

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 41 • Issue 09
October 2013



This live 1920s tableau at the entrance of Mehanata Bulgarian Bar on Manhattan's Lower East Side greeted Hot Jazz Festival goers. DJ MAC (Michael Cumella) poses with one of his gramophones, and a temptress! Photo by Lynn Redmile.

Back to the Jazz Age

The First Annual New York Hot Jazz Festival — billed as “an homage to the roots of jazz as they were first played in the libertine, saloon-like establishments of New Orleans Storyville rather than fancy jazz clubs and concert halls” — was a roaring sold out success this past August. Jersey Jazz’s Dan Morgenstern and Lynn Redmile were on the scene for much of the 12-hour musical marathon and you can read their reports on pages 24 and 30.

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Prez Sez

By Mike Katz President, NJJS

I hope that you have all had a great summer and gotten to enjoy some great jazz!

For me, the most significant event, musical and otherwise, was my marriage to fellow NJJS Board member Jackie Wetcher, which took place on July 28 at the Grand Summit Hotel in Summit, New Jersey. We had a blast! The hotel had offered us the names of various DJs to provide musical entertainment, but I told them that if it ever got out that we had a DJ instead of live music, I would probably be impeached as president of the New Jersey Jazz Society, if not tarred and feathered and run out of town on a rail. Instead, we had an incredible wedding band which consisted of trumpeter and vocalist Bria Skonberg as leader, who chose as her bandmates Mark Shane on piano, Joe Midiri on reeds, brother Paul at the drums and Brian Nalepka on bass. The songs ranged from "Struttin' With Some Barbeque" to "Hava

Nagila" with lots in between. We received many compliments from our guests about the music, and one of them told us that she has attended many weddings and other social affairs with "music" and ours was the only one in recent years that she left at the end without a headache. The whole thing was a big blur to us, so we were delighted to have a marvelous video which captured the event that was done by NJJS member Tom Salvat (thank you, Tom, for a great job!) So here's to live music and a public thank you to Bria and company for a terrific performance! It is such a delight to be associated with such fantastic musicians!

■ We attended several jazz events in August worthy of mention. The third annual **Morristown Jazz and Blues Festival** took place on a beautiful Saturday afternoon on the Morristown Green. The producers of the event, Don Jay and Linda Smith, invited me to

emcee the jazz portion of the program. First up were the Jazz Lobsters, led by James Lafferty, which performed two sets of big band arrangements, including several numbers featuring singer Carrie Jackson. After the Lobsters came two sets by the "Guitar Summit," which featured Bucky Pizzarelli, Frank Vignola and Ed Laub, with Gene Bertoni added as a surprise guest, making what had been billed as a guitar trio into a quartet. It was my great pleasure to introduce these outstanding musicians, who were enthusiastically received by a large audience. They were followed by harmonica player and singer Rob Pappozzi and the Hudson River Rats, who were sort of a transition from jazz to blues, and he was followed by two blues groups, Quinn Sullivan (14 years old) and Johnny A. Thanks to Don Jay for promoting NJJS at every opportunity and giving Sheila Lenga a table from which many new members emerged.

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!

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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!
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See page 53 for details!

■ On August 27, the **Bickford Theater in Morristown** hosted the final jazz series concert programmed by Bruce Gast, who had earlier announced his retirement from producing the Bickford and Ocean County College jazz series after highly successful runs of many years. This last program featured a quintet led by Bria Skonberg and including Dalton Ridenhour on piano, Sean Cronin on bass, Darrian Douglas on drums, and a new face to most of us, Aurora Nealand, who, as Bruce said, Bria “lured up” from her native New Orleans, on clarinet and soprano sax. A nearly sold-out audience enjoyed a great concert which was a fitting last hurrah for Bruce, who at the beginning of the program appeared on stage in his usual casual attire and announced that his successor, Ray Richards, would probably be conducting future concerts at the Bickford in a more formal manner, at which point Ray entered from stage right clad in a tuxedo. Maybe he will wear tails for his first concert in September.

■ The final August event I would like to mention took place two days later, at **Shanghai Jazz in Madison**. The featured musician that evening was the sensational then 12-year-old (now 13) trumpeter Geoff Gallante, who played to a packed house. In

the many years I have been coming to Shanghai Jazz, I don’t believe I’ve ever seen it so crowded — even on New Year’s Eve. Only a few days before, Geoff had played as a guest in one of our “Generations of Jazz” programs at the Morris County Library, so he is becoming a regular to our audiences. Those of you who were there will remember his jamming in the lobby with Bob Ackerman and others at the NJJS 40th anniversary celebration this past January at Drew University. Geoff also sang a few numbers and wowed the patrons with his scat singing. By the age of six, Geoff, who lives in the Washington, D.C. area, had appeared with the Duke Ellington Orchestra and the U.S. Army Blues Jazz Orchestra, so he obviously has a very long and successful career awaiting him.

■ I am writing this on Labor Day, so am looking forward to the annual **JazzFeast** which will take place in Palmer Square in Princeton on September 15, as well as our upcoming jazz social at Shanghai Jazz two weeks later (due to circumstances beyond our control this date had to be changed from 9/22 to the 9/29).

■ We are working on programs to come, including next year’s **Pee Wee Russell**

Memorial Stomp, which will again take place at the Birchwood Manor, on Sunday, March 2, 2014, as well as the annual concert we produce for the **Mayo Center for the Performing Arts** which is scheduled for Sunday afternoon, March 30. So next March will be a busy time for us. Mark your calendars!

■ Finally, we will be holding our **annual meeting at Shanghai Jazz** on Sunday, December 8. Two sets of music will be provided by singer Sarah Partridge and her group, and we will hold our annual election of directors and officers. We are always looking for new people with managerial talent and/or musical knowledge, so if you are interested in becoming a director or NJJS, or in volunteering for service on one of our committees, please contact me at pres@njjs.org or (908) 273-7827. J

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or visit www.njjs.org.

for updates and details.

Thursday September 26
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Texas Tenor: The Illinois Jacquet Story. Documentary combines interviews and live performance footage.
Eddie Jefferson in Concert. One of the last performances by the great vocalese jazz singer.
Library of the Chathams
214 Main Street, Chatham, 7PM
Free, open to public

Sunday September 29
NOTE DATE CHANGE
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

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

Thursday November 21
FREE FILM SERIES — *TBA*
Library of the Chathams
214 Main Street, Chatham, 7PM
Free, open to public

Sunday December 8
ANNUAL MEETING
Sarah Partridge
Shanghai Jazz
214 Main St, Madison

Sunday March 2
PEE WEE RUSSELL
MEMORIAL STOMP
Featuring *The Hot Sardines*
Birchwood Manor,
Whippany, NJ
NOON – 5PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 56)



A Potpourri of Bands

With fall in the air, Howie is bouncing around just to keep things interesting for you.

1. When "discovered" by John Hammond in Kansas City 1936, Count Basie was leading a 9-piece band with this name.
2. Both Roy Eldridge and Dizzy Gillespie made their recording debuts with this band.
3. This band started life as "The Chickasaw Syncopators."
4. If the label on the transcriptions says "Tom Darrin and his Dixieland Music" you know the music is by this famous "band within a band."
5. In the 1950s, traditional jazz bands were popular on college campuses. Can you connect the following bands with their college home(s)?
 a – The Tigertown Five
 b – Eli's Chosen Six
 c – The Spring Street Stompers
 d – The Salty Dogs
 e – The Nassau Jazz Band
 f – The Route Two Tooters
 g – Sixpence
 h – The Crimson Stompers
6. "Begin the Beguine" was on Side B of Artie Shaw's 1938 Bluebird hit. What was on Side A? Extra credit: What else was notable about its recording session on July 24, 1938?

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

The Mail Bag

"**THE INSATIABLE NEED TO LEARN**, grow, ask questions and seek answers! That is what counts if you want to stay young," Gloria Krolak wrote in her On The Road article in September *Jersey Jazz*. My mother always said, "I will learn all my life — even if have to learn to walk slowly." I had to remind her of that when she was 95 and growing more and more impatient with her aging legs.

Gloria speaks of the humbleness of the master guitarist Gene Bertoncini, confirming that "greatness and humility often go together" when he "credited the success of his latest CD" to his sidemen friends, the vibraphonist, bassist and drummer.

Gloria pictures the atmosphere in the tavern as well as the music. I could almost taste the grilled eggplant roll and flatbread pizza that had to do as a meal, when the waiter forgot her and her husband's dinner order.

And the closing highpoint in her column – the poem by Jon Hendricks:

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

I hope Gloria stays "On the Road" in *Jersey Jazz* for a long, long time to come.

Hanne Ingerslev
 Charlottenlund, Denmark

JEFF AND JOEL'S HOUSE PARTY IS JUST AROUND THE CORNER.

If you've been waiting for summer's end to get your seats for what promises to be the best Jazz House Party ever, NOW IS THE TIME!!!! Here's a comment from a past attendee:

"I have been a traditional jazz fan since I was very young, and have been to all kinds of events over the years. However, the "house party" concept is the best of all. I believe it's the intimacy of the event, and only the best musicians performing, that brings it to a higher level. I hope it lasts for many years."

Don't miss out on the next House Party on Oct. 11-13. Although seats for the Friday Night Special are sold out, Alain and Daniel from the Paris Washboard will playing all weekend with 12 other top jazz musicians and tickets are still available. See the ad in this issue of *Jersey Jazz*, check out the website at www.jeffandjoelhouseparty.com, or call Maureen at 203-208-1481. She'll return your call.

Irene Cowern
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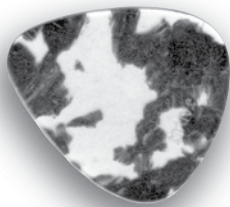
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The Editor's Pick

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

A Sassy Birthday Bash

It's not unusual for female vocalists to find inspiration in the legacy of the divine, sassy and uniquely original Miss Sarah Vaughan. For a Newark native like Carrie Jackson the affinity seems almost irresistible, and her new CD — *A Tribute to Sarah Vaughan, Newark's Own* (C-Jay Records/Music Production Inc.) — is both homage to the legendary singer and an affirmation of pride in their shared Brick City roots.

With a birthday coming up, Ms. Jackson chose Friday, August 23 to throw a combined CD Release Party/Birthday Jam at Newark's Priory Restaurant and Jazz Club.

This happy concurrence enabled the full house to hear a preview of the new recording, and get some free birthday cake to boot. Both were tasty.

Carrie brought along her band from the CD — Radam Schwartz (piano), Thaddeus Exposé (bass), Gordon Lane (drums) — and the quartet performed several cuts from the new recording, including in the first set "Green Dolphin Street," "I've Got the World on a String," "Sassy's Blues" and "Send In The Clowns." (All of the songs on the CD are closely identified with Vaughan).

Like the singer who inspired her, Carrie Jackson displays a glissandi style with her notes flowing smoothly one to another. She has a strong voice (especially in the lower register) that she nevertheless uses mostly with restraint...although she can bring it all when called for. The new recording, engineered by Ted Brancato at Mahogany Recording Studio, has a clean live sound. It's a CD certain to be enjoyed by those who appreciate American songbook tunes performed in a straight-ahead and swinging manner that's devoid of needless embellishment. The music speaks for itself.

Carrie Jackson: A Tribute to Sarah Vaughan, Newark's Own is available at CD Baby, iTunes and Gracenote Cddb.



WIN THIS CD: Courtesy of C-Jay Records, *Jersey Jazz* has a copy of *A Tribute to Sarah Vaughan, Newark's Own* 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:
November: September 26 • December: October 26
NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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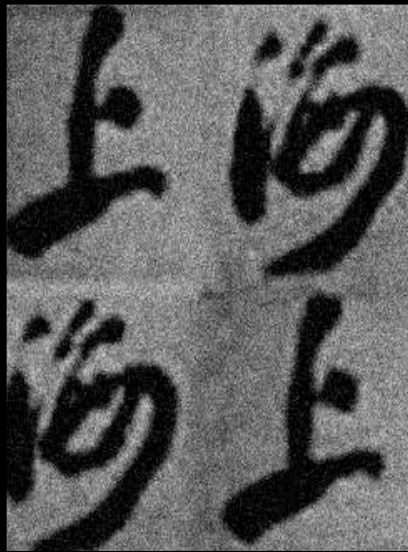
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Big Band in the Sky

By Sanford Josephson

■ **Marian McPartland** (Margaret Marian Turner), 95, *pianist/radio host*, March 20, 1918, Windsor, England — August 20, 2013, Port Washington, NY. I last spoke to Marian McPartland in March 2011 shortly after the death of drummer Joe Morello. She told me how Dave Brubeck and Paul Desmond had come into the Hickory House to steal Morello for the Brubeck Quartet. In retrospect, she acknowledged that, “It was really time for him to move on. I honestly think he really helped Dave with the fantastic time signatures. He had that riff going, and Dave and Paul picked up on it.”

The other member of that Hickory House trio was bassist Bill Crow. “Marian gave me my first good job in New York,” Crow told *Jersey Jazz*. “I was self-taught on bass and wasn’t comfortable playing all keys, but she modulated frequently, and I had to quickly learn to play better to stay with her. We had a lot of fun together during the years I spent as her bassist, and we remained close friends for the rest of her life. I admired her tremendously and loved her radio program. I was very pleased when she put the old trio together again just before Joe passed away for an appearance on *Piano Jazz*, a gig at Birdland and a recording.”

When I interviewed McPartland in 2008 for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio), she talked about two of her musical heroes, Art Tatum and Duke Ellington. She recalled seeing Tatum in the audience at Olivia’s Patio, a Washington, DC, club she played at in her 20s. “I was very nervous, but I decided he had come to hear me and I wanted to play as well as I could. He complimented me on my playing, and we became friends.”

The Hickory House was known as a club that other musicians would frequent, and Ellington was a regular. “Ellington and I were very friendly,” she said, “and he would agree to come up and play with the trio once in awhile. By the same token, when I was going to hear him at Birdland or some



Pianist Marian McPartland and guitarist Mary Osborne rehearse for a Kool-New York Jazz Festival concert, “Women Blow Their Own Horns” in June 1981. Photo by Mitchell Seidel.

other club, he would always invite me to join him.”

McPartland’s NPR radio program, *Piano Jazz*, which began in June 1978, was a vehicle she used to give many young pianists and other musicians wide exposure they might not have otherwise received. Pianist Ayako Shirasaki recalled receiving an unexpected phone call in February 2006 from pianist/singer Ronny Whyte saying he had recommended her for an appearance on the show. “I right away sent my CD to Marian and her producer,” Shirasaki told *Jersey Jazz*, “and several days later Marian called me, saying, ‘Your playing is wonderful. I’d like to have you on my show. Can you come and play some solo tunes and duets with me in a week?’ I had to prepare songs to play in a week, and I would have to talk in English!”

“The day of the recording was the first and only time that I met Marian. She was a very sweet and kind person, as I had expected. She made me at ease. I played solos on such tunes as “Con Alma,” “Oblivion” and my original composition, “Falling Leaves,” and we performed fun duets on “I’ll Remember April,” “Isfahan” and “Memories of You,” which we decided to play on the spot. I

couldn’t believe that I was playing piano duets right next to Marian! Her playing was very gentle; it was as if we were having a nice conversation.”

In an e-mail to *Jersey Jazz*, pianists (and spouses) Renee Rosnes and Bill Charlap called *Piano Jazz* “an indelible contribution to the history of this music. She was a perfect host, completely open to other musicians’ conceptions, and she approached her guests with curiosity and humility. She was sharp and witty and had the gift of creating an environment where people felt comfortable with themselves.”

Guitarist Howard Alden, in a Facebook post, said he was honored to be “one of the few non-pianist guest artists on her show *Piano Jazz*. It was a joy playing with her in various settings over the years. She left her mark on the music scene in so many ways.” Rosnes and Charlap described her as “an irreplaceable artist and human being. Her legacy is beyond measure. Marian was a true improviser. She might play a song in any key or tempo and was always willing to take chances.”

