series of WBGO *Jazz from the Archives* programs that include some great stories from her early years. It would be a good idea to rebroadcast them. Jean Bach was unique and self-made.

■ When I moved to Chicago in the spring of 1967 to take over at *Down Beat* from my dear friend and mentor Don DeMicheal, I was a bit of a reluctant bride, being a confirmed New Yorker. But in a mere couple of weeks I had fallen in love with my new home, for many reasons. Where else can you get to the beach in a matter of minutes, on foot, or get a refill on your coffee without asking? And where else, in that day and age, could one find so much good jazz, from the in-its-prime AACM on the left to the Original Salty Dogs, one of the best traditional bands, on the right, with everything in between? And so many good people...

One of those was the drummer of the Dogs, **Wayne Jones**, whose name was familiar to

me from the record review section of DB. It was Don who persuaded Wayne to take up the pen, and not long after leaving the magazine and finding time to do what he really wanted, make music, he recruited him for a quintet he co-led with Chuck Hedges. Don played vibes in that group, but he knew all about good drummers, being one of those himself. As I got to know Wayne, trying in vain to get him to write more, I found him to be a fountain of knowledge about the history and fine points of jazz drumming, and about the music as a whole, including recordings.

Wayne had a huge, dry sense of humor and was always willing to share. I got to hear him in many settings, but there was one special evening at a North Side joint that caught him in the company of two other great Chicago originals, pianist Bob Wright and clarinetist Frank Chace. Wayne, as I recall, had just his snare and favorite cymbal. The music was incredible and much of it was caught on tape by a friend, but I'm not sure it survives.

Wayne fought bravely with Parkinson's and had to stop playing; he bequeathed his cymbal to his friend and acolyte Hal Smith. On May 21 this year, Wayne turned 80. On May 24, he married his longtime companion, Charlotte. On May 30, he died. His recorded legacy is, thankfully, quite sizable. It includes, as well as the Salty Dogs, work with Jim Dapogny, Terry Waldo, Peter Ecklund, Jon Erik Kellso, Bobby Gordon, Franz Jackson, Jim Cullum, John Gill, Frank Chase, Tom Pletcher and Turk Murphy. He made them all swing. And he wrote better than many a writer.

■ **Leonard Garment's** full-page obituary in *The New York Times* included a photo of the lawyer, Wall Street litigator and, notably, adviser to Richard Nixon during Watergate, playing the clarinet. He died at 89 on July 13. Jazz was his first and abiding love, and playing clarinet and tenor sax helped pay for his education — he graduated first in his class from Brooklyn Law School, where he was editor of the law review, in 1949.

Garment was briefly in Woody Herman's band, but most famously in the sax section of Henry Jerome's short-lived band that was among the very first to play bebop, and

where a section mate was Alan Greenspan. (Yes, that Alan Greenspan.) You can read all about it in his highly recommended autobiography, *Crazy Rhythm: From Brooklyn and Jazz to Nixon's White House, Watergate and Beyond*, published in 1997. Garment was instrumental in making possible the National Jazz Museum in Harlem and served as its chairman; he also was a key orchestrator of the celebration of Duke Ellington's 70th birthday at the Nixon White House.

I first met Len around that time, when I was a member of the National Endowment for the Arts' jazz panel. Increasing NEA funding for jazz was another good Garment deed, abetted by yet another Nixon lawyer and jazz fan, Charles McWorther. A party held in D.C. at the NEA Deputy Director's apartment was the only time I heard Len play the clarinet, at a little house jam session that also included Congressman John Conyers on bass. Literally a closet player, he extracted his instrument from a coat closet! Len played very well indeed. Years later, at a party for the Museum at Jerry and Simona Chazen's splendid Park Avenue apartment, I was delighted to witness a warm reunion of Len and Randy Weston, who had not seen each other since Lenox Inn days. The way they interacted (I took a photo I wish I could find) spoke volumes about Len's true bond with the music and its makers. A very special and specially American life.

CODA: De mortuis nil nisi bonum [Speak no ill of the dead –Ed.], to be sure, but I take exception to the needless inclusion in June's "Big Band in the Sky" obit of Don Shirley of an obnoxious quote from the pianist (lifted from a *New York Times* 1982 interview and repeated in his *Times* obit) insulting "jazz piano players," a term used generically, like smoking while playing, putting glasses of whisky on the piano and getting mad when "they're not respected like Arthur Rubinstein." Shirley uttered this slur while engaged at The Cookery, where Mary Lou Williams, Teddy Wilson and Jimmy Rowles, among other respected players, were often in residence. Don Shirley had less to do with jazz than Lawrence Welk. His most notable talent was for self-promotion. 

Dan Morgenstern, contributing editor of Jersey Jazz, is the former director of the Institute of Jazz Studies at Rutgers's University, Newark. He is the author of Jazz People (Pantheon Books).

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Herbie Hancock

Photo by Douglas Kirkland.

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Oct. 3



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Stars Shine Under Sun at Newport By Sandy Ingham

Friday, Aug. 2

The opening night concert is at the Newport Casino, which houses the International Tennis Hall of Fame. Natalie Cole is the main course, with her uncle, Freddy Cole, and pianist Bill Charlap's trio as appetizers.

Charlap's opening selection, "I Didn't Know What Time It Was," is apt, given that the fashionably late-arriving crowd has delayed it from 8PM until 8:15. Even so, much of Charlap's superb musicianship is obscured as people mill about, searching for their seats and exchanging greetings.

Freddy Cole, whose voice is a deeper, smokier echo of his brother Nat's, opens with several ballads, then eases Charlap off the piano bench to accompany himself. "Blame It On My Youth" is a Nat Cole hit, and "You're Sensational" is a brilliant choice — it's from the 1956 movie musical *High Society*, set in Newport, with the founding of the jazz festival as a plot line. "Jelly, Jelly" is Cole's impressive take on a classic blues.

Natalie Cole is at her best on ballads. "Our Love Is Here To Stay" was, she says, her parents' favorite. "Smile" was another Nat hit, and "Lush Life" is a challenge for any vocalist. All are exquisite, and "Unforgettable," a duet with her dad appearing on a film screened at stage rear, is a show-stopper. "Quizas, Quizas, Quizas" from her hit album *Natalie Cole en Español* also delights.

But on up-tempo tunes, Cole strains to shout her backup sextet, and the sound crew does her no favor by cranking up the volume to rock-concert levels.

Curiously, Freddy and Natalie don't perform together.

Saturday, Aug. 3

It's an overcast morning, but trombonist Ray Anderson's Pocket Brass Band brightens the mood at the Harbor Stage, one of three venues at the historic, massive stone-walled Fort Adams overlooking Narragansett Bay.

He, trumpeter Lew Soloff, Matt Perrine on tuba and drummer Eric McPherson play Anderson's "Sweet Chicago Suite," a musical reminiscence of his growing-up years on the South Side. Brassy burps, grunts, growls and snarls make it clear this is playful music. Perrine is amazingly nimble on a gallop-paced section about high school years. Experimental sounds punctuate a tribute to Chicago's avant-garde AACM and gospel fervor marks Anderson's re-imagining of a Jesse Jackson-led rally in the late '60s.

For an encore, "Sting Ray Rag" opens with glub-glub sounds in several octaves, segueing into a bluesy, brassy blast.

Pianist Michel Camilo is in typically exciting form on the main stage, blending his Dominican roots with the hard bop he perfected playing with Art Blakey. His all-Rutgers front line — jazz pros Conrad Herwig on trombone, Ralph Bowen on tenor and ex-prof Mike Mossman on trumpet — master the demanding horn ensemble parts in Camilo's richly textured arrangements, and deliver fiery solos.

I have great respect for the legendary composer and saxophonist Wayne Shorter, and for his sidemen, Danilo Perez on piano, Brian Blade on drums and John Patitucci on bass. Jazz masters all. But their hourlong set — six compositions woven together without a break — doesn't sustain any melody as it flows from soaring, passionate passages to serene ones, seemingly at random. I find my mind wandering.

Shorter is celebrating his 80th birthday this year, and at Newport is joined onstage by former bandmate Herbie Hancock for a brief prelude and coda.

Colombian harpist Edmar Castaneda is a dazzling player, plucking and yanking a vast array of sounds from his unique instrument. He's joined by trombonist Marshall Gilkes and percussionist David Silliman. "Jesus de Nazareth" is his centerpiece, a musical prayer that the world finds the path to peace and love.

Castaneda's wife, Andrea Tierra, sings in Spanish, but the deep feeling she invests in her two features overcomes the language barrier.

Gruff-toned tenor Lew Tabackin and trumpeter Randy Brecker successfully tackle some Monk tunes. "It's better without a pianist," quips Tabackin. "Nobody can play like Monk."

Bassist Marcus Miller's jazz funk band ends its effective set with his original "Goree," inspired by his visit to the island off Senegal where centuries ago, captives were sent off into slavery. The music reflects this painful era, but also celebrates the resilience of people able to transcend this horrible history and create new cultures in new lands.

Sunday, Aug. 4

Jonathan Batiste begins the day as a solo pianist, on a playful yet respectful "Star Spangled Banner." Then the four accompanists in his band "Stay Human" join in and enchant a capacity Harbor Stage audience. Innovative takes on familiar fare — "Killing Me Softly," "Sunny Side of the Street," and "The Entertainer," the ragtime hit best known from the film "The Sting," — are fun.

"St. James Infirmary" is a tour de force. Profound grief is expressed in Batiste's pounding piano and Eddie Barbash's wailing alto sax.

Batiste's charming vocals and fondness for the melodian, and drummer Joe Saylor's athletic prowess, add to the band's appeal, as does a set-ending mini-parade through the tent.

More New Orleans rambunctiousness ensues as the Dirty Dozen Brass Band — stripped down to a half-dozen, plus a keyboardist — romps and stomps through its oft-heard repertoire. As trumpeter Efreem Towns reminds us repeatedly, today is Louis Armstrong's 112th birthday. "The Saints" wraps things up; one hopes St. Pops is digging it from on high.

Yachting capital Newport, R.I., seems an unlikely birthplace for the jazz festival, but it's a beautiful setting for the 2013 edition, 59 years after the first.

Eddie Palmieri's big band is America's foremost purveyor of Latin jazz, and the Fort Stage roof barely survives. Palmieri's ferocious piano is ever-present in the mix, prodding his four percussionists, five horn men and the rest of his crew. When hundreds turn the big lawn into a sun-drenched dance floor, he's ecstatic. "Dancing is the elation of the soul," he exclaims.

The Dizzy Gillespie Band led by the irrepressible Paquito d'Rivera is last up, blazing through hits from throughout the late great trumpeter/bandleader's pioneering career. A highlight is d'Rivera's nostalgic original "I Remember Dizzy," in which the clarinetist alludes to several other Gillespie tunes and cues the assembled thousands to join in the "Salt Peanuts" refrain. Jazz arrangements of works by Astor Piazzolla and Johann Sebastian Bach are delightful, as are d'Rivera's comical asides.

As singer Roberta Gambarini launches into "Night in Tunisia," a brisk wind whips off the bay, and swarms of seagulls cavort just overhead, an aerial ballet set to great music. The sun heads west, and soon will light up late-gathering clouds in banks of pink and orange. It's a perfect finish for a great festival.

Alltold, 17,200 paid their way into the festival, which was presented by Natixis Global Asset Management. In addition to acts I heard, they enjoyed performances by Esperanza Spalding, Terence Blanchard, Anat Cohen, Joshua Redman, Chick Corea, Hiromi and Roy Haynes, among many others. Jazz festival founder George Wein is planning a third full day of music for next year's 60th anniversary edition.



Sandy Ingham is Jersey Jazz's roving reporter.

DIVA in Viet Nam

By Mike Katz NJJS President

Back in June, I attended one of Ed Coyne's concerts at the Rutherford Hall in Allamuchy, NJ by a group called Three Play+1, led by drummer Sherrie Maricle as a small group within the all-female DIVA Jazz Orchestra and consisting of Sherrie, Tomoko Ohno on piano and Noriko Ueda on bass, the "+1" being Janelle Reichman on reeds. The group had just the day before returned from Vietnam, where as "Five Play" with the addition of trumpeter Jami Dauber, they had toured for two weeks under the auspices of the U.S. State Department as part of a cultural exchange called the Arts Envoy Program. Despite what must have been extreme jet lag, they gave an outstanding performance at Rutherford.

As a "boots on the ground" veteran of the Vietnam War, having served there for a year in 1968-69 with the Army Signal Corps and during that time visited many parts of what was then South Vietnam, I was extremely interested in learning from Sherrie not only about how the Vietnamese people reacted to American jazz, but also how the country had changed in the almost 45 years since I was there and what the current attitude of the populace is toward America and Americans generally.

Sherrie told me that through a feature magazine article about DIVA, read by the U.S. Cultural Affairs Officer in Vietnam, they were invited to do the tour, with all the expenses being paid by the State Department. One doesn't hear very much these days about it, but in the past jazz has been one of the major cultural exports of America, and there were many occasions on which leading jazz figures such as Louis Armstrong, Dave Brubeck and Benny Goodman toured other countries under State Department sponsorship, and for many years jazz was a staple on the Voice of America. These tours were highly successful and Armstrong's *Ambassador Satch* and Brubeck's *Jazz Impressions* albums recorded on these tours were best sellers.

After spending the day of their arrival acclimating to their new surroundings,

DIVA played a total of eight concerts, plus several pre-concert events. All of the events were free of charge. Their first stop was on June 7 at the Ho Binh Theater, in what is now called Ho Chi Minh City, which was formerly Saigon, the capital of South Vietnam. Sherrie described this as an up to date concert hall, like others the group played in. She noted that, as before, there are few cars in Vietnam, and most people still get around on cyclos (3-wheeled, often motor-driven, vehicles commonly used in Vietnam, often as taxis) and motorcycles, but there are now several hotels she described as "palatial." She said that most of the Vietnamese she spoke to seem to have moved on beyond the war and the negative attitudes towards Americans that it fostered. There were fast food outlets such as Starbucks, KFC and Burger King everywhere. While the band did not have much time for sightseeing, they did visit a bomb shelter and archives containing documents and artifacts from the Vietnam War.

Subsequently, the group played a concert at the beach resort town of Nha Trang, where they performed before an enthusiastic audience estimated at over 100,000, which Sherrie said was the largest audience she had ever played to. Later on, they performed in

Hanoi, the capital of the former North Vietnam and in Thanh Hoa and Vinh, both cities in the north.

For most of the concert audiences, this was their first exposure to jazz, and for many the first time they had ever heard any kind of live music. One of the featured songs was a Vietnamese folk song called "Beo Yat May Troi," which Five Play turned into a Basie-style swinger. The group also conducted master classes at several universities,

where they taught the students "C-Jam Blues" and scat singing, although some of them were mainly interested in learning "Happy Birthday" and "Jingle Bells."

Summing up, Sherrie said, "I was tremendously inspired not only by the performance opportunities Five Play experienced in Vietnam, but also by the depth of the cultural and community outreach. In the truest sense we shared genuine American music — jazz — and values with people ages 2 to 100+, with a special focus on equality for all and the pursuit of the 'American Dream:' if you can think it, you can do it! I am deeply

passionate about playing and teaching, learning and sharing, and creating positive musical experiences. Vietnam was profound in all these regards." 