McPartland began studying at the Guildhall School of Music in London at the age of 17. She left school to go on tour with a four-

continued on page 10

BIG BAND IN THE SKY

continued from page 8

piano vaudeville act and, while on a USO tour in 1944, she met American jazz cornetist Jimmy McPartland. They were married and moved to Chicago and then to New York. Marian landed the gig at the Hickory House in 1952 and stayed there until 1960. She formed her own record label Halcyon in 1969, later signing with Concord Jazz for whom she recorded 21 albums. She and Jimmy McPartland divorced in 1970, but they remained friendly, and she threw a 70th birthday party for him in 1977. In 1978, they performed together at the Newport Jazz Festival. They remarried shortly before he died in 1991 and are survived by two grandchildren.

Among other highlights of McPartland's career were: being named a National Endowment for the Arts Jazz Master in 2000; a lifetime Grammy Award in 2004; induction into the National Radio Hall of Fame in 2007; being named a Living Jazz Legend by the Kennedy Center in 2007; a performance of her symphonic work, "A Portrait of Rachel Carson," with the South Carolina Symphony Orchestra in 2007; and being honored as a member of the Order of the British Empire in 2010.

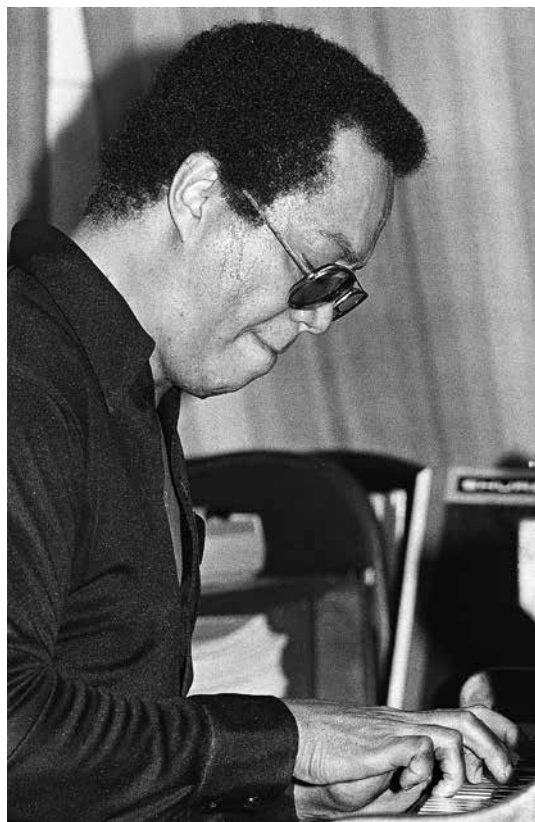
Her last *Piano Jazz* program was recorded in September 2010. Shari Hutchinson, the show's executive producer, described McPartland to the *Washington Post* as "one of the strongest, most successful, vital, creative women of her time, someone who overcame every obstacle and who pushed through every glass ceiling. I am deeply saddened by her passing, and, at the same time, profoundly joyful she let me into her life."

John Fordham, writing about her appearances in Great Britain in the '70s in *The Guardian* (August 21, 2013), recalled that she would "breeze unconcernedly through a mixture of standards, originals, Billy Strayhorn classics, the odd John Coltrane modal meditation and even a stately fugue...She had a flawlessly accurate ear, could improvise across shifting keys without a blink, loved all kinds of music and was dedicated to inviting the widest possible audience to feel the same way."

■ Cedar Walton, 79, pianist/composer, January 17, 1934, Dallas — August 19, 2013, Brooklyn. Pianist Renee Rosnes first saw Cedar Walton play in the early '80s at a small club in Vancouver. "I was already a fan," she told *Jersey Jazz*, "and I recall the excitement I had at the prospect of hearing him live." Walton was playing with a quartet that also included Milt Jackson on vibes, Ray Brown on bass and Mickey Roker on drums. "The power of the quartet's music," Rosnes said, "was indelible, and it made a huge impact."

Pianist-vocalist Champian Fulton moved to New York from Oklahoma in 2003 to study at the SUNY Purchase Music Conservatory. Shortly after arriving, she went, on her 18th birthday, to see Walton leading a trio at the Jazz Standard with bassist Buster Williams and drummer Jimmy Cobb. In a recent posting on her Facebook page, Fulton remembered that night. "During the set," she said, "a waiter brought a chocolate cake to my table. It read 'Happy Birthday Champian.' I looked up at the stage and Buster winked at me while Cedar wished me Happy Birthday.

"I could tell you how I admired Cedar's music," she continued. "I studied it, transcribed it, practiced his tunes. But I would like to tell you how I admired him as a person. He was always honest with me; never balked at telling me what was what or who was who. He was generous with his time and encouraging to me as a young



Pianist Cedar Walton performs at The Jazz Forum in Manhattan in September 1979. Photo by Mitchell Seidel.

musician. I saw him many times, and his music inspired me each and every time, as did his spirit."

Rosnes described Walton as "a musical giant and inarguably one of the most influential, swinging pianists and composers in the history of jazz. His touch on the piano was distinctly personal, with a bell-like clarity, and his improvisations always exuded an earthiness that suggested the blues were never far away."

Walton was studying music education at the

University of Denver in the '50s and then was drafted into the army. While stationed with the 7th Army band in Germany, he had the opportunity to sit in with Duke Ellington's orchestra and to play with trumpeter/composer Don Ellis and saxophonists Eddie Harris and Leo Wright. He worked with several prominent musicians in New York in the late '50s and early '60s including trombonist J.J. Johnson, trumpeter Art Farmer and tenor saxophonist John Coltrane. He actually played in a rehearsal session of what would become Coltrane's classic album, *Giant Steps*, but he was not part of the record.

His big break came in 1961 when he was part of Art Blakey's Jazz Messengers, a group that also included Freddie Hubbard on trumpet and Wayne Shorter on tenor sax. During that time he became recognized as a composer with such original compositions as "Bolivia" and "Mosaic."

After leaving the Jazz Messengers, Walton accompanied vocalist Abbey Lincoln, played

with former Blakey sideman, trumpeter Lee Morgan, and was part of a bebop band called Eastern Rebellion that featured tenor saxophonist George Coleman, who was later succeeded by Bob Berg.

He often played and toured with drummer Billy Higgins, and Rosnes recalled that, "It was a particularly special experience to hear the trio with Ron Carter and Billy Higgins. All three musicians clearly had a deep musical and human connection. As witty as Cedar was as a person, he was equally so at the piano; and Billy's eyes would sparkle as he reacted to the sounds he heard. I will treasure those memories forever."

In 2010, Walton was named a National Endowment for the Arts Jazz Master. In recent years, he had recorded on the HighNote label, often with tenor saxophonist Vincent Herring. Allmusic.com's Matt Collar described a 2011 release, *The Bouncer*, as "urbane, no-nonsense, straight-ahead acoustic jazz, the kind that Walton has based his career on since the '60s."

Survivors include his wife Martha Sammaciccia; three children from another marriage, Carl, Rodney and Cedra; and a daughter Naisha from another relationship.

■ **Albert Murray, 97, writer/critic, May 12, 1916, Nokomis, AL — August 18, 2013, Harlem.** Duke Ellington once called Murray "the unsquarrest man I know." Along with writer Stanley Crouch and trumpeter Wynton Marsalis, Murray was intricately involved in helping to create Jazz at Lincoln Center. He was also one of the narrators in Ken Burns's PBS documentary, *Jazz*, and was interviewed in the hardback accompaniment to that program, *Jazz A History of America's Music* (Alfred A. Knopf: 2000). In it, he described jazz as "a music played by Americans to get rid of the blues." He also compared jazz to "what Ernest Hemingway called the sweat on the wine bottle. If you don't enjoy how those beads of sweat look when you pour the wine out and you taste it and how your partner looks and how the sunlight comes through, well, you missed it!" Ellington's music, he said, "represented the musical equivalent of the American spirit of affirmation in the face of adversity. It was constantly creative, it generated resilience that made an experimental attitude possible,

and he did it all by dealing with the idiomatic elements that he knew most about — the blues and popular songs." Lester Young, he said, was "the embodiment of the blues idiom as I define it. There is an element of melancholy but it's overcome by elegance."

In 1976, Murray wrote a widely acclaimed collection of essays, *Stompin' the Blues* (currently available in paperback from Da Capo Press). Mel Watkins, writing in *The New York Times* (August 19, 2013) described it as an argument "that the essence of the blues was the tension between the woe expressed in its lyrics and the joy infusing its melodies. He saw the blues, and jazz, as an uplifting response to misery." When it was first released, *Newsweek* called it, "a flamboyant, insightful examination and evocation of the sources, styles and mythologies of blues music." After writing *Stompin' the Blues*, Murray began a long association with Count Basie, which resulted in Basie's autobiography, *Good Morning Blues* (also available in paperback from Da Capo), released in 1985, a year after Basie's death.

Marsalis, in his book, *Moving to Higher Ground: How Jazz Can Change Your Life* (Random House: 2008), described a visit to Murray's Harlem apartment. "He was asking you to pull down this book and that one and go to chapter so-and-so and page so-and-so...and it was everything from Plato to John Ford to Frederick Douglass to thermodynamic dynamics to James Brown." According to the *Los Angeles Times*' Hillel Italie, Marsalis said *Stompin' the Blues* had a profound influence on his music and his life.

Murray was actively involved in the civil rights movement, but, according to *The Times*'s Watkins, he challenged separatist groups such as the Black Panthers and the Nation of Islam, insisting that "integration was necessary, inescapable and the only path forward for the country." His first collection of essays, *The Omni-Americans: New Perspectives on Black Experience and American Culture* (written in 1970 and also a Da Capo paperback) was described by the novelist Walker Percy as possibly "the most important book on black-white relations in the United States, indeed on American culture." Murray was a close friend of novelist Ralph Ellison, whom he met in college, and both men, in the words of

literary critic and educator Henry Louis Gates, Jr., were "militant integrationists." The *Times*'s Watkins wrote that Murray "disdained the use of the term 'black' and later spurned 'African-American,'" saying "I am not an African. I am an American." In addition to his collections of essays, Murray wrote a series of four autobiographical novels employing his alter ego named Scooter. The first and best-known of those was called *Train Whistle Guitar* (Vintage: 1998).

Murray, Watkins added, "was one of the last surviving links to a period of flowering creativity and spreading ferment among the black intelligentsia in postwar America, when the growing force of the civil rights movement gave rise to new bodies of thought about black identity, black political power and the prospects for equality in a society with a history of racism."

He is survived by his wife Mozelle Menefee Murray and a daughter Michele, who performed with the Alvin Ailey dance company.

■ **George Duke, 67, keyboardist, January 12, 1946, San Rafael, CA — August 5, 2013, Santa Monica, CA.** The term "crossover" could have been invented to define George Duke. He might be playing with Dizzy Gillespie one day and Frank Zappa the next. And in between, there could be Michael Jackson and Al Jarreau. According to *The New York Times* (August 6, 2013), he once described this versatility by saying, "I was in a rock band. I played with a bunch of Brazilians. I played R&B with Parliament-Funkadelic and all that. I mean, I've done jazz with Miles Davis and Cannonball Adderley. It's a goulash. It's a gumbo."

His love of jazz, however, started off in a traditional way. When he was four years old, his mother took him to see Duke Ellington, and he pleaded with her to buy him a piano. He recalled that incident in a 1997 interview with *USA Today*. "I remember seeing this guy in a white suit, playing this big thing, which I later found out was a piano," he said. "He had all these guys around him, and he was waving his hands conducting, and he spoke very intelligently and seemed to be having a good time. And his name was Duke, and my last name was Duke. I told

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BIG BAND IN THE SKY

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my mom, 'I want to be him.' That moment in time set the stage for me."

Duke switched from piano to synthesizer on the advice of Zappa with whom he spent six years including an appearance in the movie, *200 Motels*. On his website, Duke explained the conversion. "Zappa told me one day that I should play synthesizers. It was as simple as that!"

His "bunch of Brazilians" were vocalists Milton Nascimento and Flora Purim with whom he recorded *Brazilian Love Affair* in 1979. It was re-released by Sony in 1994. In 1981, he and bassist Stanley Clarke formed the Clarke/Duke Project, which had two hit singles — "Sweet Baby" and "Shine On" — with Duke singing and playing a hand-held synthesizer.

Duke's death, according to his manager Darryl Porter, was caused by heart complications resulting from chronic lymphocytic leukemia. His son Rashid, in a statement released the day after his death, said: "The outpouring of love and support we have received from my father's friends, fans and the entire music community has been overwhelming." In addition to Rashid, he is survived by another son John. His wife Corine died last year.

■ **Steve Berrios, 68, drummer/percussionist, February 24, 1945, New York City — July 24, 2013, New York City.** Berrios was a major part of the Latin jazz scene in New York City for four decades. Growing up in upper Manhattan with neighbors such as Tito Puente, Willie Bobo and Mongo Santamaria, he began playing drums professionally at age 16. At 19, he recorded and toured with Santamaria. Throughout his career he played with a variety of the top jazz musicians including Dizzy Gillespie, Max Roach and Art Blakey. He was also an original member of the Fort Apache Band, a popular Latin jazz fusion group led by trumpeter and conga player Jerry Gonzalez.

Berrios played about six percussion instruments — including conga, marimba and timpani — on a goodwill tour with Gillespie to Cuba in the 1980s. He said he learned a lot about the importance of the role of the drummer from Roach. In a 2007 interview with *All About Jazz*, Berrios said, "Once the tune is counted off, the drummer is the leader of the band. The drummer controls the dynamics, the tempo, the feel of the music, everything."

And Then Some (Milestone: 1996), an album he recorded as head of his own group, was nominated for a Grammy for Best Latin Jazz Performance in 1997. He also recorded several albums with the Fort Apache Band.

He is survived by four daughters, Aisha Jafar, Merida, Cindy and Angela Barrios; and a son, Steve.

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.

Arturo Sandoval to Be Awarded Presidential Medal of Freedom

President Barack Obama will award legendary Latin Jazz artist Arturo Sandoval with the esteemed Presidential Medal of Freedom, the highest civilian award in the United States.



President Obama will present the award to 16 honorees in a ceremony at the White House later this year.

In announcing the medal winners, Obama said, "The Presidential Medal of Freedom goes to men and women who have dedicated their own lives to enriching ours. This year's honorees have been blessed with extraordinary talent, but what sets them apart is their gift for sharing that talent with the world."

In a statement regarding receipt of this distinguished award, Sandoval said, "Receiving the Presidential Medal of Freedom is an immense honor for me, and I feel blessed to live in this wonderful nation that I love. I would like to pay my deepest respect and gratitude to the President of the United States for such a distinct and incredible honor. Once again, I'll fill my lungs, and scream from the bottom of my heart louder than ever, God Bless America!"

Grammy Award winner Arturo Sandoval was a protégé of the legendary jazz master Dizzy Gillespie. He was born in Artemisa, a small town in the outskirts of Havana, Cuba, on November 6, 1949, just two years after Gillespie became the first musician to bring Latin influences into American Jazz. Sandoval began studying classical trumpet at the age of 12 and soon caught the excitement of the jazz world. He has since evolved into one of the world's most acknowledged guardians of jazz trumpet and flugelhorn, as well as a renowned classical artist, pianist and composer. Sandoval's latest album, *Dear Diz: Every Day I Think of You*, won the Grammy for Best Large Jazz Ensemble Album in February and is available now on Concord Jazz.

Other honorees include President Bill Clinton, talk show host Oprah Winfrey, writer and activist Gloria Steinem and Sally Ride, the first American to fly in space, among others.

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Mulgrew Miller: A Celebration

Photos and text by Fran Kaufman

Mulgrew Miller's passing at age 57 in May was a shock to his legions of fans, students, friends and fellow musicians.

On August 13, which would have been the piano master's 58th birthday, his friends in the music world gathered at Dizzy's Club Coca-Cola to celebrate Mulgrew's life. There was a playlist, but it was amended as the concert went on, as more and more musicians turned up, unannounced, to show their respects.

Among those on the bandstand: Sullivan Fortner, Steve Wilson, Steve Nelson, Russell Malone, Wallace Roney, Bill Charlap, Anthony Wonsey, Johnny O'Neal, Cyrus Chestnut, Kenny Barron, Javon Jackson, Peter Washington, Kenny Washington, Lewis Nash, Ray Drummond, and numerous young musicians who had been students of Mulgrew's at William Paterson University where, since 2005, Mulgrew was Director of the Jazz Studies Program. **J**



Anthony Wonsey on piano playing "The Sequel," with Mulgrew's Wingspan. Among those I recognize in the wings, Russell Malone, Kenny Barron, Jazz at Lincoln Center's photographer and vibraphonist Steve Nelson.



Wingspan plays "When I Get There." Left to right: Steve Nelson, Russell Malone, Richie Goods, Steve Wilson, Dwayne Eubanks.



Bassist Ray (Bulldog) Drummond speaks of his admiration for Mulgrew Miller. Kenny Barron at the piano.



Surprise guest Joe Lovano joins Wingspan for the finale of the first set: Left to right: Steve Wilson, Dwayne Eubanks, Peter Washington, Joe Lovano.

Justin Kauflin Returns to Montclair to Raise Funds for NJ Foundation for the Blind

Justin Kauflin, a brilliant jazz pianist despite his blindness, will appear in a concert to raise funds for NJ Foundation for the Blind of Denville, NJ on October 18. The “Just Jazz 2” concert will be held at the Montclair Art Museum at 7:30 PM and will be preceded by a 6:30 PM reception with light refreshments.



Justin Kauflin playing at the Blue Note Tokyo during this summer’s Quincy Jones World Tour.

Justin is expected to perform unique jazz compositions such as “The Exodus” and inspiring renditions of standards such as “Stompin’ at the Savoy.”


This summer, Justin was a featured performer in the Quincy Jones World Tour, playing to huge crowds in Montreaux, Switzerland; Seoul, South Korea; and Tokyo and Hiroshima, Japan.

A recipient of the 2012 International Young Soloist Award, Kauflin lost his sight at age 11, but that hasn’t stopped him from becoming one of the country’s top young jazz pianists. He’s also featured in the documentary *Keep On Keepin’ On* with the legendary Clark Terry. “He’s a monster on the piano. And he’s one of the greatest people I’ve met,” Terry says.

Covering last year’s benefit concert for *Jersey Jazz*, Sanford Josephson wrote, “Kauflin would often begin slowly and quietly, letting his playing gradually build into an incredibly powerful finish, which delighted the crowd.”

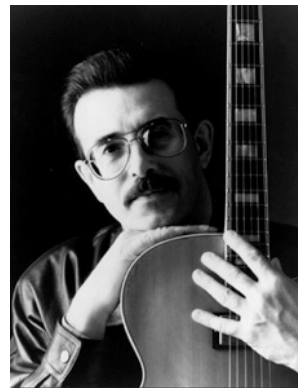
A graduate of William Paterson University, Justin makes his home in Virginia Beach, VA, and regularly brings in the crowds at the Havana Nights Jazz Club when not performing at jazz venues across the country.

Tickets for Just Jazz 2 are \$35 and include wine and cheese and a 6:30 PM reception. Tickets must be purchased in advance at www.njffb.org/events or call Karen Galluzzi at 973-627-0055, Ext. 340.


The NJ Foundation for the Blind is a not for profit organization founded in 1943 to serve the needs of the blind. The Foundation helps adults who become blind or visually impaired adjust to vision loss, acquire independent living skills, regain their physical and mental health, and live a full and meaningful life. The State of New Jersey observes October as Blindness Awareness Month. 

Guitarist Peter Leitch Performs at October 20 NJJS Jazz Social

Peter Leitch is a New York-based jazz guitarist and composer. Over the years he’s performed in the city’s most popular rooms, including Sweet Basil, Sweet Rhythm, Jazz Standard, Dizzy’s Club Coca-Cola, The Blue Note, Bradley’s, Zinno, Visiones and Birdland and has placed several times in the DownBeat International Jazz Critics Poll.



Peter is also an accomplished black and white photographer and has mounted several solo shows of his work, including of fellow musicians, New York street scenes, Mississippi and the South, and the newest New York to New Orleans.


He’ll perform his masterful solo jazz guitar for the NJJS’s October Jazz Social on October 20 at Shanghai Jazz in Madison from 3–5:30 pm. Free admission for NJJS members; \$10 all others; plus a \$10 minimum food and/or drink purchase for all. 

Composers Big Band Annual Peace Concert: A Tribute to Amos Kaune

On October 9 Diane Moser’s Composers Big Band will continue its annual peace concert tradition at Trumpets Jazz Club in Montclair with a tribute to legendary jazz club owner Amos Kaune who died in 2012. The performance also remembers longtime *Montclair Times* Arts Editor Joan Finn who died in September, and is a network concert for Daniel Pearl World Music Days.

The late Mr. Kaune operated two noted New Jersey jazz rooms, The Clifton Tap Room and Gulliver’s jazz club, first in West Paterson and later in Lincoln Park. The concert will include a premiere of a new Mike Kaplan big band arrangement of the Sam Jones tune “One For Amos,” compositions by Jaki Byard (a frequent performer at Gulliver’s) and as always compositions by the resident composers in the band. Shows are at 8 PM and 10 PM, with a \$15 cover and a \$10 minimum.

Daniel Pearl World Music Days is an international network of concerts that use the power of music to reaffirm a commitment to tolerance and humanity. Since 2002, Daniel Pearl World Music Days has grown to include the participation of more than 10,000 performances in 129 countries during the month of October.

Trumpets Jazz Club 6 Depot Square Montclair, NJ 07042. Tel: 973-744-2600 and on the web at <http://www.trumpetsjazz.com/> 

Talking Jazz

A Jersey Jazz Interview: Remembering Dave Brubeck

By Schaen Fox

When Dave Brubeck died I waited a bit before I contacted two of his bandmates, bassist Michael Moore and drummer Randy Jones. I wanted to give them some time to reflect before I asked them to remember their legendary boss. The following is edited to make two separate interviews we did in December 2012 into one continuous work.



The Dave Brubeck Quartet: Bobby Militello, Michael Moore, Randy Jones and Dave Brubeck. Photo courtesy of www.DaveBrubeck.com.

JJ: Is there anything you would like to say about Dave?

RJ: Oh my God, lots of things. First of all he was an absolutely wonderful guy. I don't think I have ever met anyone as open as Dave was musically, personally and emotionally. I never saw any evidence of Dave being judgmental in any way, shape, or form at all.

MM: He was the best big name leader I ever worked for, and I worked with a lot of them. He also let everybody in the band play. From the time I started, he never said a word about how I should do something. If I did something different that he wasn't expecting, he was thrilled. I could approach it any way I wanted, and he would just laugh. [Chuckles] He really enjoyed it when somebody surprised him with something. He was unique in that way.

He is one of the great improvisers. He would astound himself and the rest of us at least once a night. And he never did it the same way. Even though we played the same tune, it was never the same. "Take Five" would be this huge exploration every night. We had so much fun with it because it could just go anywhere. Dave didn't care where we took it. And he would take it to some of the strangest places. [Chuckles]

RJ: Bob Militello, Mike and I sometimes would finish a concert, and we would all be very pleased with ourselves, how good we had sounded, and how well everything had gone. Then, subsequently, we realized that the absolutely best thing that had

happened during the concert was something that Dave had done. It might only have been one moment in a two hour concert, but that moment was Dave Brubeck.

JJ: How did you meet and get to work with him?

RJ: I had been with Maynard Ferguson's band. I'm English, and I came over here with Maynard and met my wife and George Simon, the jazz historian. In 1978, Dave's manager had hired another drummer for the quartet. He had to work out something like eight weeks' notice with the band he was working with, so they needed a drummer in the interim. Dave called George Simon, and George said, "Call Randy Jones," and that was it. We sort of fell in love with each other as musicians just playing together. There were discussions among the family that the minute the other drummer did not want to keep working with the quartet there was no question that I was the guy.

MM: Marion McPartland recommended me to Dave. I got a call from Russell, his manager, and went up to Buffalo where we had a concert. I auditioned in a little ballroom at the hotel. Dave wasn't there. Bobby, Randy and I played and they got back to Dave and said how it went. The next day, we had had a sound check rehearsal with Dave and played the concert that night. It worked out really well mainly because Randy and I think about the beat the same way. When the bass and drums are together it affects the other people. I knew from that point I was going to be happy

playing with him. We worked a lot in the beginning. I would say that for the first five or six years we did 40 to 50 concerts a year.

There is a curious thing that his wife Iola showed me. Back in 1979 Dave was looking for a bass and drums. She showed me their datebook; she had my phone number and Randy Jones's phone number. Randy was with them from that point on, but they didn't call me. I asked Dave, "Why didn't you call?" He said, "I did. You didn't return my call." I said, "I would have returned your call. Believe me, I would have remembered that." He was just putting me on. I said, "If you had called you could have saved me about three marriages." [Chuckles]

RJ: I think Chris Brubeck was playing with him then, so they didn't actually need a bass player. I was with Dave for 32 or 34 years, something like that. I was the longest serving member of Dave's bands of anybody. The classic quartet wasn't very long lasting. It only existed for about six years.

JJ: That unit was so amazingly successful; did he ever say why he ended it?

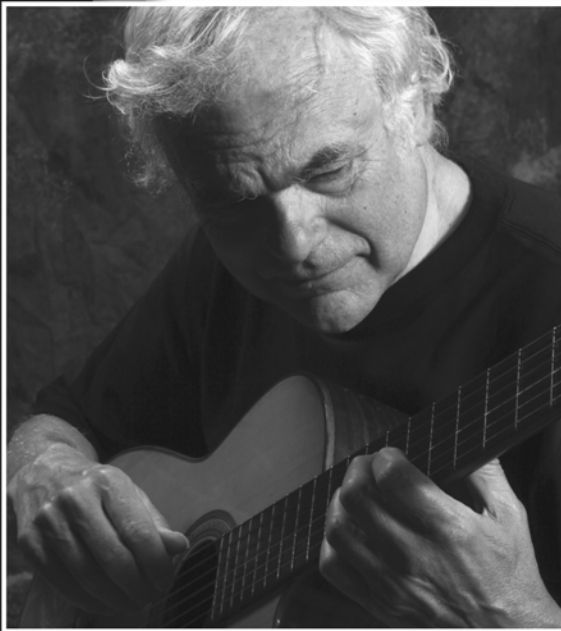
RJ: Actually I heard from Dave that he basically fired himself. That was his way out. He was laughing when he said it. [Chuckles] Paul and Joe were not good influences on each other. He tried to fire them at one point but couldn't.

MM: I guess what happened was that Paul and Morello were just not showing up for concerts. Paul was maybe the main sound of that group and he would just disappear. That is why Dave disbanded

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REMEMBERING BRUBECK

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the group. He just couldn't take it anymore. Then he reformed about a year later with Gerry Mulligan.

JJ: Did Dave say why Paul did that?

MM: Well he was a big drinker. I don't know what their relationship was at that point. From what Dave said, Paul had just insinuated himself into the group originally. Dave was working with a trio, and he knew Paul. Paul would just come in every night and sit in and play all night. That is how the band got started. It kind of just happened.

JJ: By the way, do you know if Paul liked dry martinis?

MM: Yes, he did. He liked a lot of them too.

JJ: About playing "Take Five" every night, I read that Woody Herman once said he enjoyed playing one of his hits — for the first thousand times. How did Dave feel about that?

MM: I remember Dave being asked, "Don't you get tired of playing 'Take Five?'" He said, "No, I never get tired of 'Take Five.' Why should I?" The thing is, after you play the tune, it is an E-flat minor tonality, so you are pretty much free to do anything you want, and Dave would do almost anything every night. We always had fun with it because he would play whole classic melodies over the top of it. One time all of a sudden, he was playing "The Lamp is Low." The only thing you have to do is play E-flat minor and stay in 5/4 time. That way it was always fresh. Another thing: he loved to sit back and listen to the three of us play. He was always supportive of everybody in the band.

RJ: [And] I loved it. In many ways it was the freest we got to play. The drum solos were great because I was left to my own devices. Dave never said anything about how far out it went. In fact, if it did go out he could go out further than any of us. That is the truth.

JJ: How was he as a traveling companion?

RJ: Very self contained as we all were. There wasn't a lot of communication. We pretty much kept to ourselves. There were never any arguments or disagreements. We sort of got on the bus or into the car. We got to the airport, and we talked. There was always a lot of love and respect there. Actually, my ex-wife and I were talking the other night because there was a point that every time we got to an airport I would be about to go outside to smoke and, all of a sudden Dave is there and talking to me. It turned out my wife had said to

him, "Dave, you have to help me. Randy has to stop smoking. Wherever you are, if you see Randy smoking, you have to try to stop him." That is what he did, very diligently. I couldn't understand what Dave was doing talking to me every time I tried to go outside to smoke. He finally phoned my wife and said, "I've done my best, but I can't stop him." [Chuckles] That is really what he was like, a very sweet, genuine, lovely man. One word from my wife and that was it. It was literally weeks I couldn't shake him. He was on my shoulder every second. I didn't even know what was going on.

MM: [Yeah, but] there is a guy in Ohio that hand makes really beautiful chocolates. Dave was a chocoholic. Every time we would play in the vicinity, this guy would bring chocolates to everybody in the band. Then one time he handed everybody chocolates except Randy. He gave him some nuts. He did that a few times and Randy finally asked, "How come you give everybody else chocolates and me nuts?" He said, "I've been giving Dave your chocolates since Dave told me you don't like it." [Laughs] He was sly like that but always in a kind way, never anything malicious.

RJ: Yeah, Dave was actually taking them, and I love chocolate.

JJ: Did you say anything to him?

RJ: No. Well, maybe jokingly. There was a wicked sense of humor there somewhere.

MM: He was very humble and a lot of fun to travel with. Dave wasn't really chatty, but we had a lot of fun on the road. When I got the job, he was 80 years old. I thought, "Well how long can this last?" It was the longest job I've ever had. [Chuckles] We started in 2001, and we were playing up until about a year and a half ago. He had a small stroke and never performed after that.

The travel became harder; that is why we stopped going to Europe. I think he was 85 when he said we weren't going back anymore, and that was after a pretty grueling trip. It was too much for him and lola. The guys in the group were sad because we

"From what Dave said, Paul had just insinuated himself into the group originally. Dave was working with a trio, and he knew Paul. Paul would just come in every night and sit in and play all night. That is how the band got started. It kind of just happened."

loved going. We would stay in Vienna for a month and go out to other cities. It was wonderful. It was the same response every place we played. It didn't matter, Italy, Germany, England; it was always the same — packed. He had a huge fan base all over the world. Then it was pretty much the United States and Canada, and we pretty much stopped going to the West Coast because he couldn't take the long flights.

He would get cramps in his legs. Then it was driving distance where he could get in and out of the van. Who would keep doing that when they were so miserable? That is how much he loved to play. We played at Blue Note once a

year around Thanksgiving, and the dressing rooms are up a flight of stairs. He couldn't make the stairs, so Russell, his manager, would stand a van outside the club so he didn't have to. Then they opened a hotel not too far away, and he got a room there. What is ironic, the DownBeat reader's poll this year and last year we won the best jazz group award, and we didn't play a note. [Chuckles] It shows something about his popularity.

He had a great spirit, and he had been on the road forever. I think he loved maybe not the travel aspect of it, but he loved performing. I was amazed that from the time I started performing with him a place would be absolutely packed all the time — young people, old people, and they would give him a standing ovation just when he walked out on the stage. That is a pretty good magnet to keep you on the road, fans just happy that you show up.