EMPIRE STATE

continued from page 1

The annual jazz festival at the Saratoga Performing Arts Center is considerably simpler in structure: two days of music on two stages, one a lawn gazebo and the other the SPAC main amphitheatre.

When the weather holds, the atmosphere is as much as a two-day picnic as it is a jazz festival. People come as much for the hang as they do for the music. Ever since George Wein inaugurated the event as an upstate Newport-New York festival in the 1970s, Saratoga, now known as Freihofers, is heavily influenced by name attractions. The main stage usually hosts the better-known musicians, while up-and-comers are mixed with veterans deserving of wider recognition at the Gazebo. A large crafts tent helps mellow out the vibe for those whose search for the next big thing involves something for the living room wall and not the aural music collection.

Of course, what draws people to these festivals may not be jazz at all. The nightly main events at Rochester are separately ticketed shows by people who more often than not have more to do with pop culture than jazz. That's the only way to explain country icon Willie Nelson or rocker Peter Frampton's Guitar Circus at this year's event. More interestingly, New Orleans Jack-of-All-Funk Troy "Trombone Shorty" Andrews is now a Rochester fest staple and played the final night again to a massive crowd in a free outdoor show up against jazz pianist Monty Alexander in a similar setting several blocks away, who was considered a "risky" booking by some because of his mainstream playing.

But much like your local cable company charging more for premium sports and movie packages over basic programming, people in search of jazz don't have to attend these expensive extras if they don't want to.

Since everything in Saratoga is on one ticket, the headline-grabbers will tend to be something more on the jazz or at least blues side to fill the seats. That's how they ended up with a final day closing act of Chicago legend Buddy Guy and the

penultimate attraction of the re-hipped Tony Bennett.

The needle makes wide swings at Rochester, where Xerox's sponsorship gives artistic director John Nugent the freedom to dip into the pool of European talent that may be visiting Canadian fests north of the border as long as they're in the neighborhood. You're more likely to hear cutting edge Scandinavian or UK acts in Rochester than you are in any festival in the United States. It is that honestly foreign component and a sprinkling of players from nearby Toronto or Montreal that allows Xerox to honestly come by its title as an "international" jazz festival.

Fans of the cerebral music of the ECM label could spend a happy week in Rochester, hearing the likes of Norwegian pianist composer Christian Wallumrod's Ensemble. Those with a taste of the younger UK generation caught saxophonist's Soweto Kinch's mixture of rap and jazz or the maturing sound of Courtney Pine as he navigated from his mainstream roots into funk. Fans looking in the middle of the road caught truly superb sets by trumpeter Terrell Stafford, saxophonist Eric Alexander and pianist Harold Mabern or Israeli-Gotham reed prophetess Anat Cohen. Eastman School of Music educator and Thad Jones-Mel Lewis alum Harold Danko was one of several pianists who showed what a wonderfully intimate and casual setting the festival's solo recitals have become.

Stan Kenton, Buddy Rich, Maynard Ferguson, Woody Herman, Dizzy Gillespie, Dexter Gordon and John Lewis: that's just a small sampling of the talent George Wein brought to Saratoga Springs in 1978 for the first Newport Jazz Festival at Saratoga. Age and economy had considerably thinned the ranks of available performers so that now people aren't automatically booking their return visits with the lineups sight unseen. Dan Melnick, whose Absoutely Live

Saxophonist Gary Bartz performs with piano giant McCoy Tyner's group at the Freihofers Jazz Festival in Saratoga Springs, NY June 29, 2013.



Anat Cohen takes a pause with drummer Ulysses Owens during her performance at the Xerox Rochester International Jazz Festival. June 25, 2013.



David Byrne and St. Vincent may not be jazzers, but they did have their own horn section for their performance in Rochester. Not all of the acts at jazz festivals play jazz.



Chris Castellon makes use of a few chairs as he conducts the Prime Time Brass during their spirited performance in Rochester.



Tony Bennett appreciates the welcome during his return to Freihofers.



Chicago bluesman Buddy Guy brings a taste of the Windy City to upstate New York as he performs in Saratoga Springs.

Entertainment has assumed his former employer's mantle as festival producer, continues to book acts in keeping with Wein's Saratoga formula of variety, modernity and tradition.

Piano genius McCoy Tyner, himself zeroing in on the far end of the actuarial table, had a group that was a Who's Who of modern jazz graybeards, with saxophonist Gary Bartz and guitarist John Scofield. Performing in the middle of the afternoon, they had enthusiastic fans filling a few of the amphitheatre's covered seats while most dug the sounds from the sunny lawn outside. Neo R&B crooner Gregory Porter was literally the poster boy for jazz this year as his visage was plastered on promotional material throughout town. It was a wise choice because his melding of Lou Rawls, Brook Benton, Bill Withers and other deep-voiced romanticists has the ability to cross the generational lines of music fans at Freihofers' jazz festival.

Just as the Saratoga experience means catching up with old friends on picnic blankets, it also allows you to see what old favorites are doing. Guitarist Kevin Eubanks probably was remembered by attendees as either Jay Lenos's straight man/bandleader on the

"Tonight" show or a guitar prodigy with a wide breadth of styles. Included in his group was Bill Pierce, a saxophonist who a couple of decades earlier played the same stage as a young member of drummer Art Blakey's Jazz Messengers. Long-time smooth jazz stalwarts saxophonist David Sanborn and pianist Bob James shared the main stage and channeled themes of Paul Desmond and Dave Brubeck, rediscovering their mainstream roots in a group that also included bassist Scott Colley and drummer Steve Gadd. Audience members also got a preview of the Preservation Hall Jazz Band's new album when they took to the stage Sunday afternoon, playing a good selection of entirely new material in the New Orleans tradition. While Baritone saxophonist Gary Smulyan and trumpeter Ingrid Jensen hardly qualify as "new talent," their respective quartets held forth on separate days at the small gazebo stage, benefitting from enthusiastic crowds who were there as much for camaraderie as jazz. **J**



Guitarist Peter Bernstein, drummer Bill Stewart and organist Larry Goldings bring their New York City trio to the Montage club upstate.



Why is this jazz festival different from all other jazz festivals? Ask the crowd of people around the stage to hear country legend Willie Nelson at the Xerox Rochester International Jazz Festival.



Reedman Courtney Pine adjusts his Electronic Wind Instrument (EWI) during his performance at the Harro East Ballroom in Rochester.

Photos by Mitchell Seidel

Sofia's Restaurant Loses its Lease; Nighthawks Seek New Home



Vince Giordano's Nighthawks performing at Sofia's Restaurant in the Hotel Edison. Photo by Lynn Redmile.

For the last five years Vince Giordano's Nighthawks have performed twice weekly at Sofia's Restaurant in the Hotel Edison in New York's Theater District, much to the delight of the many swing dancers, show biz celebs and hot jazz fans who flocked to their shows there. That all ended in August when the restaurant's lease expired and was not renewed by the hotel's owners.

"I'm sad that my gig there is coming to an end," Giordano told the Web site DNA Info New York. "This unfortunately has happened so many times to me for places that we have played at. We start from scratch and built up a nice momentum, and then all the sudden Mr. and Mrs. Landlord pull the rug from under you."

But the bandleader isn't carrying a grudge and he expressed his appreciation in an e-mail when the announcement came in July.

"As a bandleader, I have had the opportunity to experience a truly world-class band. Playing together frequently has refined each Nighthawk and their talents. We have actually won a Grammy for our work on HBO's *Boardwalk Empire* and have played for queens and presidents and dancers and all of you! I personally want to thank the staff and every musician and most of all the audience that has filled Sofia's these past 5 years. We thank you for your unwavering devotion and hope to see you from the bandstand some day soon! We are ferociously looking for a new home. If you know of a restaurant that would be open to having us on a regular basis, please call me!!!"

(You can reach Vince at 718-376-3489.)

See late breaking news about Vince Giordano on page 3

An InFusion of Energy at Rutgers' Workshop for Teens

By Sandy Ingham

Jazz-fusion was the curriculum for this year's Rutgers Summer Jazz Institute, and a concert culminating the weeklong workshop showed the 80 teenage participants learned their lessons well.

Fusion evolved in the late 1960s when jazz pioneers like Miles Davis and Herbie Hancock began incorporating the energy and propulsive rhythms of rock into their music. The Rutgers workshop gave the kids opportunities to infuse their energy into big-band and small-group ensembles, while honing their improvisational chops.

The 3-hour, 40-minute concert on July 12 drew a couple hundred — mostly parents and family members — to Nicholas Music Center in New Brunswick, where exemplary acoustics make listening a joy. Eight groups, ranging from a septet to a 22-piece band, had 20 minutes each to perform.

Tunes with head-bobbing beats and ear-catching melodies predominated. Hancock's "Watermelon Man" and "Butterfly" to Freddie Hubbard's "Red Clay," Thad Jones's "Us," the Average White Band's "Pick Up the Pieces" and originals by Institute Director Conrad Herwig ("Forget About Me") and faculty keyboardist Bill O'Connell (the Brazilian-inspired "Edamame") kept pulses pounding. Rhythm sections laid down firm foundations, horn sections blended impressively, soloists were skillful, occasionally soaring.

There were ballads, too, to expose the musicians' sensitive sides, notably Wayne Shorter's "Footprints," JJ Johnson's moving "Lament" and a beautiful, complex composition by Joe Zawinul.

The looks of concentration on students' faces throughout showed how seriously they took this chance to master the music created by jazz legends. One hoped to see more joy on these faces to mirror the looks of pride and pleasure in the audience, and among the Institute faculty. The concert's success was a tribute not only to the teens' dedication, but also to their teachers.

Herwig and O'Connell were joined on staff by saxophonist Ralph Bowen, bassist Kenny Davis, drummers Victor Lewis and Robby Ameen, keyboardist Mark Stasio and trombonist Dave Miller.

Summing up the week, Herwig rebutted the oft-repeated critic's lament that "jazz is dead." He asserted that it had been "alive and well on this stage all week."

Herwig noted that the theme for the upcoming school year, and 2014 summer institute, will be the greats of bebop. Students will learn and play the creations of Bird, Diz, Miles, Monk et al.

He also announced that pianists Eddie Palmieri and Fred Hersch will join Rutgers' faculty in the fall, and previewed some of the upcoming year's concerts. Among them, tributes to Shorter and Sarah Vaughan, and a Brazilian-style Beatles show.

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"You're In The Army Now" ...sort of

By Joe Locker

Musicians have served alongside soldiers since the time of the Roman Legions — further back if you count Joshua's horns and the Battle of Jericho. Here in the U.S., musicians have been marching since the days of the Continental Army. In modern times many well-known jazz musicians have served their country on the bandstand, including New Jersey guitarists Al Caiola and Bucky Pizzarelli who served in WWII in the Pacific and European Theaters respectively. Joe Locker, an avocational banjoist and New Jersey expat who now lives in England, recalls some of the perks afforded a 1960s new recruit who could play an instrument.



The Army Ground Forces Band provides world-class music in support of U.S. Army Forces Command, headquartered at Fort Bragg, NC. It serves as the musical ambassador of the American Combat Soldier to the American people, instilling pride in our troops and promoting a spirit of support for our nation's military. As one of the Army's three major bands with a national touring mission, the band gives concerts around the country and it holds free clinics and master classes for colleges, high school and middle school students.

I believe it may be possible that I set the all-time US Army record for weekend visits home during basic training, at Fort Dix, NJ. I started in August 1963, and after a couple of weeks the top sergeant, just before dismissing the company for chow, said "Raise hands all those who play a musical instrument." I and a few others did so. He then dismissed the rest of the company and passed out cards to us "musicians" with the instructions, "Write your last name first, middle name last, and your instrument." I had no idea what the purpose of this was, so of course I wrote banjo and guitar.

"How many people wrote guitar?" he asked, and about half the guys raised their hands. "Get the hell out of here you f***ing hillbillies, I want a marching band, not a hillbilly band." I was about to leave when I saw the guy next to me had written accordion, my original instrument which I gave up once I started picking the strings. I figured I'll stick for one more round and quickly scribbled accordion — and sure enough I was in the company's marching band. Here was the result week by week as best as I can remember:

Week 3: Band members go home for the weekend to collect their instruments.

Week 4: Visitors allowed for the weekend — my wife visited me.

Week 5: Rosh Hoshana — Jews go home (I qualify by birth if not by observance).

Week 6: Yom Kippur — Jews go home (I'm getting more observant by the week!).

Week 7: Everybody got a weekend pass.

"Military justice is to justice what military music is to music."
— Groucho Marx

Week 8: Band members got a weekend pass by order of Top Sarge who was really proud of his band, the only one in a Fort Dix training company.

Week 9: Band members take their instruments home.

Week 10: End of basic training — everybody went home.

Other privileges for band members: No KP, no guard duty (the two most onerous aspects

of basic training), the supply truck carried our packs and rifles on bivouac and long hikes, and we didn't have to take them on shorter ones. It was a motley crew on an odd set of "marching" instruments, made up of a few good players and some guys who'd had a lesson or two. So we told the Top that we needed time to teach the weaker ones and practice, and we got off more exercises. After a few weeks it began to sound acceptable. It must be the easiest basic training anyone ever had (but still not a lot of fun) and puts paid to the old adage "never volunteer for anything in the army." □

Joe Locker is a retired computer systems designer. Although native born, he has lived and worked in London since the 1960s. Besides his professional life, Joe is an active musician, playing 5-string banjo with several traditional British folk bands, including the popular New Deal String Band. He recently shared this story of his Army boot camp experiences in an e-mail to former Jersey Jazz editor Don Robertson.

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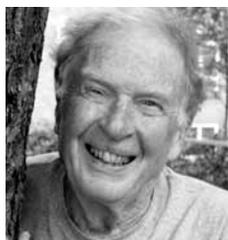
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

SETTING COLORS TO SONGS IN THE LAB... 'NIGHT TIME IS RIGHT TIME' FOR THE HONEY DRIPPER...NEW DATABASE: WHO PLAYED WHAT AND WHEN AT CARNEGIE HALL?...LET'S HEAR (AND SEE!) IT FOR ELLA MILLER

FROM BACH TO BLUES, our brains match music with bright to somber hues. It depends on how the songs make us feel. The Original Dixieland Jass Band's "Downtown Strutter's Ball" might tend to evoke bright yellow and orange, and Billie Holiday's "Strange Fruit" dark, bluish gray. Using a 37-color palette, the University of California-Berkeley study found that people tend to pair faster-paced music in a major key with lighter, vivid yellow colors, while slower-paced music in a minor key is more likely to be linked with darker, grayer, bluer hues. "Surprisingly, we can predict with 95 percent accuracy how happy or sad the colors people pick will be, based on how happy or sad the music is," said chief investigator Stephen E. Palmer, who presented his team's findings July 12, at an International Association of Colour conference in Newcastle, England. The Royal Northern Sinfonia chamber orchestra accompanied a color light show demonstrating "the patterns aroused by music and color converging on the neural circuits that register emotion." Since Dr. Palmer's paper was published in the May Proceedings of the National Academy of Sciences, he told me, his team has done more follow-up studies with some 34 genres of popular music, including jazz, forms of rock, bluegrass and country-western. "And these human reactions seem to apply across national borders," he said.