RJ: We had played a concert, and I went outside for a cigarette. I was standing on the step of the hall and there were two college age kids standing in front of me. One said, "Boy, those old fuckers sure can play." I went back and told the guys. Mike said, "Hey, Dave that would be a great name for the band — 'Dave Brubeck and the Old Geezers.'" He modified it a little.

MM: That was in Berklee in Boston. We played a concert up there about every year. I thought that was really a nice compliment. I had friends out in the audience and when we white-haired guys

walked out on stage, they heard somebody say, "Get the Geritol." I think it worked in our favor because as soon as we started to play, Dave started to tear it up. It was quite a contrast to the way we looked. Dave brought a lot of energy and creativity out there every night and it had nothing to do with age.

He would play long sets. He would wear us out. If we were going to do two sets, the first set could be an hour and a half, and then we would go back and do maybe another hour and a half. Once he got into playing and had the audience with him they didn't want him to stop, and he didn't want to. Sometimes I wanted to throw in the towel, and he was still going. He had an amazing amount of energy. Even way up in his 80s, he still was very strong at the piano. We did a lot of recording and videos every time we played, so the evidence is still there as to how great he was still playing.

Hanging out with him was really fun. He was a great raconteur and could tell really funny stories. One that I loved was back when the quartet was fairly new. They were playing at a club, and the owner came out and met him at the door and led him into where the piano was, and then at the end of the night, he led him out to the car. This went on for a week, and then the guy handed him the pay. Dave started counting the money and the guy said, "Wait a minute. I thought you were blind." [Laughs] One son didn't want to take piano lessons with Dave when he was really young. Dave put on a disguise, rang the door bell, came in and gave him piano lessons. That is the kind of guy he was. He had lots and lots of stories.

JJ: I'm always happy to hear more. Did he talk much about his service in World War II?

RJ: In general, no. He was fairly circumspect about it. I don't believe he ever was on the front. I think the worst part of the war for him was the ride across the Atlantic in the bowels of a troop ship. No real in-harm's-way stories, but he didn't have a cushy life.

I know that he had started carrying around his discharge papers. I'm not sure why, but it had something to do with wanting to prove that it was real for him. He sort of made a joke about it. He made a bunch of copies and gave me one.

MM: He was almost sent to the front, but the base commander heard him play and said, "No I want to keep him here." Iola was home and didn't hear anything for a long time and was really getting very nervous. Some friends said, "You really have to get out of the house. Let's go to a movie." They

went and there was a Movietone News film with the Rockettes in a camp and Dave, with a great big smile, playing piano for them. She was ready to kill him at that point.

Another time I think it was at the Hollywood Bowl, Cary Grant came backstage to say hello to Dave. They talked a little bit and he left. When Iola found out, she said, "I'm sitting with Sandy Dennis (who was with Gerry Mulligan at the time), and you're talking to Cary Grant, and you don't think that you should have gotten me to come back and meet Cary Grant?" She never got to meet him and never forgave Dave. A sad story. [Chuckles]

JJ: But theirs was a legendary marriage.

MM: I always felt Dave led a charmed life, but part of that was Iola. There wouldn't have been a Dave Brubeck if it wasn't for Iola. She was the one that came up with the idea of going to the colleges. The college administrations weren't interested in jazz in the '50s, so she went to the student organizations. That is how that whole "Jazz Goes to College" thing got started. It was a brilliant move on her part. It really kept them going through that period. Dave said to me one time, "I've got all these people working for me, and Oly and I used to do all this stuff all by ourselves." It is true. She basically did everything plus have six kids and travel around in a station wagon with them. She is amazing and very, very bright. They were married 70 years.

RJ: She was always on the road with him as I recall. She is one of the most intelligent, erudite women I have ever known. She did the lyrics for a lot of the liturgical things Dave wrote. I have little doubt that he was very dependent on her.

JJ: About his writings and recordings; did he ever say anything about having any favorites?

RJ: I would say not. The only time I remember Dave say anything was that he thought the quartet with Bob Militello, Mike and me was the best quartet he had ever had but not with regards to actual recordings.

MM: Dave was always so humble I never heard him say, "This is my favorite" or "I really played great on this." We recorded an album and he called me the next day and said, "I played like shit last night, didn't I?" He was always the harshest critic of his own playing. I know he was really, really proud of *Time Out*. He had to fight for that; to have all original songs and in different time signatures and then a Miro on the cover. The record company didn't want any of that, and now it is a classic. He liked breaking new ground.

When you think about it, the guy wrote great memorable songs, but he never took a dive trying

to be commercial. He was always trying to do something fresh and pushing the envelope. He is out of the beat generation, the original avant garde. Also, it is interesting that he never played bebop. He could, but he kind of went around bebop. He was already fully formed when Charlie Parker came on the scene. You couldn't hear like a Bud Powell influence or any of the bebop piano players in his playing. He always sounded like Dave. Paul Desmond said about him, "You think Cecil Taylor is far out? Dave Brubeck makes Cecil Taylor sound like a cocktail piano player."

Also, he had his own harmonic approach to things. I think Dave didn't think about it. It was so natural to him. He would play these huge chord solos, and I haven't heard anybody do that like he did. You could tell it was Dave right away. I don't think he thought of himself as a great pianist, but he was. I know guys that have tried to play some of his compositions like "Blue Rondo a la Turk." They have to study it like a classical piece of music. It is not easy.

He became very religious and wrote a lot of religious pieces, a lot of nice things with chorus and would always have a place for the quartet. We played a lot of those. There would always be an improvised section for the group. He was smart because if somebody else could do it without a quartet, the pieces stood by themselves. It wasn't interwoven. Somebody said that Dave was the most performed American composer. A lot of that was because choirs and small orchestras all over the world are using his choral pieces. We enjoyed doing that. It was always fun.

JJ: How was he with the public?

MM: We always felt sorry for Dave because when we would show up someplace, he would have maybe two radio stations interviews and go to a school to talk — all of this on the outside of having to play. He never said no to that kind of thing. Also, they would have some kind of cocktail party or gathering after the concert. We could blow them off because nobody cared if we came, but Dave felt he had to be there. I've seen him stand and sign CDs and old records. He was always really accessible and very gracious. It got to the point where his hands were very fragile and he wouldn't shake hands but do a hip, elbow kind of bump to keep from having his hands squeezed.

One time he said, "Do you know who I want to be? I want to be Randy Jones." Randy could go shopping, or we could hang out at a bar with no responsibilities other than having to play. His days were always busy. He just wanted to play the piano but he understood his responsibilities. That is one

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REMEMBERING BRUBECK

continued from page 19

of the reasons he was as successful as he was. He was always great with his fans. It was hard work, and he paid for it physically and mentally over the years.

JJ: Randy, how did you feel when he said that?

RJ: [Laughs] I don't know. I guess in his mind my life seemed to be much simpler than his. He would have phone calls all day long and was very diligent about that. I just had my life where I walked my dog or not, played concerts, had a lovely wife and didn't have any responsibilities. I think that is really what he meant.

JJ: Oh sure, but he picked you to name.

RJ: [Laughs.] The difference between our lives was pretty large. He had all kinds of things going on all day, every day. I'm not sure he enjoyed it, so, yeah; my life looked really appealing to him.

JJ: What was his attitude about his physical infirmities as he aged?

RJ: He dealt with it as best he could. We played Blues Alley in Washington, D.C., and he played great, and that was one of the last concerts he played.

MM: I never heard him complain other than just like we all do. As long as he could get to the piano, he was okay. We had to sometimes help him. He'd walk out with his hand on my shoulder or Bobby's. But it was a pretty remarkable contrast the way he would walk out and then would tear up the piano. He would just come to life and play long sets even way into his 80s. Neither he nor Lola were in great health the last 5 years that I was with him. She had a bad back but neither ever complained. They were always upbeat. As long as he could play, he was comfortable and happy. Lola didn't want him to be alone. One time, he fell in a room, and it was a good thing she was there. I think in the last five years she went on every trip. She wouldn't come to the concerts necessarily because she would be tired, but she would be there to be with Dave.

RJ: I don't believe he actually had a stroke per se. The last few gigs we had he was very tired, not feeling very well. When we got off the road, they put a pacemaker in his arm, which led to a lot of complications. The pacemaker didn't cause them; there is no cure for being 90.

MM: I heard from his son Darius that in the last six months he would go to play the piano, and his hands weren't strong, and he was on oxygen; he got pretty grumpy because he really couldn't do what he wanted. And Dave was a guy that all he wanted to do was write music and play the piano.

He didn't have any outside interests that I know of. I never heard him complain when he was on the road. I think he knew that was the price he had to pay to play. He loved to perform. He loved it a lot more than I do. [Chuckles] He was one of those guys who would just keep going until he couldn't play anymore. I figured when he couldn't play anymore he wouldn't last that long, and that is pretty much what happened.

Randy and I drove up about three times and played a little with him in the house even though he was not able to go out. We took our instruments up and had lunch with him and his wife and maybe his son Chris and his wife Trish who live relatively close by. He was getting a little confused at times, but he could still play the voicings on the piano. It was all just natural for him. If you go back to those early records, it was something he just naturally had.

RJ: At the funeral and wake when we were talking to family members, both Mike and I, it came as something of a surprise to discover how much they shared that with the family and how much it actually meant to them. One of the sons would call to find out how Dave was doing and it was a huge part of their thinking, "Mike and Randy came out today to play with Dave." Neither Mike nor I appreciated how significant that was to them.

JJ: Was he still hoping to get back on the road?

MM: The first time we went up he said to me, "I can't wait 'til I get over this so we can get back on the road." But it is hard to get over being 90. His attitude in the beginning was it was a temporary setback and he was going to rally. That kept him going for a while. He was still practicing, but I'm sure that in the last six months it became very clear to him that was it. He was on oxygen and a walker and very frail. I think he realized he wasn't going to be able to do that anymore. He ceased having any fun. I think the last few months he was pretty miserable.

JJ: Would you tell us about the last time you saw him?

MM: We had a lovely lunch up at his house. He looked better than he had in a long time. He was putting on some weight and eating everything in the house. His color was back. He had had a real good checkup and had people coming doing physiotherapy with him. He had 24-hour care at that point. He started telling some stories but got confused. One time before that we went up to play with him, we got there and he was really very weak. We started playing and he had a list of what we were going to play, and I said, "Dave, we never played any of these tunes." He said, "Yeah, I know. I didn't want to bore you." We basically played ballads. We played "Sweet Lorraine," and then we

played a couple of other ballads and ended up back in "Sweet Lorraine." Dave said, "Oh damn, I'm back in 'Sweet Lorraine.'" He felt he couldn't do what he wanted. That was the last time we played.

He was really happy to see people. Wynton Marsalis went up about two weeks before he died and Herbie Hancock called. He loved that. It stimulated him. He went very peacefully. He didn't have a heart attack; it just stopped. It wasn't that he grasped his chest or moaned. They just couldn't get him to respond.

JJ: Do you think it mattered to him that he was getting close to being 100?

MM: I don't think it did. He got tired of celebrating his birthdays. His 80th birthday was a huge deal all over the world. Everywhere we went had parties and he got very tired of that. Then his 85th was a big deal and he was one of the few famous jazz musicians to live that long. I'm sure he would have loved to live to 100 if he felt good and could play. He would have gone on forever if he could get out and play, but just to be 100, that wouldn't be his goal.

RJ: I live above an Irish pub, and a lot of the people [that go] there work in the ABC-TV news department. So the day after Dave died, everybody was buying me drinks and saying, "Sorry for the loss of your friend." I was thinking, "I'm sorry for the loss of Dave Brubeck." To me, he was always my boss. It was a number of days before it dawned on me that Dave actually was a friend. It was absolutely true; Dave Brubeck was a friend. His wife is a friend. I certainly regard all of Dave's children as friends. Dave was always this sort of parental image in my mind. It was obviously a wonderful privilege being with him.

MM: I felt more like I was his son than his friend. I was with him 11 years, and I'd say after five years I felt more like family. I felt that he thought of us all as his sons. He even said it on stage. He was always making you feel good about what you did like a good father would do. I think that is why his kids are all so well adjusted and successful.

With a leader, I don't care who it is, there is a distance, probably less with Dave than other leaders that I worked with. He was really warm to us and thoughtful and treated us all with a lot of respect, but at the same time there was always a little bit of distance. That is just natural. I can't imagine anybody better to work for.

JJ: Well, I'm also sorry for the loss of your friend. Thank you for sharing your thoughts.

MM: Okay, thanks for calling. Bye.

RJ: It was lovely to talk to you. Bye.



Schaen Fox is a longtime jazz fan. Now retired, he devotes much of his time to the music and shares his encounters with musicians in this column.

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Summertime in Birdland

Photos by Tony Graves

The annual Charlie Parker Jazz Festival is a free New York City Parks Foundation event which bops uptown and down with multiple events in Marcus Garvey and Tompkins Square Parks and other venues. It's the city's late summer tribute to the iconic saxophonist that features



Sheila Jordan/Tompkins Square Park

Parker contemporaries as well as up and coming jazz musicians who continue to shape and drive the art form.

This year's festivities began at The New School for Jazz and Contemporary Music's Jazz Performance Space with screenings of two films about jazz culture — *Beacons of Jazz* and *Girls in the Band*.

An interactive family jazz concert kicked off the festival's three days of brilliant jazz performances including the world premiere of a newly re-commissioned "Bird is the Word." The original piece was commissioned by the festival in 2004, and now nearly 10 years later returns reworked for and performed by Jimmy Heath and his Big Band.

The festival occurred just days before Parker's August 29 birthday, with performances uptown on Friday evening and Saturday afternoon in historic Harlem's Marcus Garvey Park (in the Richard Rodgers



Lee Konitz/Tompkins Square Park

Amphitheater), blocks from the clubs where bebop was born; and downtown on Sunday afternoon in Tompkins Square Park, across the street from the apartment that Parker called home.

Jersey Jazz contributing photographer Tony Graves was on hand for the festivities and shares some views of the scene here.



SAY THE WORD: Jimmy Heath premieres his big band version of "Bird is the Word" in Marcus Garvey Park.



Cecile McLorin Salvant with pianist Aaron Diehl in Marcus Garvey Park.



Christian Scott in Tompkins Square Park

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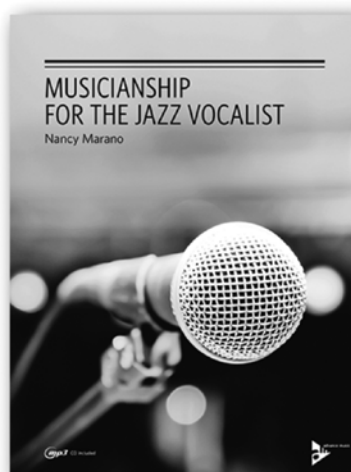
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Dan's Den | From New Orleans to New York

By Dan Morgenstern

This year's Satchmo Summer Festival, the 13th annual, was the longest and best attended ever. Satchmo Summerfest

swung New Orleans for a full three days, from 11:30 AM Friday, August 2, to 8 PM Sunday, August 4. Nearly 54,000 fans — more than double last year's throng — swelled the venues in the Old U. S. Mint.

There were more live performances and extra seminars. Having attended all 13 festivals, I submit that this one was the best, certainly in terms of organization, but also in quality. New Orleans is sweltering in early August, but you forget about that in no time flat because it's so much fun, there's so much good music of all kinds, and of course all that good food the Crescent City is justly famous for. Oh, those oysters! If you've never been to this bash, you should treat yourself — the festival is free.

The sole dilemma is posed by simultaneous music and seminars — the latter not only talk, often with musical examples, but also, every day, "Cinematic Satch with Ricky Riccardi," a festival standout. Drawing from his stunningly deep storehouse of Armstrong on film and TV, Ricky, noted author and archivist of the Louis Armstrong House and Museum in Queens, New York, assembles 90-minute shows that are unfailingly entertaining as well as instructive, with surprises for even such seasoned Louis freaks as this correspondent.

Ricky Riccardi doubled as interviewer along with David Ostwald, known to our readers as the tuba-playing leader of the Louis Armstrong Eternal Band, into its 14th year of Wednesdays at Birdland. These two grand inquisitors grilled George Avakian, another fixture at all Satchmo Summerfests, about his forthcoming Mosaic project of Louis All Stars live Columbia recordings. Ricky is the co-producer, under Avakian auspices.

This prompted much reminiscing by George, whose mind at 94 is as clear as ever.

But the most touching moment came when George's 1956 promotional interview of Louis, never aired and totally forgotten by the interviewee, came over the loudspeakers. It brought tears to George's eyes, and to those of more than a few in the audience. Ricky also interviewed me about my life as a writer, which made nobody cry.

Ricky and David interacted in other ways. The keynote address this year, always given after the opening reception on Thursday evening, was David's conversation with keynoter Wycliffe Gordon, who needed scant prompting for his eloquent remarks on the significance of the music called jazz and the Armstrong legacy. In turn, David was a seminar subject, interviewed by seminars curator Fred Kasten, about his love affair with Louis and his music. Wycliffe performed with an ad hoc band of his own. But he, David, Ricky and several others also conspired on a special plot hatched by festival producer Marci Schramm.

It was Marci's idea to put together a band made up of seminar presenters, past and present, that she dubbed the Satchmo Summerfest All-Stars. A mixture of seasoned pros, semi-pros and one rank amateur, the band held a scheduled rehearsal at Preservation Hall that not all the players were able to attend. Thus the band made its debut cold on Saturday afternoon, prime attendance time, on the hot Ford Chop Suey Stage.

One of the proposed lineup having pulled out (to his post-facto regret), the personnel included Yoshio Toyama, the great Japanese trumpeter-singer and Satchmo Fest regular; Wycliffe Gordon and David Sager on trombones and vocals; a local clarinetist enlisted as replacement for the All-Stars one reluctant bride; Ricky Riccardi at the piano; David Ostwald on tuba; Bruce Raeburn, curator of the Hogan Jazz Archive at Tulane University, on drums, and some dude from Newark named Dan Morgenstern on vocals. He rendered "After You've Gone" and "Confessin.'" Previous public appearances: at birthdays at Birdland and parties at the Rutgers Institute of Jazz Studies. Ricky's barrelhouse piano broke it up. With slight

changes — Ed Polcer in for Toyama on trumpet — we also performed and talked at a seminar the next day. And, guess what? We were rebooked for next year!

This year, Yoshio was much involved with the Swing Dolphins, a really big band of 23 young Japanese girls and one boy so cute you didn't mind their being out of tune, as well as leading his own Dixie Saints. And David Sager, who is on the staff of the Library of Congress, gave a fascinating talk on prerecording-age New Orleans jazz.

I'd been looking forward to seeing Lionel Ferbos again with Lars Edegran's band, but the 102-year-old trumpeter and singer bowed out, having performed a bit later than anticipated the night before at a local club. But I did get to hear and see a somewhat younger trumpeter and singer who always is the special Satchmo Summerfest treat for me. That would be Leroy Jones, who almost never comes to New York since he left Harry Connick's big band in 2007. Even during his 17 years with that band, Leroy always spent time in his home town, and unless you can catch him on a European visit, this is where you have to come to hear the man I consider the greatest living jazz trumpeter (Clark Terry no longer plays).

This time, Leroy did an all-Louis set, highlights including a wonderful "Basin Street Blues," a touching "Someday You'll Be Sorry" and one that he always does at Summerfest and does so close to Louis yet with his own signature, "Sleepy Time Down South." My friend Bob Porter, a fellow fan, said after the set, "Doesn't he sometimes remind you of Clifford Brown?" Agreed — Leroy has that special combination of tradition and invention, presented with a beautiful sound all his own.

Special thanks to Marci and her All Stars, Connie Atkinson, Fred Kasten, and Jon Pult, master of ceremonies, who joined the Satchmo Summerfest All-Stars on ukulele and vocal, rendering — surprise, surprise — "On a Cocomat Island," from Louis's blue Decca stage. Come on down next year, y'all, dates are July 31 to August 3!

continued on page 26

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DAN'S DEN *continued from page 24*

■ *Meanwhile, back in Gotham...*

No word yet on next year's New York Hot Jazz Festival, but we do hope there will be a follow-up to what took place on August 25 at a Lower East Side joint called Mehanata, which features Bulgarian specialties. These all seemed so heavy on the calories that we stuck to the beer — okay, but in very heavy bottles.

We arrived a bit late on Sunday afternoon — starting time was 2 PM — and missed the first band. Mona's Hot Four is named for a room that we have yet to visit on 13th Street, where a lot of jamming takes place. We climbed upstairs to the balcony where there was seating, in time to hear from our friend Will Friedwald. He told us that the "special guest" was none other than Bob Wilber, on his way direct from JFK with his wife, Pug. And sure enough, they arrived just in time to join the second group, headed by those gifted twins, Peter and Will Anderson.

The emcee, hostess and co-producer was none other than, to draw on a cliché that happens to fit, the lovely and talented Bria Skonberg. The crowd almost choked the bandstand, and Bria expertly guided the performers on and off, from start to finish. The artistic director and executive producer, Michael Katsobashvili — Misha to his many friends — whose brainchild the festival was, mingled, greeted and advocated in the outgoing and warmhearted manner we have come to know him for. A more committed advocate for traditional jazz would be hard to find. His goal is to introduce the music to young audiences, and indeed there was a hefty percentage of young and younger faces among the 200 or so I'd estimate were there. Misha's other co-producer was Patrick Soluri, an experienced events organizer.

The second set got under way with "Crazy Rhythm," Bob on straight soprano leading the trio of reeds, with the estimable Ehud Asherie at the piano and Steve Little, whom I had not seen in quite a while, on drums. (It was a long afternoon and evening, so my

notes are incomplete; apologies to those who go unmentioned.) "Creole Love Call's" ensemble got a fine blend from soprano and two clarinets, while "In a Mellotone" had Will's alto and Peter's tenor with Bob's soprano — different color combinations.

For the out chorus, Bob played "Rose Room" (on which "Mellotone" is based) on top of the twins' countermelody, a nice touch. Ehud contributed fine solos throughout. A young lady named Brianna Anderson did a pleasant turn on "All of Me," and for the finale, Pug was called up to do "There'll Be Some Changes Made." In the long parade of singers to come, she ranked high on my scorecard.

Gordon Au, a trumpeter I've come to appreciate via David Ostwald's band, led his Grand Street Stompers next, with Matt Musselman, trombone; Dennis Lichtman, clarinet; Nick Russo, banjo and guitar; Jared Engel, bass; Rich Levinson, drums, and two singers, Tamar Korn and Molly Ryan. It was clear from the opening ensemble that this is a band, the horns getting a nice and well-balanced blend. The program was interesting, with all but the last two numbers anything but overly familiar. Miss Korn sang "While They Were Dancing Around."

Next, from Disney's "Beauty and the Beast," came "Be Our Guest," an instrumental, while singer number two, Miss Ryan, featuring a new look, offered "Tuck Me to Sleep in my Old Tucky Home," a song unfamiliar to me. An original by the leader, "Tango of Lost Loves," was for me the high point of the set, something I wanted to hear again (it's on the album *The Au Brothers Take Off*, so I'll be able to); it reminded me of the kind of thing Juan Tizol did so well, blending Latin and jazz elements. Gordon was also the best soloist; there's a bit of Bobby Hackett in him. The set ended with two standards featuring the ladies together: "Cheek to Cheek" and "Let Yourself Go." I suspect that there was a festival scenario encouraging touches of entertainment, something the audience certainly didn't mind. (My thanks to Gordon for enlightening me re. personnel and repertory.)

The Avalon Jazz Band brought a Gypsy touch to the menu, featuring a fiery and technically secure violinist who also doubled rhythm guitar, the expected Django-ish guitar soloist, and an energetic and expendable lady vocalist, who sang on every number. The aforementioned high-calorie menu prompted us to take a dinner break, causing us to miss the intriguingly dubbed Ghost Train Orchestra, but not the Manhattan Society Orchestra, which represented what the festival thankfully avoided in its nomenclature and publicity: Dixieland. Will Friedwald, who did his best to get the festival advance publicity, advised against it.

The Manhattanites seemed inspired by a group I haven't thought about for decades: Conrad Janis and his Tailgate Jazz Band, beloved by the Central Plaza beer drinkers. Conrad was one of the loudest trombonists ever to slide, and this very mobile young man seemed to have him in mind, though George Brunies is more likely his model. They did what they did in well-practiced fashion, and all the members vocalized. The audience responded well, so why carp? "Sunday" was perhaps the best number.

After traffic cop duty, it was good to see Bria get her innings on stage. She offered "Hotter Than That" from the Hot Five songbook (Bria does a break-you-up Louis), a high octave "Dinah" with no fewer than five key changes for a climax, and her own sweet "So Is the Day," from her eponymous CD. Her singing is as genuine as her playing. She was backed by Matt Musselman, trombone; Aurora Nealand, reeds; Dalton Ridenhour, piano; Sean Cronin, bass, and Darrian Douglas, drums.

This wound up the musical offerings. The final group, the Hot Sardines, was a comedy act, with conventional trumpet, trombone, tenor sax doubling clarinet, rhythm section and a consistently irritating female emcee-singer. Can these Sardines and throw away the opener, I thought. We split before the jam session and dance party plus an unadvertised stripper. (Which sounds as if I split with her. Alas, not so.)

And so long until November!



Dan Morgenstern, contributing editor of Jersey Jazz, is the former director of the Institute of Jazz Studies at Rutgers 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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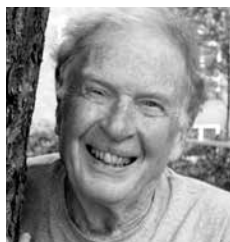
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

WHAT'S IN A NAME?...MORGENSTERN ON POPS...VIEWS CLASH ON MCPARTLAND BIOGRAPHY...DANISH JAZZ NYT (JAZZ NEWS) IN ENGLISH

"THE FANTASTIC NAMES OF JAZZ" is a poem by the late Syracuse University teacher Hayden Carruth, reprinted in Garrison Keillor's 2002 book, *Good Poems*. It just grabbed my eye:

Zoot Sims, Joshua Redman,
 Billie Holiday, Pete Fountain,
 Fate Marable, Ivie Anderson,
 Meade Lux Lewis, Mezz Mezzrow,
 Manzie Johnson, Marcus Roberts,
 Omer Simeon, Miff Mole, Sister
 Rosetta Tharpe, Freddie Slack,
 Thelonius Monk, Charlie Teagarden,
 Max Roach, Paul Celestin, Muggsy
 Spanier, Boomie Richman, Panama
 Francis, Abdullah Ibrahim, Piano
 Red, Champion Jack Dupree,
 Cow Cow Davenport, Shirley Horn,
 Cedar Walton, Sweets Edison,
 Jaki Byard, John Heard, Joy Harjo,
 Pinetop Smith, Tricky Sam
 Nanton, Major Holley, Stuff Smith,
 Bix Beiderbecke, Bunny Berigan,
 Mr. Cleanhead Vinson, Ruby Braff,
 Cootie Williams, Cab Calloway,
 Lockjaw Davis, Chippie Hill,
 And of course Jelly Roll Morton.

Let's start a contest. E-mail me a verse a la this one. Can be shorter but not longer. No repeats. I'll print it here; the best, selected by Garrison Keillor, wins a "Noteworthy" one-year membership in the New Jersey Jazz Society. Also — did you spot an error in the above verse? fradleygarner@gmail.com

FRIENDS OF LOUIS ARMSTRONG have been interviewed over the years by Danish Radio Program 8. The 24/7 national jazz station recently rebroadcast some of the best. Milady Hanne heard one with Dan Morgenstern, a good pal of Pops. Asked to give us the gist of what he said, Dan emailed: "Louis's stays at home were always fairly brief. When the time came to go back on the road, the band bus would pull up in front, band members all on board. The 'soundtrack' would always be Louis's recording of "When You're Smiling," the great, floating version from the 1956 *Autobiography*. Voice and horn flowed out from the turned-up hi-fi inside. Pops never made his gang wait too long. He soon emerged, Lucille by his side, trumpet case in hand, the house couple toting and driver stowing the luggage. Once or twice, when the first gig was nearby, I was invited along for the ride and witnessed the warm reunions on board. When the weather was nice, and the bus windows down, the

musical message would linger as it moved out — that gorgeous horn had some carrying power! Yes, Pops enjoyed his own records — and so, I'll bet, did everyone else within earshot."



AWFUL/GREAT BIOGRAPHY? "Too bad that her biography, *Shall We Play That One Together?* is such an unmitigated disaster," producer-mixer-writer Neil Thompson posts on Jazz Friends. "Paul De Barros doesn't know how to tell a story; he instead revels in gossipy details that would have been better unreported. They don't enhance our appreciation of McPartland — they detract from it. A newspaperman for the *Seattle Times*, one of the nation's most uninspired dailies, De Barros writes prose that cries out to be wrapped around tuna fish. He loves to contradict Marian, he gives several one-sided examples on how difficult she supposedly was, does a great deal of summarizing with no real point of view in sight, and then, in search of an ending, he sentimentalizes her. In short: avoid this book. Try to imagine what the great Whitney Balliett might have written."

I asked Dan Morgenstern for comment. The jazz historian and critic retorted: "I think it's one of the very best biographies of a jazz musician. I did a radio show with [Paul de Barros] about the book — it was rebroadcast...in memoriam. The book is excellent, he had Marian's full collaboration and final imprimatur; there were personal things she told him that did not go in the book. Marian was far too smart and too good a writer herself to have approved of anything resembling what [Neil Thompson] describes...The bio has had nothing but good reviews, to best of my knowledge." Background: http://seattletimes.com/html/books/2019334711_br07mcpartland.html

DENMARK HAS A THRIVING jazz culture, second in Europe only to Britain's. But how many non-Danes can read about it? Now you can enjoy Danish reviews, follow the country's biggest jazz blog, even read a source book in English, thanks to blog master Niels Overgård (Overgaard = Over the Farm) and an outfit called Swinging Europe. Log on to www.jazzdanmark.dk/en and read about it. The "en" at the end of the link stands for English. JazzNyt (Jazz News) greets your eye when you log on. You'll see that the state-supported JazzDanmark Puljen (Pool) offers travel aid for Danish musicians and funding for projects "with an international character." The 450-concert Copenhagen Jazz Festival attracts more than a quarter of a million fans every July. JazzDanmark's Jazz Database continually updates details about worldwide festivals and album releases. 

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

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MONA'S HOT FOUR with Tamar Korn on vocals

Wednesday, October 9 • 8 pm

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.

DAN LEVINSON & COMPANY

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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December 4 • Molly Ryan & Company

January 15 • The Midiri Brothers Salute to The Benny Goodman Sextet

THE ARTS & COMMUNITY CENTER • TOMS RIVER

New NYC Festival Has Crowds Clamoring for Hot Jazz

Story and photos by Lynn Redmile

The first annual New York Hot Jazz Festival almost didn't happen.

Between contractual snafus with venues and backers' cold feet, jazz enthusiast extraordinaire and festival co-producer Michael Katsobashvili could've simply given up on his idea.

But with the encouragement of many musicians, particularly Bria Skonberg (who acted as MC for the night) and Dan Levinson, as well as other jazz lovers, together with a partnership with co-producer Patrick Soluri who is well versed in organizing jazz events in New York City, the festival rocked Mehanata on August 25. Hundreds of jazz fans and musicians partied non-stop for over 12 hours.

"Jazz is a raucous living music that thrives in close quarters," said Michael (affectionately known to most as Misha), prior to the event. "By scheduling the festival to take wing at Mehanata, we intend to offer audiences a comfortable and intimate setting with just a touch of the unexpected and theatrical."