ROOSEVELT SYKES, A CIGAR-CHOMPING blues and boogie pianist, composer and singer out of Arkansas, was filmed in 1965 performing his "Night Time is the Right Time." Sykes (1906-1983), billed as "The Honey Dripper," had recorded what he called "one of my hits of the day" for Decca in 1937. Some say the moderate-tempo, 12-bar blues sung and played by Sykes was actually drawn from the old vaudeville repertoire. In 1938, Big Bill Broonzy recorded the same tune, with somewhat different and more suggestive lyrics. The same year, Sykes cut his own second version, also with changed lyrics. Sykes and Leroy Carr are credited for the earliest lyrics. Carr died in 1935, leaving no known recordings. But many have noted how much "Night Time" sounds like Carr's "When the Sun Goes Down," a period hit recorded by the Ink Spots



Ella Miller, named after Ella Fitzgerald, has had five heart operations in her first six months, and may need more as she grows up.
Photo by Erik Miller.

which served as a model for Robert Johnson's "Love in Vain." Watch video at www.reallytheblues.com/page/23505.html.

EARLY JAZZ AT CARNEGIE HALL was first heard in 1912, as part of a concert of African American music by James Reese Europe's Clef Club Orchestra. You'll find more about this and other programs from the venerable hall's opening in 1891, to 1941, on the recently opened to the public database, Carnegie Hall Performance History Search (www.carnegiehall.org/history/performance-history-search). That first band's appearance presaged concerts by the music's galleon

figures, among them Fats Waller, W. C. Handy, Louis Armstrong, Count Basie, Billie Holiday, Dizzy Gillespie, Ella Fitzgerald, Charlie Parker, Oscar Peterson, Sarah Vaughan, Gerry Mulligan, Mel Tormé, Miles Davis, and John Coltrane. The 1938 Benny Goodman Orchestra concert stands among the hall's eminent events, marking a turning point in the acceptance of swing as America's popular music. Search on the database by keyword, composer, work, performer, date and date range. Results can be filtered by venue and genre, saved or shared via a link, and exported to a PDF file.

ELLA MILLER WAS NAMED after Ella Fitzgerald, the First Lady of Song. Born January 12 this year, Ella is finally out of intensive care at CHOP (Children's Hospital of Philadelphia) and it looks like she'll be home by the time you read this. Ella is putting on weight—11 pounds at press time—and her doctors hoped to wean her soon from oxygen support and tube feeding. So far, she has survived five heart operations: to correct a ventricular-septal defect, clear and expand an obstructed aorta. The little girl will need two or three more operations as she grows up, but these should be easier on her, the older she gets. ("I doubt this holds true for her parents," observed a friend.) Ella's parents, Stacy and Erik Miller, have done a couple of fundraisers. But going through organizations and hospitals proved too complicated, so right now they are gratefully accepting donations at their home, 410 Three Mile Run Road, Sellersville, PA 18960. Wanna bet Ella will grow up to be a jazz singer? **J**

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

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Other Views

By Joe Lang

Past NJJS President

With a two month pile of CDs next to me, I'll try to get as many good ones as possible covered in this column.

■ The music played by the Stan Kenton Orchestra has retained interest on the part of fans and musicians, even though it has been 34 years since he left us. This music has had a living presence on the music scene with an intensity that is rivaled only by the musical legacies of Glenn Miller and Benny Goodman. There are two recent additions to the ever expanding list of recordings by big bands playing charts from the Kenton Band.

Kentomania (Peter Linhart) is a superb collection of arrangements for the Kenton band played by the **DARMSTÄDTER BIGBAND** under the leadership of Peter Linhart, featuring the alto sax of Herb Geller. There are 13 tracks that include arrangements covering the life of the Kenton band from the 1940s to the 1970s, with an emphasis on '50s and '70s material. Four of the selections, "Indiana" arranged by Bill Holman, "Decoupage" arranged by Hank Levy, "Works" arranged by Holman, "I Remember You" arranged by Holman, and "Meet the Flintstones" arranged by Dave Barduhn, were never commercially recorded by the Kenton band. Hearing some rare Bill Holman charts is a big plus. The other selections are "Artistry in Rhythm," "Where or When," "Decoupage," "Malaguena," "Django," "Live and Let Die," "Stella by Starlight," "Granada Smoothie" and "Send in the Clowns." The Darmstädter Bigband is a tight aggregation of outstanding players who really dig into these challenging charts with excellent results. The sound on the recording is brilliant, and allows you to hear these charts with a new freshness. It has always been a pleasure to hear Herb Geller, who is now approaching his 85th birthday. This recording took place three years ago, and his playing was still strong. If you dig big band sounds, particularly those of Stan Kenton, this disc will give your ears a hip party.

(This disc is available only at Peter Linhart's website (<http://www.peterlinhart.de/Home.html>). Click on the Contact/Links option to get his e-mail and mailing addresses. The CD is \$20, including postage.)

■ On January 25, 2012, the **MANHATTAN SCHOOL OF MUSIC JAZZ PHILHARMONIC ORCHESTRA** presented a concert of music played by the Stan Kenton Innovations Orchestra. I was supposed to cover this concert for *Jersey Jazz*, but some pesky kidney stones got in the way, and my friend Rob Robbins wrote it up for the March 2012 issue. Now everyone can enjoy music from that concert on **Artistry in Rhythm (Jazzheads — 1200)**. The Innovations Orchestra was an ambitious undertaking by Kenton in 1950-51. It was a 40-piece orchestra that included a full string section, oboes, English horns, French horns, tuba, timpani and

extra percussion in addition to the full jazz band. This venture was not commercially successful, but was a reflection of Kenton's commitment to stretch the boundaries for big band jazz, and exploring the merging elements of jazz and classical music in what was often referred to as the Third Stream. The result was a brand of music that truly reflected the name attached to this iteration of the Kenton band. Justin DiCiocci, who chairs the Jazz Arts program at the MSM, led this student orchestra in a program that captured the excitement of the Innovations Orchestra. This album contains most of the program that was presented at the concert, including the controversial "City of Glass," a four part work composed by Bob Graettinger that reflected the influences of many modern classical composers like Alban Berg and Charles Ives. *Artistry in Rhythm* is an impressive achievement by this outstanding student ensemble, one that would have brought a smile to the face of Stan Kenton, a pioneer in advocating for jazz education. (www.jazzheads.com)

■ Jazz Haus has been releasing historic 1950s recordings on its *Legends Live* and *Big Bands Live* series. The latest release is **Big Bands Live: Orchester Kurt Edelhagen Feat. Mary Lou Williams and Caterina Valente (Jazz Haus — 101718)**. Edelhagen's big band was based in Baden-Baden, and was inspired by the sound of the Stan Kenton Orchestra. This collection, all recorded in 1954, contains three studio recordings from July, a concert from Freiberg on November 29 that featured several selections by Mary Lou Williams, a concert from Basel on December 16 featuring a couple of vocal selections by Caterina Valente, and a studio recording of a suite by Roland Kovac, an Austrian jazz pianist and composer, titled "Alpha Jazz." Most of the material on the album comes from the Great American Songbook, although Williams plays a couple of original tunes, and there is an additional tune by Kovac, "3x2," and Al Killian's "On the Upbeat," a Basie-ish swinger that features some high note trumpet work that recalls Killian's style. The band swings nicely, and captures some of the Kenton modernism while retaining a swing base. This recording demonstrates that the big bands in Europe were keeping up with what was happening musically over here. (www.amazon.com)

■ Earlier, I mentioned Glenn Miller, and it just so happens that **THE GLENN MILLER ORCHESTRA**, continuously touring since 1956 when it was formed under the leadership of the late Ray McKinley, has a new recording **In the Mood (D&P Music)**. Under the musical direction of Nick Hilscher, who also handles the male vocal role, this album resurrects the arrangements used by the band fronted by McKinley in the 1950s and 1960s. Among the selections are such Miller classics as "A String of Pearls," "(I've Got a Gal In) Kalamazoo," "Little Brown Jug" and "In the Mood." This recording has sensational sound, and the band is terrific. In addition to Hilscher, Eileen Burns contributes some vocals. The solo turns by a variety of players sparkle, and are to the point, never going on for chorus after chorus as happens in so many contemporary big band recordings. This is classic big band music that never grows old, especially when captured on a recording as wonderfully listenable as this one is. (glennmillerorchestra.com)

■ When health problems caused him to forego playing his trumpet, Buck Clayton, who had been an important contributor to the Basie book when he was on that legendary aggregation, turned his attention to fronting a big band that featured his writing and arranging. In 2004, jazz writer and bassist Alyn Shipton, and saxophonist Matthias Seuffert co-founded **THE BUCK CLAYTON LEGACY BAND**, a nine-piece group that featured Seuffert's rearranging of Clayton's original compositions to fit the smaller ensemble. During a 2011 tour of Great Britain, the band was recorded, and the results can be found on **Claytonia (Buck Clayton Legacy Band — 001)**. This is one fine group of swinging cats. These 50-plus minutes of pure pleasure are spread over eight selections that reflect the creative genius of Clayton, a jazz giant who, like so many others of his vintage, is too often overlooked by today's audiences. The players, Seuffert on reeds, Shipton on bass, Menno Daams and Ian Smith on trumpets, Alan Barnes on reeds, Adrian Fry on trombone, Martin Litton on piano, Martin Wheatley on guitar and Norman Emberson on drums form a tight band replete with good soloists. This album will set your toes tapping from the first notes to the last. (www.alynshipton.co.uk)

■ There has been a strong interest in swing dancing among younger audiences that started to gain momentum in the 1990s. While it has had some peaks and valleys during the ensuing years, there continues to be a number of bands throughout the country who carry on the legacy of the dance bands of past eras. A couple of them are highlighted in the next reviews.

One of the better swing groups that I have heard lately is the **MINT JULEP JAZZ BAND**, a band based in Durham, North Carolina, who have released their first CD, **Durham on Saturday Night (Mint Julep Jazz Band)**. The band is co-led by trombonist Lucian Cobb and vocalist Laura Windley, who occasionally takes a turn on the glockenspiel. Their repertoire is mainly taken from the 1930s, with some nods to the 1920s and 1940s. Their first recording is by a seven-piece band that has Windley's vocals on several tracks. They nicely capture the spirit of the period music, and Windley sings in a way that would have fit right in during the earlier period that spawned the music on the disc. They are right at home playing tunes associated with the likes of Basie, Ellington and John Kirby. A particular pleasure is hearing Keenan McKenzie's soprano sax on "Bechet's Fantasy." You will enjoy digging this collection, and do not be surprised if you put this disc on when you have visitors that they might find it difficult not to start cutting the rug. (mintjulepjazzband.com)

■ **SASHA'S BLOC** has an interesting origin. Russian-born founder Alexander Gershman is a renowned urologic surgeon who also happens to be a bass player with a passion for music. He is particularly inspired by the jazz of the 1920s and 1930s. **Melancholy** (No Label) is a nine-tune collection of original songs by Sashman and vocalist Carina Cooper, also from Russia, written in the style of the music that Gershman admires. The group is comprised of first-rate Los Angeles area musicians. The songs are fun, and nicely replicate the earlier sounds. This is a different take on swing. It is fresh and appealing. The band has been enjoying success in Southern California, and this disc makes the

continued on page 40

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OTHER VIEWS *continued from page 38*

listener understand why this is the case. (www.cdbaby.com)

■ Dennis Lichtman is best known to NJJS members as the leader of Mona's Hot Four, but he has another side to his musical interests, Western Swing. **THE BRAIN CLOUD**, a band conceived of and founded in 2010 by Lichtman and vocalist Tamar Korn, reflects that side of Lichtman's musical personality. The band consists of Lichtman on clarinet, fiddle and electric mandolin, Korn on vocals, Skip Krevens on guitar, Raphael McGregor on lap guitar, Kevin Dorn on drums and Andrew Hall on bass. Their second release, **Outside Looking In (Triple Treble Music)** is a quirky delight. While basically a Western Swing album, it has a contemporary edge that gives it a unique sound. Korn is a singular vocalist who puts her own stamp on anything that she sings. The cats in the band all have swing in their souls. The program is a mix of old tunes and originals that all fit nicely together. Open up your listening horizons, give The Brain Cloud a listen, and you will find a world of delightful surprises. (www.braincloudwesternswing.com)

■ After a hiatus following the sad loss of Mat Domber, Arbors Records has resumed releasing the kind of jazz that so many NJJS members hold close to their hearts. The first release is **The Bluebird of Happiness (Arbors — 19434)** by **BRYAN SHAW AND THE HOTSHOTS**. Trumpeter Shaw is joined by Dan Barrett on trombone, Evan Arntzen on reeds, Ehud Asherie on piano, Brad Roth on guitar and banjo, John Dominguez on bass and Jeff Hamilton on drums. They assay 15 tunes, opening with "Love Me or Leave Me" and ending with "The Bluebird of Happiness." The playing is spirited, and Barrett's arrangements provide a nice framework for the blowing. The music is a mix of swing and trad, full of danceable rhythms. This is a nice return to the new release field for the Arbors team. (www.arborsrecords.com)

■ Bob Erdos has done a terrific job of keeping the flames of hot jazz alive with his Stomp Off record label. He has included music by several bands from Europe in his catalog. **Red Hot Starters (Stomp Off — 1436)** is a kicking album by **LES RED HOT REEDWARMERS**, a group greatly inspired by the music played by the great clarinetist Jimmy Noone. Noone was from New Orleans, but achieved his greatest fame when he moved to Chicago, eventually fronting his Apex Club Orchestra, a sextet unusual for its instrumentation, two reed players out front with a four-piece rhythm section. This French band includes Aurélie Tropez on clarinet and alto, Stéphane Gillot on alto and baritone sax, Martin Seck on piano, Henry Lamaire on banjo, Jean-Philippe Palma on tuba and Julien Richard on drums. The tunes are from the 1920s and 1930s with the exception of a Gillot original, the appropriately named "Red Hot Starters," that opens this explosion of joyful music. Tropez has embraced the distinctive Noone style and sound, and hearing her inspired Gillot to form this band. The band simply made me smile while listening to them. Sometimes they play it hot and sometimes they play it pretty. Either way their musicianship and enthusiasm shines through. (www.stomppoffrecords.com)

■ Matching up tenor saxophonist **SCOTT HAMILTON** with the ace Swedish rhythm section of Jan Lundgren on piano, Jesper Lundgaard on bass and Kristian Leth on drums for a program of Swedish tunes was an inspired decision. The result is **Swedish Ballads... & More (Charleston Square — 421)**. This is Hamilton as Hamilton; he can swing it, he can caress it, and do both with equal effectiveness. There are seven selections, six by Swedish composers, and a ringer, "Stockholm Sweetnin'," by Quincy Jones. While not a household name in this country, Lundgren is in the top tier of jazz pianists. Lundgaard and Leth are new to me, and welcome additions to my ears. This is one of those albums where you would be hard pressed to select a "best" track. You play one, and think "wow!" Then you play another with the same results, and on and on through the entire album. The next reaction is to hit the repeat button. This is how music should be! (www.amazon.com)