Reedman Will Anderson lends an admiring ear to Bob Wilber's masterful soprano saxmanship.

From outside the venue, the live '20s themed tableau, with a dashing gent and his gramophone conversing with a risqué young lass in satin and pearls, recalled another era.

Inside, musicians and fans co-mingled, and only mic stands separated the performers from dancers and revelers.

As promised by Patrick, the festival's performances spanned "the entire breadth and scope of early jazz, from the beginnings in New Orleans, through the music's glorious migration to Chicago and then to Harlem, up through the Roaring '20s and Prohibition and into the beginning of the Swing Era." Each band played a 45 minute set, with a 15 minute break for the next band to set up while DJ MAC operated a gramophone playing 78s.

Mona's Hot Four opened the festival, with Dennis Lichtman (clarinet), Jared Engel (bass), Nick Russo (guitar) and Dalton Ridenhour (piano), and guest vocalist Martina da Silva. Their weekly Tuesday jam session at Mona's in Manhattan's Lower East Side has become a "must-see" stop for visiting musicians and fans of early jazz passing through New York, as well as a favorite hangout for local players.

Reed players extraordinaire Pete and Will Anderson were up next, with Ehud Asherie (piano), Neal Miner (bass) and Steve Little (drums) making up their quintet. Their special guest vocalist Brianna Thomas wowed the crowd, particularly with "Sweet Lorraine." The legendary Bob Wilber completed a reeds trio, and the effervescent Pug Horton promised "There'll Be Some Changes Made" with her rendition of that fabulous Benton Overstreet composition.

Trumpeter Gordon Au's Grand Street Stompers followed them, with Matt Musselman (trombone), Dennis Lichtman (clarinet), Nick Russo (guitar/banjo), Jared Engel (bass), Rich Levinson (drums), and with crowd favorites Molly Ryan and the inimitable Tamar Korn on vocals. The Grand Street Stompers is a swinging-hot



Close encounters of the jazz kind — Andy Nishida and Rita Shiang, from Virginia, squeezing in a dance.

traditional jazz band with modernist tendencies — rooted in New Orleans yet flowering in the futurism of New York. A special treat for the audience: Gordon’s arrangement of Disney’s “Be Our Guest.”

The beautiful French chanteuse Tatiana Eva-Marie and violinist/guitarist Adrien Chevalier evoked images of the Parisian jazz scene of the 1940s with Avalon Jazz Band, which emblematic sound was made popular by Django Reinhardt and Stéphane Grappelli. Making up their quintet was Vinny Raniolo (guitar), Adrian Cunningham (reeds) and Brandi Disterheft (bass).

The Ghost Train Orchestra, founded by composer/arranger/trumpeter Brian Carpenter, has been wowing crowds since 2006. His transcriptions and arrangements from late 1920s compositions form the basis for his ensemble, paying homage to the times of Fletcher Henderson, Don Redman, Tiny Parham, Fess Williams, and Charlie Johnson. The ensemble comprised Matt Musselman (trombone), Mazz Swift (violin/vocals), James Chirillo (tenor banjo), Andy Laster (alto sax), Dennis Lichtman (clarinet), Petr Cancura (tenor sax/clarinet), Ron Caswell (tuba) and Rob Garcia (drums). Those who’d had the misfortune to not have heard Brian Carpenter’s orchestra before swiftly added them to their “favorites” list after their set at the festival!

What do you get when one youngster listens to another talented youngster play trad jazz? You add another talented and enthusiastic jazz musician to the growing ranks. Such was the case with trumpeter Mike Davis, when he heard Jay Rattman perform with Drew Nugent’s Midnight Society. The Manhattan Society Orchestra comprises Mike (trumpet/vocals), Josh Holcomb (trombone), Kate Davis (bass/vocals) and Arthur Vint (drums), all of whom are recent Manhattan School of Music graduates. Filling in for their reed player Leo Pelligrino, another MSM graduate, was Dennis Lichtman, and pianist Jesse Gelber rounded out their ensemble. When they’re not performing at Dizzy’s Club Coca-Cola and other venues, Mike and Josh, always impeccably dressed gentlemen, can be found playing in numerous NYC bands. For as long as young people continue to love, listen to, and learn this thing called jazz, its future is safe!

Bria Skonberg’s Hotter Than Sextet was just what they said — yes, that hot! Trumpeter and vocalist (and MC for the night) Bria was joined by fellow horn-player Matt Musselman (trombone), Dalton



Front Line: Grand Street Stompers: Matt Musselman, Dennis Lichtman and Gordon Au.



The Avalon Jazz Band: Adrien Chevalier (violin), Tatiana Eva-Marie (vocals), Vinny Raniolo (guitar), Brandi Disterheft (bass) and Adrian Cunningham (reeds).



Brian Carpenter’s Ghost Train Orchestra.

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NYC HOT JAZZ FESTIVAL

continued from page 31



Dapper gents Josh Holcomb and Mike Davis of the Manhattan Society Orchestra.



Tapper Eddie Francisco and Miz Elizabeth with trombonist Joe McDonough of The Hot Sardines.



Author Ricki Riccardi, archivist at the Louis Armstrong House Museum, and David Ostwald, awaiting their turns to jam after the festival.



Most of Bria Skonberg's Hotter Than Sextet (drummer Darrian Douglas is out of frame).

Ridenhour (piano), Sean Cronin (bass and vocals) and Darrian Douglas (drums). Visiting from New Orleans, Aurora Nealand on reeds (and vocals) completed the sextet.


The headlining act of the night, The Hot Sardines, blew the lid off the festival. Their belief, that this music isn't historical artifact

and is a living, breathing, always-evolving thing, is always abundantly clear. Miz Elizabeth is a tremendous front-woman, backed by stride virtuoso Evan Palazzo, trumpeter Jason Prover, reedman Nick Myers and trombonist Joe McDonough. Leftie bassist Evan Crane, and drummer Alex Raderman hold down the rhythm section — and with

tap dancer Eddie Francisco adding further vibrancy and passion to their blustery raucousness, every performance fuels their audience with energy and exuberance beyond their expectations.

Following the festival was a jam session that lasted well into the wee hours of the morning. As

Miz Elizabeth said: "There is something real and satisfying about going to hear raucous jazz played in a dancehall with wooden floors and brown liquor."

If you missed this inaugural Hot Jazz Festival, be sure to get to the next one, which promises to be bigger and better — sign up for more information at NYHotJazzFest.com. 



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The TD Moody Jazz Festival kicks off Nov. 4 with a performance by Jimmy Heath at Bethany Baptist Church.

The NJPAC's TD Bank James Moody Democracy of Jazz Festival kicks off on November 4 with a concert by tenor saxophonist Jimmy Heath at Bethany Baptist Church. Now in its second year, the festival offers seven days of concerts, panel discussions and workshops around Newark, in honor of saxophonist and bebop pioneer James Moody. Events in the Festival include a celebration in words and music at the Newark Museum of the 50th anniversary of Newark author Amiri Baraka's *Blues People* on November 5.

WBGO Jazz 88.3 FM radio hosts its annual Champions of Jazz Gala at NJPAC on November 6 honoring the Thelonious Monk Institute.

On November 7, McBride will host a concert honoring Newark native Lorraine Gordon, an NEA Jazz Master and longtime owner/manager of the legendary Village Vanguard jazz club. The concert features the Vanguard Jazz Orchestra, pianist Barry Harris, and the Anat Cohen Quartet.

"Lorraine is a rare breed — she's been taking care of the music forever," said McBride. "She seen it all, heard it all, and keeps everyone on their toes."

NJPAC's 2nd James Moody Jazz Festival Brings Seven Days of Bop, Swing and Latin Jazz to Newark Stages

Other festival highlights include "Jazz Meets Samba," a celebration on November 8 of the 50th anniversary of "The Girl from Ipanema." The concert will recreate the 1963 recordings that made Brazilian bossa nova, for a time, more popular than rock 'n' roll. Featured musicians from Brazil will include Sergio Mendes, Eliane Elias, and Airto, who will be joined by guitarist Lee Ritenour and saxophonist Joe Lovano.

"Bossa nova gave pop music an incredibly sophisticated feel, which took it up a notch worldwide; we want to honor that," said Bergen County's Larry Rosen, who created the concert under the banner of his nationwide JAZZ ROOTS series.

"KidzSwing," on November 9, will be a free jazz festival for kids with workshops, master classes and a jam session hosted by Melissa Walker, director of the Montclair-based jazz education nonprofit Jazz House Kids.

On the same day, author Terry Teachout will host "Portrait of Duke," a panel on Duke Ellington that will include rare films and a performance of classic Ellington arrangements by Vince Giordano and the Nighthawks.

"Sing, Swing, Sing!," also on November 9, features singers Dianne Reeves, Al Jarreau, Jeffrey Osborne, and Cyrille Aimée with a big band led by Montclair bassist and festival artistic director Christian McBride featuring Melissa Walker. Aimée won the 2012 Sarah Vaughan International Jazz Vocal Competition, whose

continued on page 36



Sergio Mendez

Sergio Mendez, Lee Ritenour and Elaine Elias team up with Joe Lovano and Airto to celebrate the 50th anniversary of the bossa nova craze at "Jazz Meets Samba" on Nov. 8.



Elaine Elias

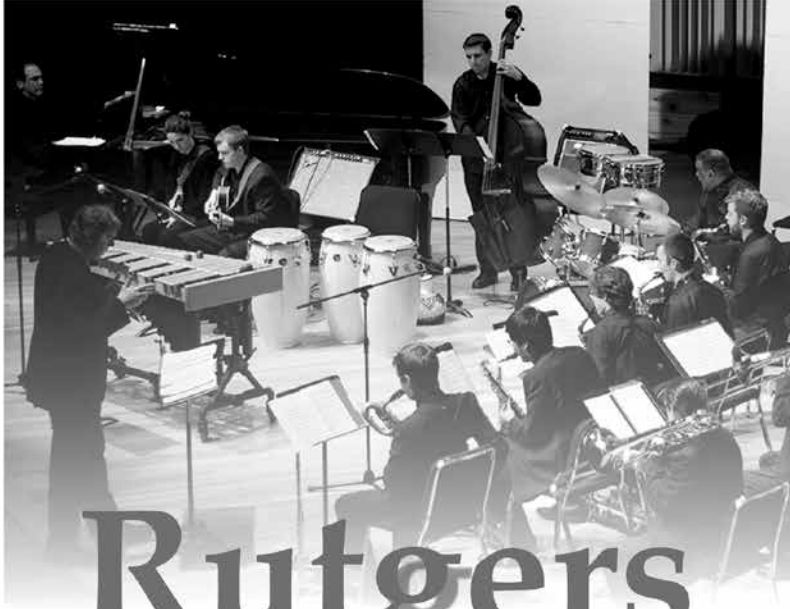


Lee Ritenour

Anat Cohen's Quartet performs at a Nov. 7 concert in honor of Newark native Lorraine Gordon, owner of the Village Vanguard.



Photo by Jimmy Katz.



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MOODY JAZZ FESTIVAL

continued from page 34

finals take place this year at NJPAC on November 10. Five finalists will perform for judges who include world-renowned singers Al Jarreau and Janis Siegel. The competition is expected to attract hundreds of entries from female singers from around the world who submitted entries online.

“I was really impressed with the level of musicianship of all the singers, and most of all, how different everyone was,” said Aimée, who is from France and the Dominican Republic. Since winning the competition, she has toured and performed at jazz festivals worldwide.



Bandleader Vince Giordano joins author Terry Teachout for “Portrait of Duke,” a panel on Duke Ellington that will include rare films and a performance of classic Ellington arrangements by Giordano’s famed Nighthawks big band. Photo by Steve Friedman.

Dorthaan’s Place Returns

Saxophonist Paquito D’Rivera opens Dorthaan’s Place, a six-month series of jazz brunches at NJPAC’s restaurant, NICO Kitchen + Bar, on November 10. The series is curated by Newark’s “First Lady of Jazz,” Dorthaan Kirk, who has programmed concerts for Bethany Baptist Church for years and WBGO since 1979.

“I just love the musicians who come through for me time after time,” said Kirk, who booked four sold-out Dorthaan’s Place brunches in the last season. On December 15, drummer Cecil Brooks III leads his band, followed by trombonist Steve Turre’s quartet on January 19. Trumpeter Jon Faddis leads a quartet on February 23, followed by vocalist Antoinette Montague on March 23. An April performance is to be determined. J

Tickets for festival events may be purchased by telephone at 1-888-GO-NJPAC, at the NJPAC Box Office at One Center Street in Newark (Tues. – Sat., noon – 6 PM, and Sun., noon – 5 PM), or online at www.njpac.org.

6th Annual Armistice Ball Promises to Be a ‘Hot Time in the Old Town’

The Metropolitan Vintage Dance & Social Club will hold its Sixth Annual Armistice Ball, a 1918-style ragtime soiree, on Saturday, November 2, from 8 to 11 PM at the Madison Community House, 25 Cook Avenue, Madison, NJ.

Live music will be provided by The Metropolitan Club Orchestra, made up of renowned jazz musicians from across the country. The Orchestra specializes in early jazz from the Ragtime Era and the 1920s.

At press time the Metropolitan Orchestra lineup that will perform at the Armistice Ball includes: Randy Sandke, trumpet; Dan Levinson and Jay Rattman, reeds; David Sager, trombone; Dalton Ridenhour, piano; Mike Kuehn, banjo; Matt Tolentino, bass sax/tuba; and Sue Fischer, drums.



The Metropolitan Club Orchestra

A workshop in dances of the 1910-1925 period will be taught by Jan and Al Seabra at the Madison Community House from 2 to 4 PM that afternoon. The workshop is included in the ticket price.

Advance tickets are \$30 per person (\$15 with a student ID). A limited number of tickets will be available at the door for \$35 (\$20 for students). The ticket price is non-refundable. Information about registering for the Ball will be available at www.armisticeball.com. J



All proceeds of the Armistice Ball benefit The Friends of Geraldine, a group of committed

individuals whose goal is to raise funds needed to bring “Geraldine,” a 1921 Ahrens-Fox Model P-4 fire engine back home to Madison, NJ. The engine was originally purchased and given to the Madison Fire Department by Geraldine Rockefeller Dodge in 1920 after a lightning strike caused a fire that destroyed several barns on the Dodge estate. The Friends of Geraldine is an IRS tax-exempt organization. For more information visit www.bringgeraldinehome.com.

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Other Views

By Joe Lang Past NJJS President

Once again, the CDs keep coming, and many of them are ones that you should consider supporting, so I shall tell you about them.

■ **Salutes Woody Herman (Jazzed Media – 1064)** is a celebration of the Woody Herman centennial year by **THE DEPAUL JAZZ ENSEMBLE WITH JEFF HAMILTON**. Bob Lark, Director of Jazz Studies at DePaul University and leader of the Jazz Ensemble, made a daring, but wise decision when he opted to select 11 Herman classics, and have new arrangements of them written for this recording, rather than take the existing Herman charts and recreate them. Given that the original versions of tunes like “Woodchopper’s Ball,” “Sidewalks of Cuba,” “Early Autumn,” “Laura,” “Lemon Drop,” “Blue Flame,” “Sonny Speaks,” “Apple Honey,” “Four Brothers,” “Bijou” and “The Good Earth” are iconic, it took some very creative minds to develop versions that would stand on their own, and not wilt when compared to the ones that are familiar to so many listeners. There were several arrangers involved in this project, and they have demonstrated originality and creative acumen that is well served by this brilliant student ensemble. The band is tight, and the soloists sparkle. Having Hamilton’s drums driving the band is a big plus. Woody Herman is a leader who always looked forward, and he would certainly have dug the music on *Salutes Woody Herman*. (www.JazzedMedia.com)

■ **MARK MASTERS** is among the most consistently creative arrangers on the scene today. Each recording project that he undertakes is well conceived and executed. ***Everything You Did: The Music of Walter Becker & Donald Fagen (Capri – 74123)*** is a big band exploration of the music that Becker and Fagen created for their jazz-influenced rock group Steely Dan. I admit up front that I was not familiar with the original Steely Dan versions of the 10 tunes that form the basis for this album, so I approached this disc with an open mind and open ears. Suffice to say that Masters has created scintillating arrangements that are superbly executed by some of the best musicians in the Los Angeles area. The featured players are Billy Harper on tenor sax, Tim Hagans on trumpet, Anna Mjoll on vocals, Hamilton Price on bass and Peter Erskine on drums. Masters is a master at selectively adding unusual, but welcome colorings by including instruments like the French horn, bassoon, English

horn and bass clarinet on some selections. Another unusual aspect of this aggregation is the lack of piano or keyboard parts. This is an interesting album that will send this listener on a journey to seek out the Steely Dan recordings, and will hopefully garner some interest in the Masters versions of the tunes among fans of the popular group fronted by Becker and Fagen. (www.caprirecords.com)

■ From the first notes of ***Game Changer (Capri – 74124)*** by **THE ALI RYERSON JAZZ FLUTE BIG BAND** you will find yourself in a unique musical world. The 16-piece flute section with rhythm provided by pianist Mark Levine, bassist Rufus Reid and drummer/percussionist Akira Tana creates a sound that is unlike anything else. The blending of C, alto, bass and contrabass flutes plus piccolo in imaginative arrangements of 10 selections by Billy Kerr, Mike Wofford, Bill Cunliffe, Steve Rudolph, Mark Levine and Michael Abene is wonderfully appealing. Appearing as guest soloists with the JFBB are Holly Hoffman, Hubert Laws and Nestor Torres, three of the most recognized names among jazz flautists. The tunes that they play are, with the exception of Gabriel Fauré’s “Payane,” noted jazz standards, including “Daahoud” (Clifford Brown), “Ana Maria” (Wayne Shorter), “Stolen Moments” (Oliver Nelson), “Speak Like a Child” (Herbie Hancock), “Con Alma” (Dizzy Gillespie), “Girl Talk” (Neal Hefti), “Impressions” (John Coltrane), “Sail Away” (Tom Harrell) and “Lil’ Darlin’” (Neal Hefti). Ryerson first conceived of the band in 2005, and has been developing the concept through concerts and educational venues. This is the first recording, and it should be the first of many. (www.caprirecords.com)

■ In the June 2013 issue of *Jersey Jazz*, I reviewed a live performance of **DICK HYMAN AND KEN PELOWSKI** at the Kitano last April in New York City. I just received a copy of their CD ***...live at the Kitano (Victoria – 4393)***, recorded in 2012, and the playing mirrors most of the things that I referred to in the performance review. My opening words were:

Dick Hyman and Ken Peplowski carried on a musical conversation that was exhilarating. Hyman had the notes pouring out of his head into his fingers like a waterfall as he made the piano sound like an orchestra. Peplowski, whether playing clarinet or tenor sax, was equally proficient in turning his musical thoughts into wondrous runs of notes that left you shaking your head in admiration.

These words give a good idea of what you can expect on this album. There are eight selections, each of which finds them in perfect harmony, anticipating the playing of each other like they are sharing the same brain. With each listening you will discover another subtle dimension to what they have produced. It is a musical gift that keeps on giving. (www.victoriarecords.net)

■ On ***Maybe September (Capri – 74125)*** **KEN PELOWSKI** is joined by Ted Rosenthal on piano, Martin Wind on bass and Matt Wilson for an 11-tune program that is interesting, eclectic and full of subtly surprising touches from each of the players. There are standards, “All Alone” and “I’ll String Along with You;” tunes from more contemporary pop territory, “(Now and Then There’s) A Fool Such As I,” “Caroline, No,” “For No One” and “Without Her;” a song from the Artie Shaw catalog, “Moon Ray;” a visit to the classical world, “Romanza,” from the Poulenc Clarinet Sonata; a taste of Ellington, “Main Stem;” a Peplowski original, “Always a Bridesmaid;” and the title song, “Maybe September,” recorded by Tony Bennett from his only starring role in a Motion Picture, *The Oscar*. Peplowski plays both tenor sax and clarinet with his usual gentle approach, and is stunningly effective throughout the album. The blending of tunes and talent is perfect on this beautifully executed disc. (www.caprirecords.com)

■ Bassist **TOM KENNEDY** has put together a powerfully effective group for ***Just Play! (Capri – 74122)***. His basic group is himself on bass, George Garzone on tenor sax, Lee Ritenour on guitar, Renee Rosnes on piano and Dave Weckl on drums, with guest turns from John Allred on trombone, Tim Hagans on trumpet, Steve Wirts on tenor sax and Mike Stern on guitar. They present nine selections. The extra horns make “The Night Has a Thousand Eyes” a particular treat. Stern is featured on his tune “One Liners,” a playful number. Renee Rosnes is the focus on a trio version of Dave Brubeck’s “In Your Own Sweet Way.” Throughout Kennedy is a strong presence on bass, Garzone has ample opportunities to demonstrate his versatility, and Weckl’s creative drumming adds a special element to the mix. From start to finish, Kennedy has produced an attention getting album that is straight ahead and always interesting. (www.caprirecords.com)

■ Solo piano albums are usually very personal statements from the player, and ***It’s Personal (Capri – 74121)*** by **MIKE WOFFORD** is just that on two counts. It is dedicated to the memory of

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Bradley Cunningham who owned the legendary New York City jazz club Bradley's where he featured the best jazz piano players each night. The title song was inspired by Wofford's wife, and frequent musical partner, flautist Holly Hofmann. Wofford is a player who does not waste notes. Each of the 12 selections, a mixture of originals and jazz tunes, is given a thoughtful and usually gentle reading by the masterful Wofford. While each selection is full of subtle surprises, the moments that stood out for me were the Ellington/Strayhorn composition "The Eighth Veil," John Carisi's "Springsville," Gigi Gryce's "Nica's Tempo" and Wofford's "It's Personal." Wofford, who is an outstanding accompanist, having worked with Ella Fitzgerald and Irene Kral among others, shows on this album that he is a magnificent jazz soloist, full of emotion and creativity. This is one that piano enthusiasts will definitely place among their favorites. (www.caprirecords.com)

■ **Pianist BILL CUNLIFFE** is based on the West Coast, but his latest CD is titled **River Edge, New Jersey (Azica - 72250)** in honor of the late Manfred Knoop who established the studio where the album was recorded. Cunliffe chose two New Jersey-based musicians, bassist Martin Wind and drummer Tim Horner to join him for this 10-song excursion. Cunliffe had worked with both musicians when he lived back in these parts. Wind and Horner have a special chemistry that has developed through frequent collaborations over the years. The result is a piano trio

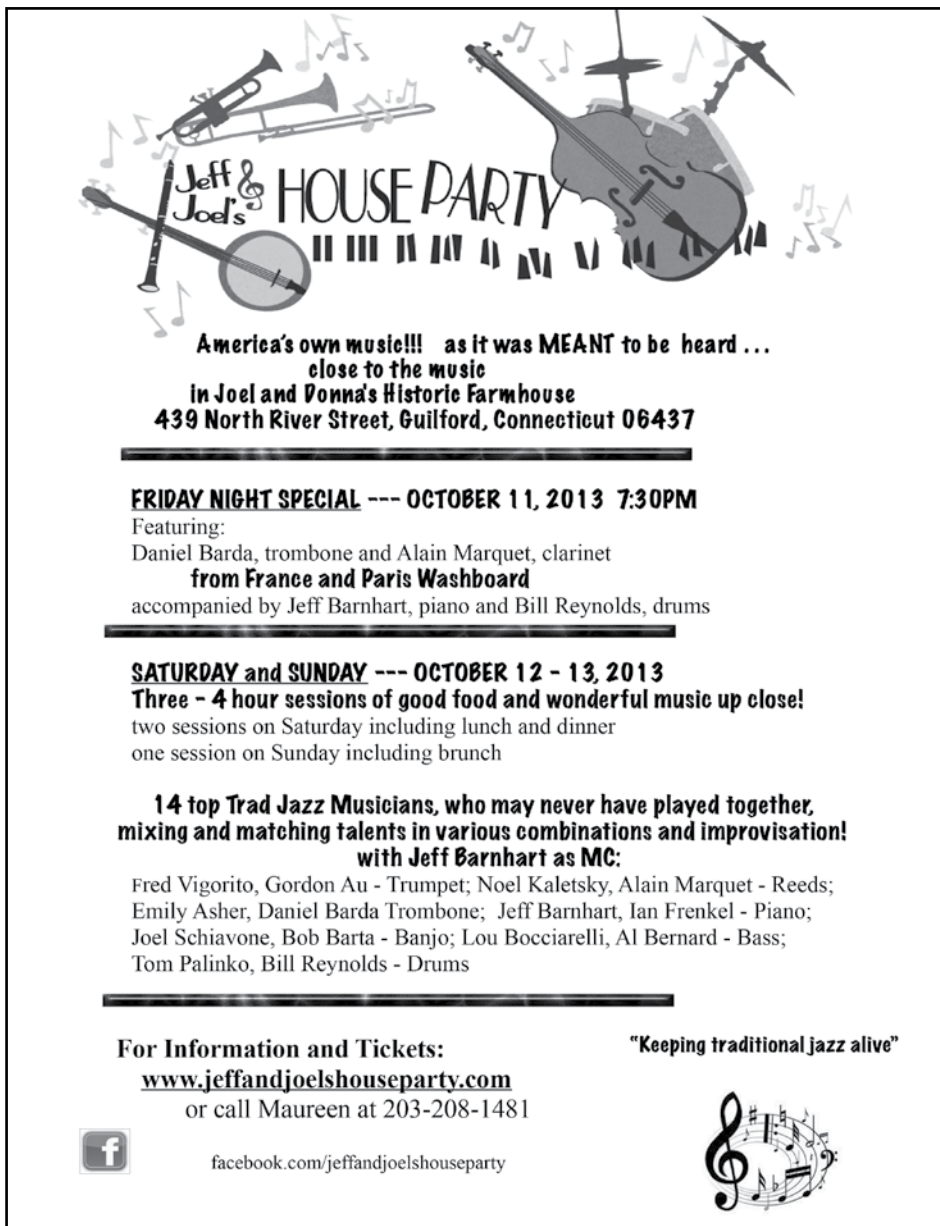
album that sounds like it is being performed by a regular working group. In addition to being an outstanding player, Cunliffe composes wonderful melodies like the six original pieces included on this outing. For the other selections, he went to standards familiar to most jazz fans, "The Girl from Ipanema" and "You and the Night and the Music," my favorite track, and two from the world of pop, Harry Nilsson's "One (Is the Loneliest Number)" and Bjork's haunting "All Is Full of Love." The album has a nice flow, and consistently makes you sit up and take notice. (www.azica.com)

■ **New Samba Jazz Directions (Zoho - 201310)** is a delightful album of straight ahead jazz with a Brazilian influence by the **DUDUKA DA FONSECA TRIO**. Drummer Da Fonseca's mates for this recording are pianist David Feldman and bassist Guto Wirtti, both of whom are based in Rio de Janeiro. The program consists of two originals by Da Fonseca, five by Feldman, one by Wirtti, and three Brazilian classics. When three musicians are on the same wavelength, as are these cats, the music is usually magical, and that is the case here. Feldman is a fluid player with a nice touch and he

does have a wonderful swing feeling in his playing. Da Fonseca has absorbed the music of Brazil and American jazz in a way that makes his synthesis of influences merge into a distinct unity that blurs any boundaries that might have existed during his development as one of the most innovative drummers on the scene today. Wirtti is the perfect complement to Feldman and Da Fonseca, strongly rhythmic and supportive with a fine imagination when given solo space. This is an album that does not need classification as anything more than joyfully appealing. (www.zohomusic.com)

■ **HENDRIK MEURKENS** and **GABRIEL ESPINOSA** have put together a truly international cast for **Celebrando (Zoho - 201204)**, an album of Brazilian sounds. The players are from Germany, Meurkens who plays harmonica on this album; Mexico, bassist Espinosa and drummer Antonio Sanchez; Israel, reed player Anat Cohen; Russia, pianist Misha Tsiganov; Brazil, drummer Mauricio Zottarelli; and the United States, trumpeter and flugelhornist Jim Seeley,

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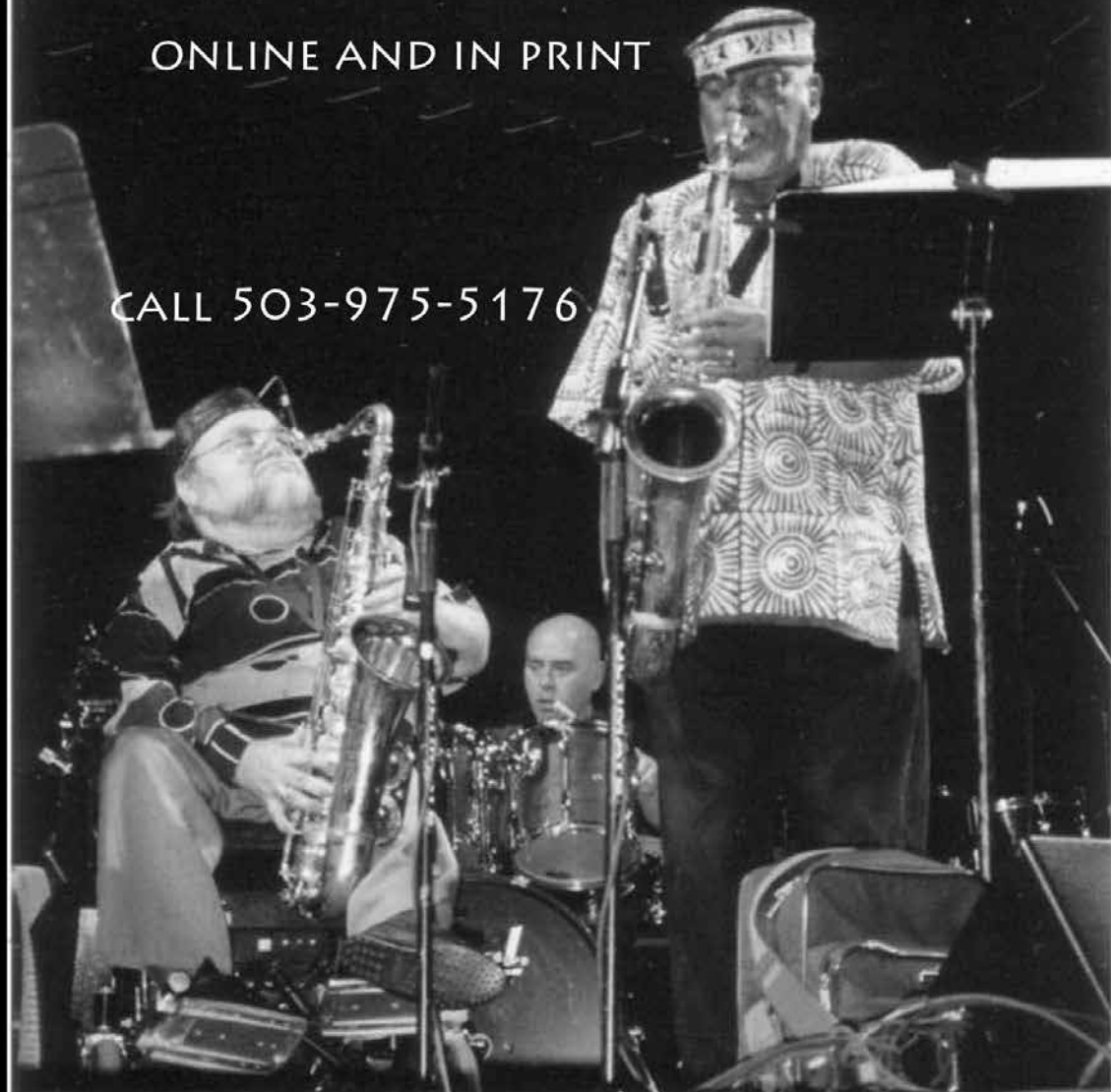
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OTHER VIEWS