■ **PETER AND WILL ANDERSON** are a couple of young men, not far removed from Juilliard who have made a big splash on the New York City jazz scene in a big hurry, and have been expanding their performance schedule throughout the country. Only in their mid-20s, they have already released several CDs, have performed shows featuring the music of Artie Shaw and the Dorsey Brothers, and now have turned their attention to the **Music of the Soprano Masters (Gut String Records — 011)**. Their cohorts for this endeavor are Ehud Asherie on piano, Mike Karn on bass and Phil Stewart on drums, with Bob Wilber guesting on four tracks, playing soprano sax and clarinet. The nine tunes were penned by the likes of Wilber, Lucky Thompson, Roland Kirk and Sidney Bechet, all of whom were among the select few jazz musicians who truly mastered the difficult soprano sax. Judging from their playing on this disc, the brothers have joined this soprano sax royalty. Both chime in on clarinet, while Peter also contributes on tenor sax, and Will takes his alto sax in hand. These young men play with a maturity beyond their years. With each exposure to their music, the first impression of them as promising young jazzers has ripened into a deep appreciation for what they have already achieved, and pleasant anticipation of the new musical vistas that they will continue to open for themselves, and our enjoyment. (peterandwillanderson.com)

■ **Remembering Blakey: A Tribute to Art Blakey (Early Autumn — 1111)** is a stirring outing from the **RON APREA SEXTET** that brings the intensity of Blakey's Jazz Messengers to the table while avoiding any attempts at sounding like a clone band. Aprea brings his own vision to this project. He selected Joe Magnarelli on trumpet and flugelhorn, Jerry Weldon on tenor sax, Cecilia Coleman on piano, Tim Givens on bass and Vince Cherico on drums to join his alto sax for 12 selections that include five originals by bassist Paul Brusger, and two tunes composed by Aprea, plus "My Foolish Heart," "Goodbye," "Cherokee," "Lover Man," and Oliver Nelson's "Latino." The musicianship throughout is at the highest level, with the front line players full of creativity and wit, and the rhythm section solid. If he had heard this, Blakey would surely have stated something to the effect that "These cats can

play!" Get a copy of *Remembering Blakey* and find out for yourself. (www.ronaprea.com)

■ Trombonist **DOUG SERTL** recorded the music found on **Beautiful Friendship (Doug Sertl)** in 1998, but it is first seeing the light of day commercially with this release. After listening to it, the only question is "Why?" Sertl, Peter Bernstein on guitar, Rick Montalbano on organ and Terry Clarke on drums have recorded about 50 minutes of nicely swinging jazz. The tunes are "Beautiful Friendship," "I'm Getting Sentimental Over You," "I Hear a Rhapsody," "Nancy (With the Laughing Face)," "Groovin' High," "The Nearness of You" and "Things Ain't What They Used to Be." Sertl has extensive credits, working as a sideman in live and studio settings, as well as leading his own groups. He has a warm tone and wonderful facility on his horn. His bandmates are superb. Bernstein is a strong presence on guitar, Montalbano on organ lends a nice feeling that is not often heard on trombone-centric albums, and Clarke is a drummer with great taste and time. Put all of the pieces together, and you get a whole that is truly satisfying. (www.dougsertl.com)

■ Had he not gotten a rather late start in the jazz world, and spent most of his career playing Canada, pianist **OLIVER JONES** would be recognized by a wider audience as a giant among jazz pianists. Now approaching 79 years of age, Jones did not enter the jazz scene until he was close to 50 years old, making his first jazz recording in his 50th year. Since then, he has recorded prolifically for the Justin Time label, recording close to 20 albums. In recent years he has cut back on his public appearances, but entered the studio last November to record **Just For My Lady (Justin Time — 251)** with Joséé Aidans on violin, Eric Lagace on bass and Jim Dexas on drums. The program contains mostly original songs composed by Jones, the exceptions being "You Look Good to Me," "The Windmills of Your Mind" and "Lady Be Good." The centerpiece of the album is the three-movement "Saskatchewan Suite," a piece commissioned for the 2012 Saskatchewan Jazz Festival. It was performed by a big band, but has been scaled down here by Jones for the quartet. This meeting of two musicians from different generations and musical disciplines, Aidans having a classical background, works just dandy, thank you. Even though Jones wrote out all of the music played by Aidans, it has a feeling of spontaneity that reflects her magnificent musicianship. This is a different kind of album from Jones, but one that is instantly accessible and easy to enjoy. (www.justin-time.com)

■ For several decades, pianist **DICK MILLER** has been a major presence on the Cape Cod jazz scene. He has occasionally released albums of music recorded at the various concerts that he has played on the Cape. Recently, he has made available two CDs of music recorded in 2003. One, **Thou Swell (Cape Song — 05)**, finds him in the company of the late trumpeter Lou Colombo at one of the concerts Miller has presented at the Provincetown Art Association and Museum, and the other, **Spring Isn't Everything (Cape Song — 06)** is a solo effort by Miller recorded at the Wellfleet Congregational Church. Miller, a superb jazz pianist in the mainstream tradition, and Colombo are a perfectly matched pair. The infrequent duo format

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THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

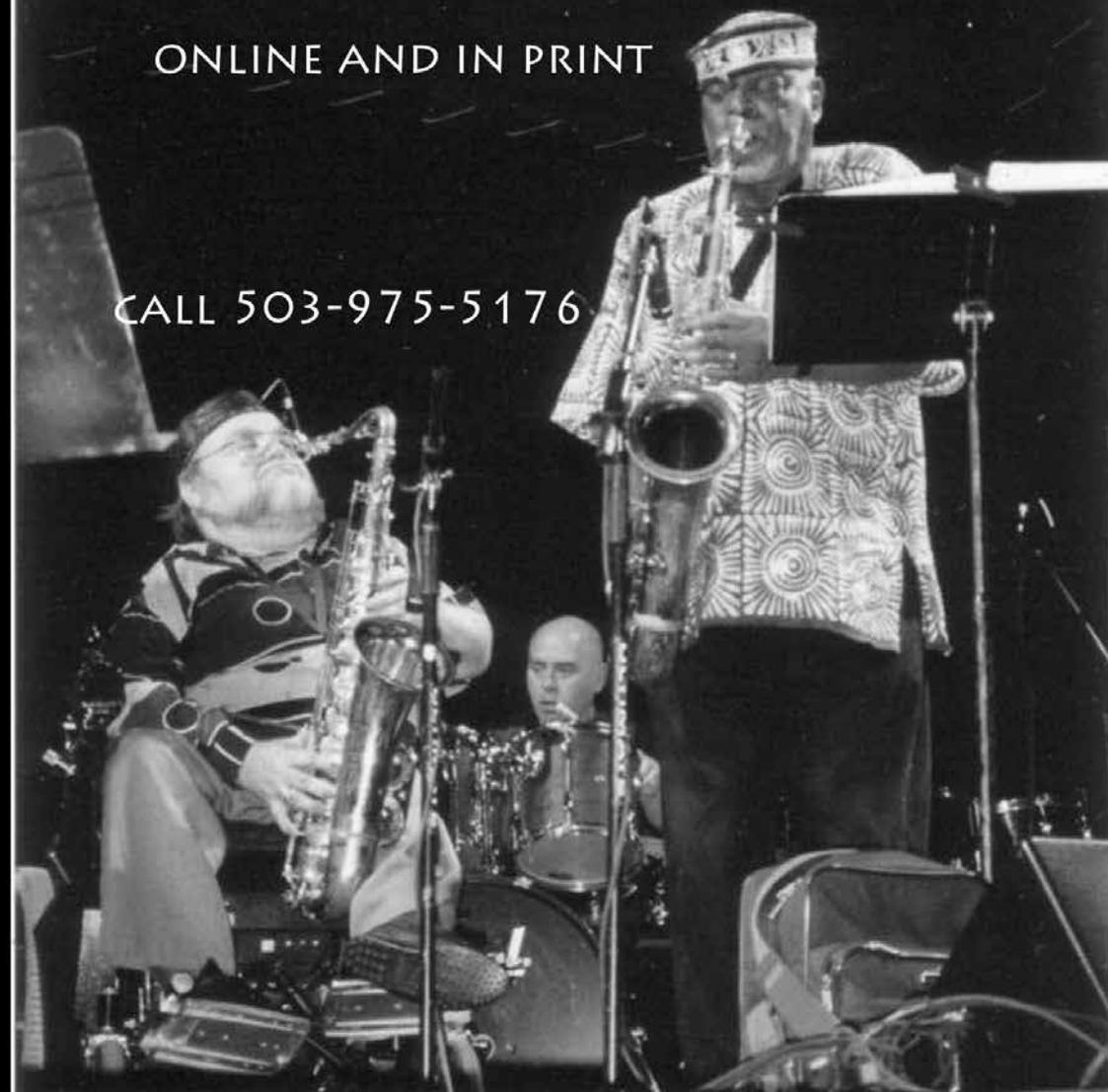
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VOLUME 39 NUMBER 3

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OTHER VIEWS *continued from page 40*

of trumpet and piano gives each of the 12 familiar selections on the program a distinctly fresh feeling. These gentlemen are familiar with each other, and the musical empathy that has developed between them makes this pairing wonderfully effective and interesting. On the solo album, Miller gives the listener a demonstration of what engaging music results when a man of Miller's wit and imagination sits down at a keyboard to give his impressions of tunes such as "Like Someone in Love," "Easy Living," and "My Ship." He has a knack for creating medleys along themes. Here he pairs "Darn That Dream" with "Deep in a Dream," and "Spring Is Here" with a rarely heard melody by Harry Warren, "Spring Isn't Everything." The folks on Cape Cod have a real treasure in Dick Miller, and we are lucky that he gives us an occasional taste of what jazz lovers on the Cape can enjoy on a regular basis. (These albums can be purchased by contacting Dick Miller at capessong@gmail.com.)

■ Pianist **JIMMY AMADIE** has a name that you might not have heard before. **Live! At the Philadelphia Museum of Art (TPR — 8/18/10)** is a wonderful collection from a player who has a back story that is amazing. Suffice to say that this is his first, and probably last, public performance in 43 years. (His story is told on the home page of his website: www.jimmyamadie.com, and reading it will give you even greater appreciation for the artistry that he demonstrates on this recording.) For this concert, he played 12 tunes in a trio format with Tony Marino on bass and Bill Goodwin on drums. Amadie is at heart a bebopper who swings as well as anyone. The joy and enthusiasm in Amadie's playing is infectious. Marino and Goodwin are wonderfully supportive, as Amadie dazzles his audience. This is a special recording by a man with the talent to match his big heart and determination. (www.jimmieamadie.com)

■ The music of Stephen Sondheim has been mostly overlooked as source material by jazz players. Things are beginning to change, and a group of Canadian musicians calling themselves **A SONDHEIM JAZZ PROJECT** has released **City of Strangers (Bobby Hsu Music— 0513)**. Conceived of by saxophonist Bobby Hsu, this album presents a program of 14 songs with the vocals of Alex Samaras, the piano of D'Arcy Myronuk, the bass of James McEleneay and the drums of Morgan Childs joining Hsu for an interesting and original look at this material. Hsu provided all but one of the arrangements that feature the vocals of Samaras as their focus, but also give the players, particularly Hsu an opportunity to address Sondheim improvisationally. Samaras, who has a vocal quality that recalls Jackie Paris, has a strong jazz flavoring in his approach to these challenging songs. While it does take some effort to place the Sondheim canon into a jazz context, these gentlemen have found effective ways to do so. Other than "Send in the Clowns," and perhaps "Being Alive," most of the selections are probably unfamiliar to jazz listeners unless, like me, they also dig Sondheim. I was particularly pleased to see that they included two of the Sondheim melodies that I consider among his best, "Sorry-Grateful" and "Take Me to the World." I give

this one an enthusiastic thumbs up! (www.sondheimjazzproject.com)

■ **West Coast Cool (Summit Records — 615)** is definitely cool! **CHERYL BENTYNE & MARK WINKLER** make the hippest guy/gal vocal duo since Jackie and Roy. The first track, a pairing of Paul Desmond and Lola Brubeck's "Take 5" with "Drinks on the Patio," a new tune by Winkler and Rich Eames gives the listener an immediate taste of what they mean by West Coast Cool. This album presents the musical portion of the show by the same name that Bentyne and Winkler have been performing live in clubs and concerts. There are tunes associated with West Coast performers like Chet Baker, "Let's Get Lost," and June Christy, "Something Cool." Several tunes that Bobby Troup had a hand in writing, "Girl Talk," "Route 66," "Lemon Drop" and "Hungry Man" made the cut. Steve Allen, a West Coast fixture as a TV personality and songwriter, wrote "This Could Be the Start of Something Big." Winkler contributed the lyrics to four songs including "In a Lonely Place," inspired by the film noir classic of the same name that was set in Los Angeles. Winkler and Bentyne, who both reside in the Los Angeles area, have absorbed the feeling generated by the West Coast Cool jazz that emerged in the 1950s, and have come through with a highly listenable winner. (www.summitrecords.com)

■ Vocalist/pianist **DAVID SILVERMAN** has had an interesting performing history that began while he was still in high school playing at Don Randi's Baked Potato. He is from Los Angeles. He left Los Angeles in 1974 to travel around the country as a performer, settling down for periods in Albuquerque and Dallas, before returning to his home town in the late 1980s. Once home, he connected with the legendary vocalist/pianist, Jeri Southern who became a friend, teacher and mentor. He became a steady presence on the L.A. scene, and started traveling internationally, and found a new home base in 1994 in Japan where he performed and recorded for 18 years. Recently returned to Los Angeles, he has been working his way back into that performing scene. Two of his Japanese-released CDs from the mid-1990s came to my attention, and they give a good sampling of his vocalizing and keyboard talents. **Swingin' Sweet (King Records — 259)** finds Silverman in the company of Harry "Sweets" Edison on trumpet, Gordon Brisker on tenor sax and flute, Andy Simpkins or Robert Daugherty on bass and Jim Paxson on drums for 17 selections. **Softly (King Records — 240)** is a duo album of 16 songs by Silverman and Daugherty. Silverman has wonderfully absorbed the lessons from Jeri Southern. He has a pleasant, smooth baritone voice, a nicely understated approach to singing, pays careful attention to the lyrics, phrases with the knowing assurance and sophistication of a jazz guy, and chooses good songs to sing. These albums have a lot of the "West Coast Cool" sensitivity found in the Cheryl Bentyne/Mark Winkler album mentioned above. These are the kind of albums that make me close my eyes, and feel like I am in one of those small boîtes enjoying a good singer like David Silverman digging deeply into the Great American Songbook, and doing it with taste and musicality. (www.davidsilvermanjazz.com)

■ The ability to phrase is one of the basic elements in the array of attributes possessed by successful jazz

players. When a musician who is primarily an instrumentalist takes to vocalizing, the phrasing alone is often what makes their vocal efforts work. When an instrumentalist like trombonist **PETE MCGUINNESS** also has a pleasant voice, it opens up new musical horizons for the player. For McGuinness, who is also a professor in the Jazz Studies Department at William Paterson University, **Voice Like a Horn (Summit Records — 609)** is the first album by McGuinness that focuses on his vocal talent. He sounds a bit like Chet Baker, but has a much livelier approach to singing, investing the lyrics with far more emotion than Baker. Even jazz fans who shy away from scatting should find themselves drawn to the scat passages by McGuinness for he is a fully knowledgeable musician for whom scatting is a natural extension of his trombone work. He enjoys wonderful support from Ted Kooshian on piano, Andy Eulau on bass and Scott Neuman on drums. Jon Gordon adds his alto sax and flute to two tracks, as does trumpeter Bill Mobley. Mobley also composed one of the two tracks with wordless vocals, "49th Street," the other being Dizzy Gillespie's "Birk's Works." The rest of the program is "Yesterdays," "Oh, You Crazy Moon," "Never Let Me Go," "Tea for Two," "I've Grown Accustomed to Her Face" and "Who Cares?" Hearing McGuinness sing is a revelation, and a most pleasant one at that. Try him, you'll dig him! (www.summitrecords.com)

■ **JUDY CARMICHAEL** is primarily known for her piano playing. In recent years, she has been adding singing to her performances and recordings. On her new recording, **I Love Being Here with You (Judy Carmichael)**, she is strictly a singer with backing by Mike Renzi on piano, Harry Allen on tenor sax and Jay Leonhart on bass. As proof that it is a successful transition, I played the disc in my car as I was driving three jazz fan friends who are not really fans of vocals, and they all expressed their approval of what they were hearing. I could list the 11 songs that Carmichael sings, all of them familiar to most listeners to good music, and sing the praises of Carmichael's way with a lyric, extol the fine musicianship of Renzi, Allen and Leonhart, but the reaction of my friends should be enough to convince you that Judy Carmichael has produced a CD that should please most of the readers of this column. (judycarmichael.com)

■ News of a new album from Canadian vocalist **ALEX PANGMAN** featuring the guitar of Bucky Pizzarelli on half of the tracks sounded like a welcome prospect. Hearing **Have a Little Fun (Justin Time — 8578)** confirmed that Alex Pangman had recorded another winner. She is one of a select group of young vocalists who have mastered the art of singing tunes from the 1920s and 1930s while maintaining a period feeling without making them sound dated. In addition, she contributed four original songs, "The Fog Song," "It Felt So Good to Be So Bad," "Melancholy Lullaby" and "Topsy Turvy" that fit flawlessly into a program that contains the likes of "Some of These Days," "Are You Having Any Fun," "I'm Confessin'," "Just One More Chance," "Out of Nowhere," "Stardust" and "Undecided." As a bonus, there are two lesser known songs that should enjoy renewed attention from anyone who hears Pangman singing them, "The Panic is On" and "Shanghai Lil." Drew Jurecka on violin and Michael

Jazz in the Garden 2013

June 27–August 1

The Newark Museum's Jazz in the Garden has a long tradition as well as being one of New Jersey's biggest musical bargains. The shows went on despite New Jersey's climatological extremes this summer. Fortunately the Museum is blessed with a wonderful auditorium so that the music may be fully enjoyed even in the event of rain. JJ Editors only caught the two outdoor shows this time around.

On July 18, drummer Ulysses Owens Jr. brought his quartet on a steamy day in a prolonged string of such days. Rows of chairs lined up front and center remained empty as listeners opted to remain very comfortable in the shade.

The next week was a full 30 degrees cooler than it had been the prior week! NJJS staff wore autumn jackets while anyone who hadn't thought to do so hugged themselves for warmth all afternoon. And the music flowed from the Duduka Da Fonseca Trio with guest vocalist Maucha Adnet. "We brought Brazil to Newark today!"



Clockwise from top left, bandleader/drummer Ulysses Owens, Jr.; pianist Christian Sands; pianist Helio Alves; vocalist Maucha Adnet; bandleader Duduka da Fonseca

Photos by
Tony Mottola

Herring on bass played on the tracks featuring Pizzarelli. The balance of the album features Pangman's regular band, the Alleycats. This is an album filled with fun, and should be a frequent visitor to your CD player. (www.justin-time.com)

■ **ABIGAIL RICCARDS** is a bright new presence in the world of jazz vocals. Her third release, *Every Little Star (Abigail Riccards)* is a pleasurable listen. She has a fine band, Michael Kanan on piano, Neal Miner on bass, Peter Bernstein on guitar and Eliot Zigmund on drums, supporting her on the 12 tracks. Her voice is clear, strong and appealing. She has mastered the art of reading lyrics directly and with the proper emotion. Her musical sense is right on target. The program is solid with the likes of "If I Had You," "Singin' in the Rain," "I Didn't Know About You" and "Bye Bye Blackbird." She gently swings the lovely Bill Evans/Gene Lees song "Waltz for Debbie," giving it a lightness that so many singers have not found. Abigail Riccards is a young lady who knows how to sing, and deserves wide recognition. (www.cdbaby.com).

■ Films with great jazz scores are becoming increasingly rare, so it is good news that Bruce Kimmel has resurrected the soundtrack for *Too Late Blues (Kritzerland — 20025)*. The film was one of the most accessible of those made by John Cassavetes. It starred Bobby Darin and Stella Stevens, and captured the jazz world like few other films. David Raksin, a stellar film composer most well known as the creator of the score for *Laura*, was a perfect choice to score *Too Late Blues*. The musicians used for the recording of the music were premier West Coast players like Red Mitchell, Jimmy Rowles, Benny Carter, Shelly Manne and Milt Bernhart. Raksin had a genius for contributing just the right musical setting for each scene in a film, and his jazz sensitivity was an important element in making this film work as well as it does. Listening to this album will probably make you want to see the film immediately. It is available for rental or purchase, so the opportunity is there to satisfy this urge. First, however, get a

copy of the CD, as it was released as a limited edition of 1,000 copies. This is one that you will want in your collection. (www.kritzerland.com)

■ **Stephen Sondheim's Passion (PS Classics — 1317)** recently received a highly acclaimed revival at the Classic Stage Company in New York City. Thanks to the folks at PS Classics, the 2013 New York Cast Recording has been recorded for all who missed it to hear, and for those fortunate enough to see this production as a way to relive its magic. When the show was first produced on Broadway in 1994, it received enthusiastic reviews, but many who saw it had mixed feelings about what they had seen. It is a difficult story that revolves around the obsessive love of a sick and homely woman for a young soldier under her brother's command who is in love with another woman. Sondheim's score is full of hauntingly lovely melodies, but the emotions expressed in his words are complex and often somewhat difficult to fully accept, at least on first hearing. I

personally left seeing the original production somewhat depressed by what I had experienced in the theater, and was unsure that I ever wanted to see it again. Over time, as I listened to the music, I began to change my opinion, and when this production was announced, I was determined to see it, and I did. It was wonderfully staged by director John Doyle. Judy Kuhn, Ryan Silverman and Melissa Errico brought vibrant life to the leading characters. For the recording, Rebecca Luker beautifully sings the role of Clara due to the unavailability of Ms. Errico for the recording session. This recording captures, as well as a recording can, the brilliance of this production. It is a recording to cherish of a unique and brilliant musical theater piece. (www.PSClassics.com)

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

Caught in the Act

By Joe Lang
Past NJJS President

ROSSANO SPORTIELLO The Smiling Piano: A Tribute to the Artistry of George Shearing

Café Carlyle, NYC | June 11-22, 2013

In deciding the subject for his debut show at the Café Carlyle, Rossano Sportiello opted to give a nod toward one of his inspirations as a jazz pianist, George Shearing. It proved to be a fitting choice as both Sportiello and his subject had many things in common — prodigious technique, intense creativity, a strong foundation in and love for classical music, and magnetic personalities.

When Sportiello takes the stage, his broad, warm smile immediately infuses an audience with a sense of comfort and welcome. A few notes into his opening medley of “September in the Rain” and “The Song Is Ended,” it is apparent that he is a superior and creative jazz player.

As the set progressed, Sportiello, backed by Frank Tate on bass and Dennis Mackrel on drums, explored many of the songs played by Shearing, like “Move,” “Oh! Look At Me Now,” a selection based on the recording by Shearing and Hank Jones, and “Lullaby of Birdland,” with the kind of freshness that Shearing brought to each of his performances. (Joel Forbes assumed the bass chair for the second week of this engagement.) Sportiello is no Shearing imitator, but a major contributor to the world of jazz piano with his own voice. He is proficient at any tempo, and never loses the underlying commitment to swing in his playing.

Like Shearing, Sportiello is wonderfully adept at bringing his classical influences into his performances. He sparkles when he takes a piece by the likes of Chopin or Liszt, and makes it evolve into a jazz piece without losing the essence of the source material.

As an interesting divertissement, Sportiello brought the audience into his program by inducing them to choose four notes upon which he built an improvised composition on the spot. In the execution of this interlude, his innate charm and musicality merged into a magical expression of his creative powers.

He concluded his set by offering a charming vocal interpretation of “It Amazes Me.” Shearing was not possessed of a strong

singing voice, but was very effective in putting a song across on the few occasions when he chose to vocalize. Sportiello has a similar talent for getting to the meat of a lyric with his phrasing and feeling rather than having a strong voice.

Rossano Sportiello paid a warm tribute to George Shearing, one of his influences, with a program that demonstrated the originality and diversity of styles of both players.

CAROL FREDETTE A June Night, the Moonlight and You

The Iridium, NYC | June 27, 2013

Time spent enjoying the vocalizing of Carol Fredette is always an interesting experience, full of surprises and creativity from a true jazz singer, one who makes every song that she sings sound like it was written just for her. This occasion found her in the company of her hard swinging trio of Dave Lalama on piano, Dean Johnson on bass and Adam Nussbaum on drums.

In keeping with the theme of her show, Fredette opened with an energetic pairing of “June Night” and “What a Little Moonlight Can Do.” Keeping her eye on the moon, she found herself exploring “How High the Moon” and “I Love to Watch the Moonlight.”

The overall subject for most of the set was romance in its many varieties. The sensual “Like a Lover” was given a dreamy reading by Fredette. A hipster’s approach to the subject was evident in the Bob Dorough/Fran Landesman gem “Nothing Like You (An Extravagant Love Song)” — evident in the music, lyrics and performer.

Fredette used solely the support of Johnson’s bass for the languid “No Moon At All,” and then went up, up, up to hot samba territory with the trio for “Cinnamon and Clove.”

The pace stayed on the up-tempo side for “The Song Is You” and “How About You,” the latter being a pure musical joyride. Her next pairing was an ingenious

one of two fairly obscure, but wonderful songs, “I Wish I’d Met You” by Richard Rodney Bennett, Franklin Underwood and Johnny Mandel, and “It Was You” by James Lipton and Cy Coleman.

Jon Hendricks has applied his lyric-writing talents to a variety of musical sources. Fredette chose two of these, “Estate (In

Summer),” an Italian pop song by Bruno Brighetti and Bruno Martino, and “O Pato (The Duck)” by Brazilians Jayme Silva and Neuza Teixeira. These songs provided quite a contrast, the first being a lovely ballad, and the second a lively novelty number.

She concluded with an old pop song by Bud Green and Sam Seft titled “Do Something,” and she took the song on an exciting ride.

Called back for one more song, she sang “Why Did I Choose You” with passion and feeling.

Fredette is not only a fine vocalist, but also understands what it means to be an entertainer. Her between-song patter is unrehearsed, delightfully free-spirited, and infused with her uninhibited sense of humor. This extended to the verbal interplay with her trio, particularly Lalama who has a quick wit and wonderful timing. It all added up to an entertaining and interesting set of music and mirth.

ERIC COMSTOCK and BARBARA FASANO with special guest JEFF HARNAR Rat Pack Poet: Celebrating Sammy Cahn on his 100th Birthday

Stage 72 at the Triad, NYC | June 18, 2013

Lyricist Sammy Cahn was a man with a load of confidence, and a ready wit. He would have been pleased with the way vocalists Eric Comstock, Barbara Fasano and Jeff Harnar explored songs from his catalog during their celebration of his work at Stage 72.

Cahn was a wordsmith who could be tender, clever, romantic, humorous and sentimental, often mixing these elements during one song. He worked primarily with two composers, Jule Styne and Jimmy Van Heusen. His songs were particular favorites with Frank Sinatra who recorded 89 songs with Cahn lyrics.

As the evening progressed, one wonderful and familiar song led into another, often recalling the title to one of the classic Cahn/Styne songs that Fasano sang during the program, “I’ve Heard That Song Before.” Comstock settled in at the piano, and the ever-swinging Boots Maleson handled the bass, while Comstock, Fasano and Harnar gave life to the words of Sammy Cahn.

To get things started, Comstock and Fasano sang a song from an early Sinatra film, *Step Lively*, with a title that set the tone for the evening, “As Long As There’s Music.” Comstock and Fasano displayed a winning chemistry, assuredly helped along by their real life roles as husband and wife. Their pairing of “Incurably Romantic” and “Call Me Irresponsible” was



Carol Fredette at The Iridium.
Photo by Ben Cassara.

one of many highlights during this consistently entertaining show.

Harnar, who recorded an album of songs with Cahn lyrics, *Sammy Cahn All the Way*, joined the fun to sing three selections, including a terrific reading of "All the Way."

Comstock and Fasano took over the vocal chores once again for a few more tunes, including Fasano's nicely torchy "All My Tomorrows."

Harnar was soon back to join them for a medley of three swinging Cahn/Van Heusen creations, "Come Fly with Me," "Ain't That a Kick in the Head" and "The Tender Trap," followed by "Time After Time."

The show concluded with an appropriate closer by Comstock and Fasano, "The Last Dance."

Comstock, Fasano, Harnar and Maleson proved to be a winning combination. They performed 25 songs during the show, and when it was over, you realized that they could have done at least that many more which would have been as familiar to the listeners as the ones that they selected for this performance. The title of a Cahn/Styne song that did not make it into this production could serve as a fitting summation of how the audience seemed to view what they had just seen, "It's Magic."

Note: There are plans to bring this show back to New York City for an extended run in the fall. Details will be posted on www.ericcomstock.net when plans are finalized.

LYRICS & LYRICISTS Brush Up Your Shakespeare: The Bard and the Broadway Musical

Theresa L. Kaufmann Concert Hall —
92nd Street Y, NYC | June 1-3, 2013

William Shakespeare's works have served to inspire many creators of shows and songs for the musical theater. Among the Broadway shows based on the plays of The Bard are *The Boys from Syracuse*, *Kiss Me Kate*, *West Side Story*, *Two Gentlemen of Verona* and *The Lion King*. The first three of these shows served as the main focal points for this lively and informative program that closed the current Lyrics & Lyricists series at the 92nd Street Y.

Mark Lamos served as the artistic director, stage director, co-writer with series artistic director Deborah Grace Winer, and host for this program. The vocal performers were Christine Andreas, Daniel Breaker, Britney Coleman, Max von Essen and Heather Jane Rolff. A sprightly seven-piece band led by music director and pianist Wayne Barker provided the instrumental support.

As a Prologue for the evening, an Elizabethan era song "Say, Love, If Ever Thou Didst Find," set to

music in 1603 by John Dowland was presented by the company. This led into a medley of songs from *The Boys from Syracuse*, a Rodgers and Hart musical take on *The Comedy of Errors* that included songs like "This Can't Be Love," "Falling in Love with Love" and "Sing for Your Supper."

There followed an interlude of three Shakespeare songs that were set to music in a jazz vein, "It Was a Lover and His Lass," music by Arthur Young, "Take All My Loves," music by Duke Ellington and Billy Strayhorn, and "Winter," music by John Dankworth.

Cole Porter's *Kiss Me Kate* was the center of attention for the final section of Act I, with nine of the tunes from this magnificent score that had

among its most beloved songs "Another Op'nin', Another Show," "Always True to You in My Fashion," "So in Love" and "Too Darn Hot."

Act II opened with a marvelous bit of whimsy from Frank Loesser titled "Hamlet," written for the 1949 film of *Red, Hot and Blue*, wherein the lyrics humorously related the story of this Shakespeare classic. "Darn That Dream" was written in 1937 by Jimmy Van Heusen and Eddie DeLange for the musical *Swingin' the Dream*, based on *A Mid-Summer Night's Dream*.

"Willow, Willow, Willow" sprang forth from Wright and Forrest's *Kean*, a celebration of the life of

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"Keeping traditional jazz alive"



CAUGHT IN THE ACT

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Edmund Kean, considered one of the greatest of all Shakespearean actors. This segment concluded with "What is a Youth," a song from the soundtrack of the 1968 film version of *Romeo and Juliet*, with lyrics by Eugene Walter.

West Side Story, the acclaimed musical by Leonard Bernstein and Stephen Sondheim was represented by eight selections, including "Something's Coming," "Maria," "Tonight" and "Somewhere."

Fittingly, the evening concluded with John Dankworth's musical setting for "Our Revels Now Have Ended" from *The Tempest*, and the audience was invited to join the cast for another tune from *Kiss Me Kate*, "Brush Up Your Shakespeare."

This was a well planned and paced program, winningly hosted by Mark Lamos, a man with vast experience as a stage director, who also called upon his earlier experience as an actor to perform convincing readings of selections from the Shakespeare cannon. He was simply as good a host as anyone who has served in that slot for the many years that I have been attending this series.

The performers were all that could be asked for as a cast for this demanding program. They all are blessed with outstanding voices, and know how to put across the material whether serious, comic or in-between.

Rarely does one walk out of a musical program feeling that there was not a single flaw in the planning and execution of the production. This was one of those occasions.

Note: Information on the 2014 Lyrics & Lyricists series is available on-line at <http://www.92y.org/Uptown/Concerts/Jazz-Popular/Lyrics-and-Lyricists.aspx>.

MOLLY RYAN

Birdland, NYC | June 20, 2013

Birdland was the site of a wonderfully exuberant celebration of the release of vocalist Molly Ryan's new album, *Swing for Your Supper*. For this occasion, she gathered together Dan Levinson on reeds, Randy Reinhart on trumpet Jim Fryer on trombone, Mark Shane on piano, Vinny Raniolo on guitar, Mike Weatherly on bass and Kevin Dorn on drums, several of whom appeared on the album, for a 14-song romp that included seven from the new disc, five from *At the Codfish Ball*, an album under Levinson's name, and a couple of other tasty gems.

Though still in her 20s, Ryan is a singer who turns most of her attention to music of the 1920s and 1930s. She has a great feel for this music, and a voice that sounds just right for the period material. From the opening strains of "Say it with a Kiss" to

the end of her very appropriate closing tune, "Happy Endings," Ryan and the band performed with a joyfulness that made the set feel like one big party.

The program included familiar songs like "My Heart Belongs to Daddy," "Love Is Just Around the Corner," "Ten Cents a Dance" and "I'm Old Fashioned," along side of more esoteric material including "Where the Morning Glories Glow," "The Wraggle Taggle Gypsies, O!" "At the Codfish Ball" and "Whispers in the Dark." She made each of them sound like it should be a standard!

One number that elicited a super response from the audience was a duet on "Ah! Sweet Mystery of Life" by Ryan and Levinson, with the latter singing his part in French.

The band was filled with outstanding soloists, creative, musical and energetic, and played with superb cohesiveness as a unit. They captured the spirit of the music perfectly.

Ryan also proved to be a charming hostess with a ready sense of humor, especially on some patter with Levinson who also happens to be her husband.

Judging by the number of people crowded around the stand where her CDs were being sold, many of those who made the scene at Birdland wanted to take the music home with them. If I did not already own the disc, I would have been amongst the buyers.

Note: See the Other Views column in the July 2013 issue of Jersey Jazz for a review of Swing for Your Supper.



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STACEY KENT

Birdland, NYC | June 18-22, 2013

Stacey Kent returned to Birdland for a five night run in June, and played to full and enthusiastic audiences. Her understated vocalizing was supported by Jim Tomlinson on tenor and soprano saxes, Graham Harvey on piano, Tom Hubbard on bass and Phil Hey on drums.

Kent, who was born and raised in New Jersey, has been residing in England since 1991. She and her husband Jim Tomlinson have been performing together for over 20 years, making their first recording in 1997.

She has a distinctive voice with hints of Billie Holiday lingering in the background, and a natural jazz feeling in her phrasing. Kent prefers slow to medium tempo tunes, and invests them with a underlying swing, and a fine sensitivity to the meaning of the lyrics she sings. For this series of performances, she has added a new, at least to me, arrow to her quiver of talents, self-accompanied herself on guitar for a few selections.

There was a lot of variety to her program as she mixed standards like "I Fall in Love Too Easily," "The Best Is Yet to Come" "Smile" and "Stardust" with a few bossa nova selections, "The Waters of March," "The Little Boat," sung in Portuguese by Kent, "How Insensitive" and "Dreamer," and a couple of original tunes by Tomlinson with lyrics by Kazuo Ishiguro.

Tomlinson is a saxophonist who is heavily influenced by the masters like Stan Getz and Lester Young, although his work on soprano had a more contemporary edge. Harvey is an accomplished accompanist who has fine jazz chops when given the opportunity to display them. Hubbard is a fixture on the New York scene, much admired by vocalists for his great time and rock steady rhythmic support. Hey is a very creative drummer, knowing just the right accents to add, but never getting too loud or intrusive.

All of the pieces fit together for a well paced and entertaining set. Kent's fans were out in force, and were well satisfied by her performance.

EMILY BERGL/MOLLY POPE/ MATTHEW SALDIVAR Tales From The Jazz Age: An F. Scott Fitzgerald Songbook

Café Carlyle, NYC | June 13, 20-21, 2013

In his novels and short stories, F. Scott Fitzgerald frequently referenced pop songs of the day. Will Friedwald and Sarna Lapine conceived a review that presented a program of these songs integrated with readings from the works of Fitzgerald. Pianist Jon

Weber was called upon to serve as musical director. The program received its world premiere on June 13 at the Café Carlyle.

The creators cleverly merged the words of Fitzgerald with 24 tunes for a lively and entertaining program brought to life by vocalists Emily Bergl, Molly Pope and Matthew Saldivar with instrumental support from Weber on piano, Nick Russo on guitar and banjo, and Joshua Holcomb on tuba and bass.

Fitzgerald was a brilliant writer who put words together that made his subject material almost jump off the pages with life. He captured character, emotion, situations and place seemingly effortlessly, always literate, but instantly accessible to his readers. Among the sources used were novels, including *This Side of Paradise*, *The Great Gatsby* and *Tender Is the Night*; short stories like *Bernice Bobs Her Hair* and *The Diamond as Big as the Ritz*; and autobiographical writings such as *Echoes of the Jazz Age* and *The Crack-Up*.

The songs of the 1920s and 1930s offered a rich catalog for Fitzgerald, and for those who planned Tales from the Jazz Age as well. There were the familiar, "Ain't We Got Fun," "Hindustan," "After You've Gone," "You Are My Lucky Star" and "The Boulevard of Broken Dreams;" and some that are rarely heard in these times, "Breakaway," "Why Do They Call Them Babies," "I'm Sorry I Made You Cry" and "Jazz Baby." An interesting inclusion was the Fran Landesman/Tommy Wolfe classic from the 1950s, "The Ballad of the Sad Young Men," a song inspired by a 1926 collection of Fitzgerald short stories.

Bergl, Pope and Saldivar all have musical theater experience, giving them the acting chops that enabled them to do an effective job of presenting Fitzgerald's words with believable dramatic intensity. Their vocalizing was equally impressive.

The trio captured the spirit of the period with Weber, among the most versatile of pianists, and the playing of multiple instruments by Russo and Holcomb affording a flexibility that enhanced their approach to the songs.

At the opening performance on June 13, there were some moments when the performers were still feeling their way through the material, but all of the elements were there for a show that should have a significant run in its future.



Club Notes

By Schaeen Fox

Django Reinhart NY Festival at Birdland

From June 25 until June 30, Birdland hosted its Django Reinhart NY Festival featuring "The Young Lions of Gypsy Jazz part of the Django Festival Allstars." For 14 years now, this celebration has remained on the calendar of the same club and with the same formula: Each year the producers, Pat Philips and Ettore Stratta, bring over some European masters of this jazz form to create the core of a band. They augment these with several special guests, usually Americans with various international backgrounds, who rotate performing for one or two nights and add something new to the flavor of each evening.

This year's festival included four French musicians: Samson Schmitt on lead guitar, Ludovic Beier on accordion and accordina, Pierre Blanchard on violin and Doudou Cuillerier on rhythm guitar. Pat Philips noted that, at home, these musicians do not form an established band. They meet when they arrive here and, when they return home, they all follow different career paths. Brian Torff, who hosted the performances, traveled all the way from his home in Connecticut to play his bass and announce the selections while another guitarist, Kruno Spisic, a young musician from the Balkans who now lives in Philadelphia, filled out the week's bill.

On Friday, June 28, Anat Cohen joined the young lions. The Israeli-born artist has become a regular guest for this Birdland gig and she seems completely at home in the space. No matter what the style of jazz, her musical soul makes her an important asset in a band and a crowd-pleasing performer. Now a well-established, world-traveling New York-based artist, she was especially happy to see another special guest in the audience: Les Leiber. Les was one of the first to give her a gig when she arrived as an unknown in New York. He was there to be recognized for his association, and recordings, with Django. (For Les's connection to Django please see the May



Samson Schmitt and Brian Torff performing at Birdland's Django festival. Photo by Vicki Fox.

Jersey Jazz journal, pages 16–18. To hear his recordings with Django, go to YouTube and search "Sweet Sue – Paris, 01.12. 1945.")

Gypsy jazz came to America through the recordings of The Quintet of the Hot Club of France, the first European jazz band to have a significant impact within the USA. The style that Django and Stephane Grappelli, his musical partner, perfected is masterful and so joyously infective it has not only endured down to today but prospered on both sides of the Atlantic. Indeed, the Birdland celebration premiered in November, 2000 and has constantly grown in popularity; so much so that it is now a biannual event at the club, but only one stop among many in this country and Canada.

Just as Django was famously free-spirited, his week-long Birdland celebration is not an attempt to reproduce audio clones of his original Hot Club recordings. Each year, of course, the master's famous compositions are prominent in the playlist. Among those selected this time were "Djangology" and "Rhythm Futur." While the spirit of the great gypsy is renewed, and the audience amply rewarded, the solos are the results of the creativity of the artists on stage. The musicians also performed some of their own compositions, such as Pierre Blanchard's

continued on page 48

CLUB NOTES *continued from page 47*

“Balkan Dance,” a catchy number that starts in a Balkan rhythmic pattern, but quickly moves into the familiar up-tempo rhythm Django loved. Ludovic Beier played Stevie Wonder’s “Lately” on the accordina, an instrument that combines elements of the accordion and the harmonica and made the song fit right into the festival’s format. Anat Cohen was only scheduled to perform two numbers, but was called back to join Samson Schmitt and the others for “Nuages.” This is probably Django’s most famous ballad, and she and Samson brought out all its haunting beauty. Anat has such a beautiful feeling for this classic that it may become her signature piece.

The first set concluded when all the musicians assembled for an extended version of “Minor Swing.” It was a fun joyful romp performed close to the original arrangement, but with a wondrous scat solo that brought many cheering patrons to their feet. The festival will return to Birdland in November, and probably run there long into the future. In evaluating their association, Pat Philips said, “It is a wonderful club, very comfortable, well-run and well-organized. We have created a partnership. They really love the project.” It is easy to see why.

Marlene VerPlanck at Shanghai Jazz

Those that stayed at Shanghai Jazz after the Society’s June 23 Social were treated to a grand musical night. Marlene VerPlanck packed the club and owned the evening. She planned the show to highlight her new CD *Ballads...mostly*, and brought along three of the good friends that assisted in the recording: Tedd Firth on piano, Jay Leonhart on bass and Ron Vincent on drums.

As always, Marlene’s singing was wonderful. She has real feeling for what she sings and her diction is always flawless. Her seemingly effortless climb into the high note range always makes me fear for the shattering of glass. While she sang the audience hung on every note. It was a dinner performance and Shanghai Jazz is known for its fine food, but most heads were turned toward Marlene, and it was rare to hear even the slight clatter of cutlery on dishes during the performance.

For this show, she selected a satisfying mix. There were classics by Harry Warren (“There Will Never Be Another You”), Cy Coleman (“You Fascinate Me So”) as well as lesser-known (but superb) songs by such others as Earl Hines (“You Can Depend On Me”), Barney Kessel (“Here’s That Sunny Day”) and Billy VerPlanck (“Left Bank Blues”). Many were selections from the new CD, which contains newly discovered arrangements by her late husband.

The rest came from her wide nightclub repertoire. Marlene often turns her introductory remarks into entertaining moments in their own right. When introducing the Bill Evans number “In April,” she bemoaned the early loss of that maestro, but happily noted that the song’s lyricist, Roger Schore, was seated in the audience. Before singing Warren’s “There Will Never be Another You,” she said that the composer was a conflicted man. He did not like publicity, or the fact that other songwriters were better-known. He once hired a publicity agent and then fired him after seeing that the man was getting his name into the papers.

What proved to be only a slight problem early in the first set showed another reason why having first-rate seasoned sidemen is always a wise choice. When sorting the charts for the fifth number, Jay found that he did not have his bass music but, rather, a duplicate of that for the drums. This was, of course, no real problem for him. When Marlene expressed concern, Jay humorously assured her, “I don’t even care.” A little assist from Tedd was all he asked for, and the three musicians continued providing marvelous support. Surprisingly, when Jay shuffled his music for the next number he found the same mistake. This again proved no problem. Since the next arrangement, however, started with a bass intro, a concerned Marlene asked if he had the correct score. “If I don’t, I’ll play something,” he assured her, but the proper music was there and the “crisis” was over.

When Jay Leonhart is in the room, you can expect some unrehearsed levity. Introducing “Love Dance,” Marlene confided her fondness for the song and added that she had asked Jay if, in describing the song, “Should I use the word ‘sensual’ or ‘sensuous?’” He advised, “Use both.” This night, however, went a bit against the normal. Marlene wanted to dedicate Ronny Whyte’s “Listen to the Piano Man” to any in the audience who played that instrument. She began by asking, “Are there any piano players in the audience tonight?” This caused the usually reserved Tedd Firth to ask, in a mock worried voice, “Why? Are you looking for a new one?” Jay, with an appropriately solemn look sympathetically said to Tedd, “She’s tough.”

It was a grand evening of wonderful music masterfully performed and spontaneous humor supplied by very experienced first class artists who know how to please their audience. J

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Traditional jazz is currently experiencing a renaissance in New York City and at its center is Mona's, a small bar on Avenue B in the East Village. Mona's Hot Four features top-flight jazzmen: Dennis Lichtman (clarinet), Gordon Webster (piano), Nick Russo (banjo & guitar) & Jared Engel (bass) with Tamar Korn on Vocals.

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Steppin' out with the lost generation: music from the wild Parisian jazz parties of the 1920s

Wednesday, October 30 • 8 pm

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On The Road | Gene Bertoncini Presides at Summit Workshop and Concert

By Gloria Krolak

Gene Bertoncini, a virtuoso of the nylon-string acoustic guitar who lives in his native New York City, built a more than half-century career as soloist, section man, arranger and educator. At 76 he plucks jazz, bossa nova, pop and classical music with bare fingers. He took up guitar at seven, turned professional in his teens, then detoured to Notre Dame for a bachelor's in architecture. When he returned to music, it was to Buddy Rich, Benny Goodman, Tony Bennett, Lena Horne, Nancy Wilson, and their like.

In late June, Bertoncini taught an afternoon guitar clinic at the Grand Summit Hotel and starred at an evening concert at the hotel's HAT Tavern. Sponsored by Lou Del Rosso's Guitars 'n Jazz shop of Summit, and Eastman Strings, the event has proved such a magnet that Del Rosso holds it twice a year.

After the students-only afternoon clinic, the evening performance was opened to the public. Guitarists Bob DeVos and Paul Meyers got things underway, paced by the steadfast bassist Rick Crane. They embroidered on a lengthy bossa version of "Angel Eyes" and "There Will Never Be Another You." Bertoncini and John Pisano took over the

guitar chairs, with Crane as anchor, for an up-tempo "I Remember You" and a tender "Embraceable You," their fingers moving like rhythmic water spiders. Pisano has accompanied headliners like Tony Bennett, Frank Sinatra and Barbra Streisand. Jeanne Pisano added her sparkling vocals to Jobim's "Triste," "Somewhere Over the Rainbow" and "Sonnymoon for Two."

Two extraordinary Swedish guitarists showed up — and off — with their version of "Out of Nowhere," redubbed "Out of Norway." Ulf Bandgren and Rolf Jardemark shared their CDs with me, respectively *Throop* and *Get Out of Town*, two delicious audio desserts I could savor at home.

If that weren't enough, a pair of superb guitarists who had just met, New Jersey's Jerry Topinka and Glen Cummings, from Rochester, NY, made "Green Dolphin Street" and "A Foggy Day (in London Town)," sound like the two players were old friends. I was happy to run into Topinka, a talented composer, studio man and teacher. I'd wanted to hear him since we met at the Salt Creek Grille (with Enrico Granafei) in April. Cummings, a left-hander, called Topinka "the best guitarist I have never heard." Bertoncini is his inspiration and Del Rosso modified his archtop Peerless Cremona.

Have you ever asked yourself why one 70-something seems youthful and another old? I've found it's in the insatiable need to learn, grow, ask questions and seek answers. And just as I suspected, when asked about the clinic and the day's students, Bertoncini not only taught, but learned from them. "You can't help but learn things. Or you learn something old in a new way," he answered with a smile.

I'd only known Gene Bertoncini from the CD *All This and Heaven Too*, with vibraphonist Chuck Redd and bassist George Mraz. But in our brief time together in Summit, the master



Gene Bertoncini at the semi-annual Grand Summit Hotel concert.
Photo by Michael J. Ryan.

confirmed that greatness and humility often go together. He credited the success of his latest CD, *Reunion*, to old friends, vibraphonist Mike Mainieri, bassist Michael Moore, and to drummer Joe Corsello. The CD is on my radio show playlist.

In 1959, about the same time that Bertoncini began playing professionally, I discovered Johnny Mathis's *Open Fire Two Guitars*, fostering a lifetime love for the guitar and its leading players. Now it was time to go. We'd had two very tasty appetizers (grilled eggplant roll and

flatbread pizza) and drinks, but dinner never arrived. The waiter made a fair deduction on our tab. After two filling appetizers, we weren't hungry enough to be upset, anyway.

The HAT Tavern is billed as a sports bar. It has several large-screen TVs and all were tuned to games (without audio). Sight lines were good at a few tables; walls and posts interfered with others. The guitars were all amplified and the acoustics were adequate. Best of all, the large and attentive audience seemed delighted with the arrangements.

Ed Jalowieki, a 20-year guitar student and musical therapist by profession, took part in the clinic and stayed for the performance. Jalowieki's take-away, over and above some technical "tricks" he could use, was all about ear training. As the jazz poet Jon Hendricks put it:

*I wrote the shortest jazz poem ever heard,
Nothin' 'bout huggin'... kissin'...
just one word — Listen!*

The Grand Summit Hotel is in downtown Summit. The HAT Tavern can be reached by a rear entrance or through the hotel lobby. Parking is plentiful. Consult the hotel's website calendar for musical events. 

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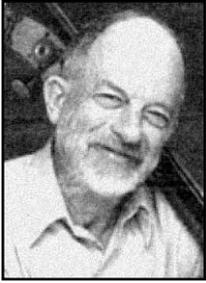
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From the Crow's Nest

By Bill Crow

■ Humor has always appealed to me. I had funny parents, and we laughed a lot while I was growing up. And it was humor that

drew me into my early appreciation of jazz. As a schoolboy, I was astounded by the musical imagination of Louis Armstrong, but I was also beguiled by the musical jokes on some of his records. "I'll Be Glad When You're Dead, You Rascal You" was an invitation to good times.

I fell on the floor laughing the first time I heard Skinnay Ennis sing "I'm looking for a guy who plays alto and baritone, and doubles on the clarinet, and wears a size 37 suit" (the "Bandleader's Song").

I moved right on to Fats Waller's "Your Feet's Too Big" and "The Joint is Jumpin'," and Slim Gaillard's "Cement Mixer," confident that a lot of fun awaited me in the world of jazz. Benny Goodman's "Shirrtail Stomp" and Tommy Dorsey's "Friendship" continued the fun, as did Charlie Barnet's "The Wrong Idea." ("Swing and sweat with Charlie Barnet.") And I wanted badly to be let off uptown, with Anita O'Day and Roy Eldridge.

Leo Watson and Dizzy Gillespie brought clowning into modern jazz. And Clark Terry's "Mumbles" put the icing on the cake.

Of course, jazz musicians continually create music of deep seriousness, but it is nice to find that so much fun can arise from the same source. Like Dizzy used to say, "That's why they call it playing!" Serious joy, to be sure.

■ There was a memorial for the late Milt Hinton at Saint Peter's in New York City recently. A display of his wonderful photographs surrounded the room where a

short documentary movie about Milt's life and career was shown, after which a panel composed of Joe Wilder, Rufus Reid, Dan Morgenstern and me told a few stories about the great bassist and photographer. I told about meeting Milt not long after I had begun playing the bass. Milt was very friendly, and we spent an hour or so chatting at the bar in Charlie's Tavern. His wife, Mona, later told me that Milt had come home that day and said to her, "Mona, I met a bass player today, and his name really is Jim Crow!" I'm glad we got that straightened out before long.

A few years later, after Milt and I had become close friends, I dropped in at Michael's Pub to hear Al Cohn and Zoot Sims playing with the house rhythm section, which included Milt. When he saw me walk in, Milt motioned for me to come up and play a tune. His bass had a beautiful sound, and was easy to play. I was able to turn out a decent solo, and got a nice round of applause. Milt stalked back to the bandstand, snatched his bass from me, and said, with mock anger, "And, don't ever play my bass again!" I exited, laughing.

■ A little while ago I took a walk down 52nd Street with a film crew that was working on a documentary about the old Swing Street. They rolled their camera while I pointed out the locations of the jazz clubs that had existed there. We strolled between Fifth and Sixth Avenues, remembering the Famous Door, the Downbeat, the Onyx, Ryan's, the Three Deuces and Kelly's Stable.

When we walked west toward Seventh Avenue, where the original buildings have all been replaced by office towers, a uniformed guard stepped out of a

doorway and stopped us. She informed us that we weren't permitted to film on the sidewalk in front of that building. The sidewalk was private property!

So we walked on by the site where the Hickory House used to stand, without filming. We noticed that even the stars with names of famous jazz musicians that used to be embedded in the sidewalk had been removed. With all the honorary street name signs around Manhattan, it seems reasonable that 52nd Street should have some monument to the great music that used to be played there. How can we have developed a generation that doesn't know or care who Lester Young was?

■ This comment appeared in a conversation on Facebook recently:

A critic, speaking with the father of a musician who had just hit it big, said, "He really got lucky, didn't he?" The father replied, "True, but it's funny, the harder he worked, the luckier he got!"

■ Frank Amoss tells me that many years ago Vic Schoen gave him the definition of syncopation: "A staggering from bar to bar."

■ Arno Marsh says: "There are good days and bad days, and this is one of them."

■ YouTube has so many good clips that you can spend the whole day watching them. I found a clip from the Dick Cavett Show in 1973 that is worth retrieving. Search on "Bill Cosby drum solo." Bill has been a great storyteller for a long time. **J**

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.

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NJJS Offers Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed. In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

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

Jazzier (\$100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest tickets, 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 Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.



Jazz Up Your Wardrobe... There's a new crop of NJJS and Pee Wee Stomp t-shirts!

At \$15, they make great gifts for yourself and your friends. You can buy them in person at Princeton JazzFeast, and we can bring them to Jazz Socials on request. But if you don't want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved shirts; they run slightly snug. Cost is \$15 per shirt + \$4 shipping fee.

Styles — choose from:	Sizes — choose:
<input type="checkbox"/> white shirt with red NJJS logo	unisex S, M, L, XL, or XXL
<input type="checkbox"/> black shirt with red NJJS logo	ladies' S, M, L (slightly more open neckline, smaller sleeve cut, slightly tapered body)
<input type="checkbox"/> white shirt with red+black Pee Wee art	

Make check payable to NJJS. Mail to NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940. BE SURE to specify style and size, and give us clear mailing instruction. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or LLobdeLL@optonline.net.



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.
- **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)**
- **Jazzier (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)**
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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 Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum
Morristown, NJ 07960

Tickets/Information: 973-971-3706

Ray Richards inherits the Bickford Jazz Showcase this month, and brings to it his experience as a music educator (the Vaché brothers and Randy Reinhart were his students!) plus years of listening to a broad sampling of bands and styles. He is probing possibilities that could expand the audience while taking care to please loyal patrons. Take a look at his early choices and you'll get the idea.

"Mel had the good sense to get a good piano player for his performing band, and it was **John Colianni**," writes Larry Coryell, a performer himself. "John is not only 'cool', but he's got energy to burn and chops that flare up into explosive note-clusters that boggle the mind. And he swings!" John Colianni will give his mentor Mel Tormé a birthday salute when he returns to the series on Tuesday evening, September 17. He's drafted fellow Tormé alumnus **Jay Leonhart** to assist.

Tormé has called John "the best you'll ever hear." "Chops," as the guys call him, has played with Lionel Hampton, Les Paul and others, to critical acclaim. The master pianist, writes Aidan Levy, "boasts a sense of repose that only comes with serious technical virtuosity. Trying to keep up with Colianni would be futile." Jay will overcome that with highly creative basswork and his deservedly famous wit.

Cornetist **Randy Reinhart** follows closely on Monday, September 30. If you love Randy's playing — and who wouldn't? — you'll hear lots of his horn that night, perhaps even a touch of trombone. In selecting sidemen, he's called in the best of the best, but he is clearly the main melody player. **Mark Shane** will be at the Kawai grand, **James Chirillo** will play guitar, **Brian Nalepka** is on string bass and a drummer is being considered at press time.

Reviewers who are steeped in classic jazz are effusive about Randy, whether he is playing trumpet, cornet or (as he did for years with Jim Cullum) trombone. "He has a clear legitimate cornet tone, a nice way with slurs and bends and good phrasing. His wah-wah mute work," adds Doug Ramsey, "is restrained and effective." NJJS has used his services at multiple JazzFests, Stomps and the 40th anniversary event. He's played all the



major festivals around the country, at the great concert halls, and recorded with a long and impressive list of musicians and vocalists. Hearing him with his own handpicked group so close to home is a treat indeed.

Popular reedman **Dan Levinson** and a stellar band will be "Swingin' on a Star" as he presents a program of jazz on the Silver Screen from the Golden Age of Hollywood. Wednesday, October 9 will certainly be an evening to remember, as **Molly Ryan** sings the songs you love and the fellows behind her play some stirring arrangements. You'll recognize them all: **Mike Davis** (trumpet), **Mark Shane** (piano), **Brian Nalepka** (bass) and **Kevin Dorn** (drums). One time only, so don't miss this foot-tapping music. Dan's theme concerts are talked about for months after.

The **Full Count Big Band** is an 18-piece professional aggregation that has played the Bickford a couple of times before. They've got five saxes, five trumpets, four trombones and a full rhythm section, plus talented singers who add yet another dimension to their



performances. They'll be back on the risers on Wednesday, October 30 with selections from their 5000 tune library, a rich resource that has gotten them coveted invitations which include NJPAC in Newark. Come to hear old favorites and discover a few upbeat tunes that eluded you in the past.

BREAKING NEWS: The Bickford Benefit Band is planning a reunion visit on Wednesday evening, November 13. Details next month, but for now hold the date.

Jazz For Shore
Arts & Community Center
at Ocean County College

Toms River, NJ 08753

Tickets/Information: 732-255-0500

When they made their West Coast debut at a California festival, *LA Jazz Magazine* wrote that "the **Midiri Brothers**...rank near the top of swing players who are active today." The review urged readers to "catch them whenever you can!" A decade and many Pacific Coast visits later, that is no less true, especially encouraging since the band roster is essentially intact.

They're bringing their "Reed Masters of the Swing Era" program to MidWeek Jazz on Wednesday evening, September 25. This showcase for **Joe Midiri** will delight fans, not only because it will touch upon tunes and styles made famous by people like Goodman, Shaw and Bechet, but it will also delve into the work of Jimmy Dorsey, Johnny Hodges, Woody Herman, Irving Fazola and a few others deserving of attention. Joe will have his trademark clarinet of course, but some of the selections will require him to grab a saxophone, for which he has similar talent. His soprano work in particular will amaze you.

Brother **Paul Midiri** will be on hand with vibes and trombone, and the rest of the team is the one you've grown to love: **Dan Tobias** (cornet), **Pat Mercuri** (guitar), **Ed Wise** (bass) and **Jim Lawlor** (drums). As Jack Bowers wrote when reviewing one of the early Midiri CDs, the group as a whole

provides "a thoroughly agreeable contemporary update...for those who remember fondly the Swing Era." That could describe this concert.

With the October offerings, MidWeek Jazz is in the capable hands of Ricky Riccardi, biographer of Louis Armstrong and Archivist for the Louis Armstrong House in Queens, NY. He has started out "like a human cannonball" and booked some exciting music for the coming months.

He begins on October 9 with the return of **Mona's Hot Four**, a band that is drawing young people to jazz in Manhattan and filling increasing numbers of seats at the Bickford with every visit. Headed by clarinetist **Dennis Lichtman**, the band has exceptional talent at every station. Lichtman excels at the "licorice stick," digging into both high and low registers to make use of the instrument's enormous range. **Gordon Webster** is a hot pianist whose touring schedule with his own groups makes scheduling these out-of-town dates with Mona's tricky. **Jared Engel** (bass) and **Nick Russo** (guitar and banjo) give the band a rhythmic backing that is all strings, expertly plucked, strummed, bowed and slapped. An additional treat for this visit is vocalist **Tamar Korn**, so you're getting five for the cost of four!

You'll be "Steppin' Out with the Lost Generation" when reed maven **Dan Levinson** returns with his take on music from the wild Parisian jazz parties that marked the decade of the 1920s. On October 30 you can settle into your seat and pretend you are Ernest Hemingway, Cole Porter, Pablo Picasso or F. Scott Fitzgerald, enjoying the sort of music they heard when out for an evening. Or just come to enjoy the playing of **Mike Davis** (trumpet), **Jesse Gelber** (piano), **Andrew Hall** (bass), **Kevin Dorn** (drums) and the vocals of **Molly Ryan**. Levinson has given this series several impressive theme concerts, plus an unrelated sellout tribute in this hall to the musicians on the Titanic, recognizing the centennial of their bravery while the ship was sinking.

The months ahead will be filled with appearances by a number of top musicians from New York, plus others from around the region. Watch this space for details.

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

GETTING STARTED IN JAZZ

People occasionally ask me how I ever got started running jazz concerts. It was never an ambition of mine, and at first gave me some very scary moments. Once started, it became addictive, and I tended to want to do more concerts and seek larger audiences.

It began after I was appointed to the Board of the Watchung Arts Center. I intended to represent a writers' group that met there, but got swept up by the overall needs of the Center. I was largely silent the first few Board meetings, but was troubled by the fact that finances were talked about in generalities rather than specifics. Finally I asked if there was ever going to be a report by the Treasurer. He was not at that meeting, it turned out, but someone opened the checkbook and announced "We have eight dollars and thirty-six cents."

OK, that was the checking account. What about other accounts? There were none. So, I summarized, we only have eight bucks to work with? "And thirty-six cents," was the reply, as though I had omitted something important. I then started asking questions about what the sources of revenue might be. It turned out that they made a bunch of money when a painting was sold, but that was sporadic. What about the concerts? The lady who ran them confessed that they tended to lose money. I knew she ran mostly classical concerts, and inquired about jazz. Turned out she occasionally ran jazz too, but "no matter what I run, they all lose about \$300."

At that point I muttered "any idiot could do better than that." I should have kept that thought to myself, because by the end of the meeting I was the idiot charged with running concerts there. The reality hit me as I drove home. I had never run a concert before. I didn't even have contact information on a single performer. And they expected me to run classical and folk too, yet I had no idea who the right players were in those fields. I was miserable. No ideas, and only an eight dollar margin to cover failure. And thirty-six cents.

I thought about things for three days,

and finally came up with a formula that I felt would be fair to the Arts Center, the performers and the fans. Then I had to find the musicians. Fortunately, Red Squires (who booked talent for the New Jersey Jazz Society) agreed to assist me there, and became a valuable source of phone numbers (in an era before cell phones and e-mail). I quickly learned not to call musicians early in the morning... or on weekends, when they preferred people believe they were working.

But who to call? I tried to come up with a list of performers who were likely to have a following, but were not "overexposed" in the area. My first concert featured Harry Leahey, a guitarist with a local "cult" following (thanks to Tony Mottola for that very apt description), who rarely ventured out of the immediate area due to his bout with cancer. He was feeling strong when I contacted him, and agreed to a concert that drew 40 ticket buyers. I was hoping for more, but the publicity was hurried. I later learned that the previous attendance record was 15, so 40 on the first try was not bad. Indeed, over the years at least a hundred people have told me they recall being there that night!

Subsequent months had Rio Clemente (who suggested "piano-in-the-round," a format modified but never abandoned for solos during my tenure there), Bucky Pizzarelli (who brought John and Martin as a trio!), Nancy Nelson (who came out of a childrearing "retirement" to sing publicly again for the first time) and even London stride pianist Neville Dickie (suggested by Jack Stine, who had invited him to the Piano Spectacular and wanted to occupy him the night before). The 15-piece King's Road Swing Band was shoe-horned into the room... along with a dance floor! They liked the place so much that they agreed to give us free performances in return for rehearsal time there. Some concerts were less successful than others, but none lost money.

I was also dabbling in classical and folk concerts for a time — anything to make a little cash. I was clearly out of my element with the classical crowd.

I initially hired a solo pianist, who had to spend a few afternoons with our piano before she could play it in public. Jazz pianists simply arrived, sat down and played! On the night of her performance, she played for about 15 minutes, then stood up and left the piano. I consulted the printed program, but this was clearly too early for intermission. It turns out that classical pianists take rest periods now and again during the evening, and the audience is simply left there.

I asked one folk artist for a publicity shot, and he gave me a photo of him feeding his sheep. I thought it was hopeless, but the papers took to it and he filled the room. Another guy seemed to have an impressive folk resume, but I began to wonder when I discovered that he economized by having "folk singer" on one side of his business card and "carpenter" on the other. He did not draw particularly well. In fact, with folk and classical, I had a mix of surprise successes and surprise disappointments. Clearly I was unqualified to pick winners there, and could not simply depend upon dumb luck. I recruited others for those musical fields as soon as possible and concentrated on jazz, where I had a consistent track record.

The Watchung room was — and still is, in other hands — a superb room for jazz, but limitations on seating and parking caused me to look elsewhere for alternatives. Over a few years I added sites in Bridgewater (the 600 seat Vo-Tech), Morristown (the 300 seat Bickford) and Toms River (the 400 seat Ocean County College). I kept adding sites and concerts. At one point, someone asked me how many concerts I was running, and I responded with an estimate of 60 a year. There was a gasp from my wife. I had forgotten she was beside me! "So that's why we can never go anywhere!" We had a long talk on the way home, and I started to cut back on concerts, eventually on sites too. I make it a point never to quote a figure on total concerts any more, or to use the phrase "any idiot could do better than that." With 25 years of producing concerts behind me, I have learned a bit. — Bruce M. Gast

JAZZ TRIVIA ANSWERS

questions on page 4



1. Birth and death of Duke Ellington.
2. Birth and death of Louis Armstrong.
3. The first jazz record is recorded, "Livery Stable Blues" and "Dixie Jass Band One Step," by a band visiting from New Orleans, the Original Dixieland Jass (later Jazz) Band.
4. Louis Armstrong arrives in Chicago, lured from his New Orleans home by an offer to join King Oliver's band. Jazz's popularity soon zoomed.
5. Ella Fitzgerald wins the amateur talent show at the Apollo. She intended to compete as a dancer but was too nervous, so she sings two Connie Boswell hits instead. The rest is history.
6. Benny Goodman's big band ignites the Swing Era, sending a Palomar Ballroom crowd of thousands and a nationwide radio broadcast audience into ecstasy.
7. Goodman's band introduces jazz at Carnegie Hall in one of the first racially integrated concerts, playing with Basie, Hampton, Wilson and Hodges among others. The live recording is one of jazz's biggest sellers.
8. AFM President James Petrillo bans all commercial recording by union members to pressure record companies into raising royalties. The ban lasts until 1944 and is reinstated in 1948.
9. Duke Ellington premieres his "Black, Brown and Beige" suite at Carnegie Hall as jazz moves beyond the 3-minute limit of the 78 rpm record.
10. Bandleader Glenn Miller's aircraft disappears on a flight carrying him to France to entertain WWII troops.
11. Louis Armstrong's picture is on the cover of *Time* magazine, the first jazz performer so recognized.
12. The Jazz at Massey Hall concert is dubbed "the greatest jazz concert ever" by record producers; it's the only time Charlie Parker, Dizzy Gillespie, Charles Mingus, Bud Powell and Max Roach recorded together and Diz and Bird's final recorded session.
13. The "First Annual American Jazz Festival." Producer George Wein, working with Lorillard tobacco money, assembles Billie Holiday, Lester Young, George Shearing, Ella Fitzgerald, Oscar Peterson, Stan Kenton, the Modern Jazz Quartet, Gene Krupa, Errol Garner, Gerry Mulligan and Eddie Condon, among others.
14. Dave Brubeck is on the cover of *Time* after his records made on college campus tours made West Coast cool jazz immensely popular. Brubeck thought the honoree should have been Ellington.
15. Ellington's waning career is revitalized as his big band sends the Newport Jazz Festival crowd into a frenzy on "Diminuendo and Crescendo in Blue." The record is immortal.
16. The "Great Day in Harlem" photo is shot by Art Kane for *Esquire*, with 57 jazz greats gathering on a front stoop. It was published in January 1959.
17. Miles Davis's "Kind of Blue" album is recorded. It's become jazz's all-time best selling recording.
18. The first Pee Wee Russell Memorial Stomp honoring the eccentric clarinetist.
19. New Jersey Jazz Society incorporates.
20. The NJJS's first concert, led by Pee Wee Erwin.
21. Opening of Jazz at Lincoln Center.

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June Jazz Social

Betty Liste Trio with Bill Robinson

Photos by Tony Mottola Editor *Jersey Jazz*

The spring's final NJJS Jazz Social presented pianist Betty Liste whose quartet on this occasion included Kevin McCarthy on bass, NJJS Board Member Stew Schiffer on drums and featured Bill Robinson on vocals.



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:

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free
roundtables

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■ Watch for upcoming announcements.

CONCERTS/PERFORMANCE

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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.

■ Watch for upcoming announcements.

JAZZ FROM THE ARCHIVES

on
WBGO radio

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

■ **9/1:** The Rhythmakers Revisited: Several sessions in 1932 produced some of the hottest music captured on record, starring Red Allen, Pee Wee Russell, Fats Waller and others, and caloric rhythm sections anchored by Zutty Singleton's drums. Dan Morgenstern, who grew up with these, hosts.

■ **9/8:** Happy 90th Birthday Wilbur Ware! Join host Joe Peterson as he celebrates the 90th birthday of bass player Wilbur Ware who played and recorded with many jazz greats including: Zoot Sims, Grant Green, Toots Thielemans, Art Blakey, Thelonious Monk and a host of others.

■ **9/15:** Great Recording Sessions: Fats Waller, 1934; Eddie Condon, 1933. Hosted by Dan Morgenstern

■ **9/22:** Willie in Europe: Expatriate Willie Lewis, led a fine orchestra in Europe throughout the 1930s and 40s that included Herman Chittison, Benny Carter, Bill Coleman, Frank "Big Boy" Goudie, and others. Host Vincent Pelote will sample some of the band's most swinging recordings.

■ **9/29:** To Be Announced.

■ **10/6:** Jazz and Poetry: Join special guest host Alex Ariff as he explores the mating of a creative, expressive improvised music with an equally creative and expressive form of literature.

■ **10/13:** That's Earl Brother! Earl May, one of the most prodigious and prolific bassists of the post war era, is the focus of Joe Peterson's program in his continuing series on jazz's masters of the double bass.

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

HOTEL TIDES
408 Seventh Ave.
732-897-7744

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

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

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

Basking Ridge

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

Belmar

NICCHIO RESTAURANTE
1000 Main St.
732-280-1132

Bernardsville

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

Boonton

MAXFIELD'S ON MAIN
713 Main Street
973-588-3404
www.maxfieldsonmain.com
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Glen Rock

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

Hackensack

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

STONY HILL INN

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

Haddonfield

HADDONFIELD METHODIST CHURCH

29 Warwick Rd
Tri-State Jazz Society
usual venue
www.tristatejazz.org
Some Sundays 2:00 PM

Hawthorne

ALEX BISTRO
142 Goffle 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

PILSENER HAUS & BIERGARTEN
1422 Grand Street
201-683-5465
www.pilsenerhaus.com
Live music Thur, 8-12 PM,
no cover charge

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
Fridays Open Jazz Jam
Open to All Musicians,
Vocalists, Dancers and
Spoken Word Artists;
Hosted by Winard Harper
and Rosalind Grant
8:30PM-midnight
First Sundays 6-10PM
Featuring Winard Harper and
Special Guests; \$10 cover

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
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.artsmaplewood.org

PARKWOOD DINER

1958 Springfield Ave.
973-313-3990
Mondays

Matawan

CAFE 34 BISTRO
787 Route 34
732-583-9700
www.bistro34.com

Maywood

SESSION BISTRO
245 Maywood Ave.
201-880-7810
www.sessionbistro.com

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.
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

Morristown

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

THE COMMUNITY THEATRE

100 South St.
973-539-8008
www.mayoarts.org

HIBISCUS RESTAURANT

At Best Western Morristown Inn
270 South St. | 866-497-3638
www.hibiscuscuisine.com
Tues, Fri, Sat, Sun brunch

ROD'S STEAK & SEAFOOD GRILLE

One Convent Road
(Madison Ave.)
973-539-6666

THE SIDEBAR AT THE FAMILISHED FROG

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

Mount Holly

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

Newark

DINOSAUR BAR-B-QUE
224 Market Street
862-214-6100
www.dinosaurbarbque.com
Music 5:30 pm to 8:30 pm
Thursdays

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

North Branch

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

Orange

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

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

Paterson

CORTINA RISTORANTE
118 Berkshire Ave.
Wednesdays 6:30-10:30,
Joe Licari/Mark Shane

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA
29 Hulfish St.
609-252-9680
NO COVER
www.terrnomo.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
Various venues
throughout the year...refer to
www.jazzartsproject.org for
schedules and details

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

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

South Amboy

BLUE MOON
114 South Broadway
732-525-0014
www.bluemoonhome.com
Jazz jams Sundays, 3-7 p.m.

South Orange

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 Eycland Ave.
201-745-7718

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

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.vangoghsearcafe.com
Sundays 8 PM
\$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
www.watchungarts.org
check for details

Wayne

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

Westfield

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

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

SUZY QUE'S
34 South Valley Road
973-736-7899
www.suzyques.com

Westwood

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

Wood Ridge

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

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!

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



The Name Dropper

SWINGADELIC at Swing 46, 349 W. 46th St, NYC 9/8, 9/14, 9/22; and at Rogers Dance Center 16th Anniversary, 10/12, 8-11pm, 216 Passaic Ave Fairfield NJ 07004. A night of social dancing and performances by past students. www.rogersdancecenternj.com/fairfield/

ROSALIND GRANT 9/21, 2-3pm FREE. Greenville Public Library, 1841 Kennedy Blvd., Jersey City 07305, (201) 547-4553.

DAVE STRYKER at Makeda, New Brunswick 9/12

BÉLA FLECK 10/13 State Theatre, New Brunswick

MICKEY FREEMAN and her band play for dancers and listeners at Rhythm In Shoes, 712A Main St, Boonton (upstairs) 9/20, 9-midnight. letsswingnj@gmail.com

9/28 **SANDY SASSO** benefit for Sisters Academy of Mercy Center. At Sawtooth, 141 W. Front St., Red Bank. Tix available by calling Ariane, 732-774-9397 X14.

Also visit Andy McDonough's njazzlist.com



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