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vocalist Alison Wedding, and vocalist Molly Blythe. Given this mixed background, they sure make appealing music together. Most of these musicians now reside in the New York City area, so getting them together was not as challenging as their diverse origins might suggest. They perform 11 tunes, four by Meurkens, four by Espinosa, two by Tsiganov, and "La Puerta," a song by the late Mexican vocalist Lius Demetrio. The moods and tempi fluctuate throughout the album, with a bright feeling coming through on almost every selection. The horn work from Cohen and Seeley is wonderfully expressive, Meurkens is the premier harmonica player around, Wedding supplies enchanting wordless vocalizing, Tsiganov is a revelation on piano, and the rhythm players provide a superb base of support. Particularly fetching is Espinosa's vocal in Spanish on "La Puerta," the only selection that has a lyric. This is an album that is uplifting, and a lot of fun to experience. (www.zohomusic.com)

■ **Journey to Rio (Soundbrush – 1026)** has a title with more than one meaning. Pianist/composer **ROGER DAVIDSON** has had a lifelong love affair with the music of Brazil, and has been composing tunes influenced by this attraction for most of his career. It was not until about two years ago that he finally had the opportunity to make a trip to Rio where he recorded this two-disc set of 28 original compositions with a stellar band of Brazilian musicians. Davidson, the players and his music found an easy, natural confluence, and the results are impressively cohesive. The musicians are Davidson on piano, Marcelo Martins on reeds, Gilmar Ferreira on trombone, Leonardo Amuendo on guitar, either Ney Conceição on electric bass or Sérgio Barrozo on acoustic bass, Rafael Barata or Paulo Braga on drums, and Marco Lobo on percussion. Davidson's compositions have strong melodies that lend themselves to improvisation, and his musicians are adept at taking them to pleasurable places. Davidson's *Journey to Rio* is a trip worth sharing. (www.soundbrush.com)

■ The artistry of **ANDY BEY** is unique. He has a pleasant, supple voice capable of subtle shadings that allows him to

add extra dimensions to his interpretations of anything that he chooses to sing. Bey's approach to the piano is integral to his vocalizing. He can sing as slow as anyone in jazz, but can also swing mightily. His original songs are written by him for him, and just would not sound right if sung by another. All of this is in evidence on **The World According to Andy Bey (HighNote – 7253)**. Whether digging deep and slowly into "It Never Entered My Mind," paying wordless tribute to Miles Davis on his original "Dedicated to Miles," a scat creation, or giving his individual slant to a upbeat "The Joint Is Jumpin,'" Bey is singular in his approach. This is an album that requires the listener to really pay attention to realize its genius, but for those who get it, there are a lot of treasured moments to enjoy. (www.jazzdepot.com)

■ As I listened to **Without a Song (Myrtle Records – 122)** by Chicago-based vocalist **PAUL MARINARO**, I was reminded of another singer

who settled in the Windy city, Frank D'Rone. He has a similar voice, phrasing and articulation, but he is no mere imitation. This is a man who can sing. He mentions his father as an inspiration. His father had dreamed of being a singer, but despite some promising potential, the vagaries of his life precluded him going in that direction. The closest he came was to make some homemade acetates, and Paul Marinaro has used snippets from those recordings as part of his album. In addition, he took a tape that he had made of his father singing "You Will Be My Music," created an electronic duet by him and his father of that song, and included it on the album. The rest of the recording is Paul singing standards with a variety of Chicago cats, and the results are definitely pleasing. It is difficult in these times to make a productive career singing songs like "Fools Rush In," "All My Tomorrows," "I Have Dreamed" "Because of You" and "Without a Song," but without some songs like these, the music scene would be a complete wasteland. It is a

strong positive that a singer like Paul Marinaro is making the effort to keep this music alive, and has had enough success doing so to keep at it. This disc documents a man who is following the dreams of both him and his father, and doing so in a very special way. (www.PaulMarinaro.com)

■ One of the problems with having a large collection of recordings is the way that albums worthy of getting pulled out for revisiting are often overlooked, especially those that are on vinyl. Such was the case for me with the two glorious albums of Ellingtonia by **SARAH VAUGHAN** that were released on the Pablo label in 1980. Well, they have just been released on a two-disc set as **Sophisticated Lady: The Duke Ellington Songbook Collection (Pablo – 34608)**, and the original 21 selections are supplemented by six tracks recorded for the project, but never previously released. Vaughan was put into a variety of musical contexts, small group, duo, big band and in some instances inclusion of a full string section. Whichever the setting, Vaughan was in fine form throughout; never resorting to the kind of vocal excesses that sometimes

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OTHER VIEWS

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plagued her performances. The newly released tracks came from what was actually the first session recorded for the project, with arrangements by Benny Carter for strings, a rhythm section, Bill Green on reeds and flute, and Zoot Sims handling the solo chores on tenor sax. Having these tracks finally available is a real plus. The songs recorded for this session were rerecorded at other sessions with different arrangements, and it is a treat to hear how Vaughan handled them in the different situations. These are definitely must have recordings, at least for those who dig Ellington and first rate jazz vocalizing. (www.concordmusicgroup.com)

■ With each album from vocalist **MARY STALLINGS** the question looms larger in my mind about why she is not better known. She has a great sound, a superb jazz sensitivity, sings terrific tunes, surrounds herself with quality musicians and is an engaging performer on stage. Listen to ***But Beautiful* (HighNote – 7250)**, and you will hear one of the top vocal albums to come along this year. The instrumental support from Eric Reed on piano, Mike Gurrola on bass and Wes Anderson on drums enhances the vocal magic spun by Stallings. Danny Janklow on alto sax and Brian Clancy on tenor sax each add their tasty touches to three tracks. The program consists of “Dedicated to You,” “Just a Gigolo,” “Some Other Spring,” “But Beautiful,” “The Lamp Is Low,” “Time on My Hands,” “Autumn in New York,” “I Didn’t Know What Time It Was,” “You Don’t Know What Love Is” and “I Thought About You.” As each track played it became apparent that this is one of those albums full of strengths, and with no weaknesses. Stallings and Reed are a match made in musical heaven, and *But Beautiful* is perfectly named. (www.jazzdepot.com)


■ The last album from vocalist **DEBORAH SHULMAN** was a collection of songs by Leonard Bernstein, Kurt Weill and Stephen Sondheim. This time out, she has gone in a distinctly different direction, from Broadway to songs by one of the hippest songwriters ever, Bobby Troup. Albums of songs by Troup are rare indeed, the only others that I am aware of are by Troup himself and Mark Winkler. Shulman’s ***Get Your Kicks: The Music & Lyrics of Bobby Troup* (Summit – 607)** is a

winner. Shulman gets it when it comes to singing Troup. She is hip when called for, poignant if that is the way she should be, sexy and naughty if appropriate, and always embraces humor in those lyrics that only Troup could have written. Her support comes from the Ted Howe Trio, with Howe on piano, Kevin Axt on bass and Dave Tull on drums. Howe also did the spot on arrangements with a lot of input from Shulman. Some of the tunes will be familiar to most listeners, “Route 66,” “Daddy,” “Baby, Baby All the Time” and “Girl Talk” have had many recordings. “You’re Looking at Me,” “Lemon Twist,” “It Happened Once Before” and “Meaning of the Blues” are some under the radar songs that have found their way to some of the more perspicacious singers. “Nice Girls Don’t Stay for Breakfast” and “February Brings the Rain” are most associated with Julie London, Mrs. Bobby Troup, while “The Three Bears” was a hit for Page Cavanaugh. Given her effectiveness with Troup’s material, she might look into paying similar attention to Matt Dennis, Murray Grand or Charles DeForest, others who wrote great songs that deserve the kind of exposure that Shulman gives to Bobby Troup with this terrific album. (www.summitrecords.com)

■ For a lady who has only been singing for a few years, **LYN STANLEY**, who was discovered and encouraged by the late Paul Smith, sounds like a veteran performer. For her debut release, ***Lost in Romance* (A.T. Music – 1301)** she has surrounded herself with an all-star crew of L.A. musicians like trumpeter Gilbert Castellanos; trombonist Bob McChesney; saxophonist Bob Sheppard; guitarist Thom Rotella; pianists Tamir Hendelman, Mike Lang and Llew Matthews; bassists Kevin Axt, Trey Henry and Jim DeJulio; and drummers Jeff Hamilton, Paul Kreibich and Bernie Dresel. The 15 songs are mostly standards. Her voice is pleasant, though not distinctive, she understands phrasing, and knows how to effectively communicate a lyric. A lot of female vocal albums come to me for review, and only a few make me sit up and take notice. This one did! (www.lynstanley.com)

■ On ***All This Happiness* (PS Classics – 1315)**, **JUDY KUHN** bounces between classic pop/Broadway material and songs written by some of the most respected of the contemporary songwriters. She bookends

the program with selections by Joni Mitchell, and also digs into the catalogs of Tom Waits, Randy Newman, Leonard Cohen and Laura Nyro for some interesting songs. Earlier this year Kuhn starred as Fosca in the acclaimed off-Broadway revival of Stephen Sondheim’s *Passion*. She includes a song from the show that she did not sing in the production, “Happiness” combining it in a medley with “In Buddy’s Eyes” from another Sondheim musical, *Follies*. This is the high point of an album that maintains a high level of quality in performance and content. It is strange how a good song can lie dormant for almost 50 years, and suddenly start receiving the kind of recognition that it deserved long ago. Such is the case with “I Love the Way You’re Breaking My Heart,” and Kuhn wisely includes it in this program. Oscar Brown Jr.’s “Forbidden Fruit” gives Kuhn the opportunity to show how she can effectively handle some very offbeat material. For those who think of Kuhn as a Broadway singer, *All This Happiness* gives some insight to a very versatile vocalist. (www.psclassics.com)

■ Composer/lyricist Maury Yeston is most known for his scores to *Grand Hotel*, *Titanic* and *Nine*. With ***If I Tell You* (PS Classics – 1314)** **LAURA OSNES** gives an in-depth visit to other aspects of Yeston’s output, and there is a lot there to admire and enjoy. Osnes has a lovely voice, and gives her readings of Yeston’s lyrics insight and passion. In 1991, Yeston wrote a song cycle titled *December Songs* that was performed and recorded by Andrea Marcovicci. This is a collection of pieces that explores many emotions, and Osnes wonderfully captures the spirit of each song. Two recent efforts, “If I Tell You,” written specifically for this album, and “I Still Hear the Music” are clear indications that Yeston is still producing excellent songs. The arrangements for a small chamber ensemble by pianist/musical director Fred Lassen set Yeston’s melodies beautifully for Osnes to add her vocal magic. This is a fine album that should give wider exposure to the fine compositions of Maury Yeston, and the impressive vocalizing of Laura Osnes. (www.psclassics.com) 

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

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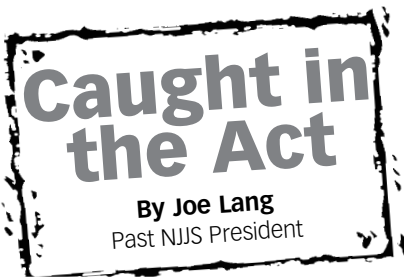
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AN EVENING WITH JOE FRANKLIN

Metropolitan Room | NYC | July 20

Since about 1950, Joe Franklin has been a presence on the radio/television scene in New York City. His encyclopedic knowledge of show business history and folklore has enabled him to interface with an eclectic roster of guests during his 60-plus years as a radio/television host. Franklin is renowned for being a creative interviewer, and for his bringing together disparate personalities on the same show.

During this evening, Franklin, aided by Bernie Frushpan, the Owner/Managing Partner of the Metropolitan Room, gave a packed house a fine sampling of the unique personality who is Joe Franklin.

The program had the kind of informal and spontaneous feeling that has typified Franklin's radio and television shows. It combined reminiscences from Franklin, some of his engaging humorous side, and a taste of the eclectic performances that one would experience on a Joe Franklin show.

Frushpan turned the tables on Franklin when he brought him up for an impromptu interview segment where he put Franklin in the seat of the interviewee while Frushpan assumed Franklin's normal role of interviewer. This enabled Frushpan to elicit some fascinating anecdotes from the evening's center of attention. Franklin reminisced about many of his guests, spoke about his background, and his infamous office that sounds like a vibrant version of Fibber McGee's closet. (For those of you for whom this reference is too remote, you might check the Wikipedia entry for the radio show *Fibber McGee and Molly*.)

Franklin did one segment of stand-up comedy that showed a performing side of him that was not familiar to those who knew him from his on air performances where his primary emphasis was on interviewing his guests. Of course his innate sense of humor was always an element on his shows.

For the musical portion of the show, Vince Giordano gathered a wonderful quartet comprised of himself, pianist Peter Mintun, reedman Dan Block and guitarist Vinny Raniolo. There were two vocalists, Christine Pedi, a charismatic singer and

Broadway performer who specializes in humorous material, and cabaret performer Brownwyn Rucker.

This was a refreshing evening of entertainment. Probably the most memorable moment of the evening was when Franklin related a time when he had as contemporaneous guests on his show Milton Berle and Cardinal Spellman. Milton spent much of his time quoting extensively from the Bible. At one point the Cardinal expressed how impressed he was with Milton's knowledge of the Bible. Milton replied, "Oh, I have spent a lot of times in hotel rooms, and I would pass the time reading the Gideon Bible...until the hooker arrived." I cannot imagine the look on the Cardinal's face at that moment, but the audience roared with laughter when Franklin related the incident.

JAZZ IN JULY

Kaufman Concert Hall | 92nd Street Y, NYC

Fats Waller: A Handful of Keys | July 16

Bill Charlap (Host and Piano)/Carol Woods (Vocals)/Anat Cohen (Clarinet)/Randy Sandke (Trumpet)/Rossano Sportiello (Piano)/Todd Coolman (Bass)/Willie Jones III (Drums)

Jimmy Van Heusen: Swingin' on a Star | July 17

Bill Charlap (Host and Piano)/Freddie Cole and Dena DeRose (Vocals and Piano)/Harry Allen (Tenor Sax)/Joe Magnarelli (Trumpet)/Peter Bernstein (Guitar)/Peter Washington (Bass)/Kenny Washington (Drums)

West Coast Jazz | July 18

Bill Charlap (Host and Piano)/Michael Philip Mossman (Trumpet)/Michael Dease (Trombone)/Jimmy Greene (Tenor Sax)/Gary Smulyan (Baritone Sax)/Jon Gordon (Alto Sax)/Ted Rosenthal (Piano)/Sean Smith (Bass)/Rodney Green (Drums)

Mancini, Mandel & The Movies | July 24

Bill Charlap (Host and Piano)/Sandy Stewart (Vocals)/Houston Person (Tenor Sax)/Jeremy Pelt (Trumpet)/Steve Davis (Trombone)/Rufus Reed (Bass)/Tim Horner (Drums)

Benny Goodman: Let's Dance! | July 25

Bill Charlap (Host and Piano)/Ken Peplowski (Clarinet)/Warren Vaché (Cornet)/Bucky Pizzarelli (Guitar)/Joe Locke (Vibes)/Peter Washington (Bass)/Dennis Mackrel (Drums)

In his ninth season as Artistic Director of the Jazz in July series at the 92nd Street Y, Bill Charlap once again did an exceptional job of conceiving interesting thematic programs, and matching players to the themes who were well suited to the material.

This review covers five of the six concerts. A scheduling conflict precluded my being able to cover "The Mad Hatter: Music of Chick Corea," but the word of mouth that I heard from those who attended this event was positive indeed.

■ As could be expected of an evening devoted to Fats Waller, the opening program was filled with high energy and spirited good humor. Charlap provided a surprising opening to the evening's proceedings with a solo take on Dick Hyman's original tribute to Waller, "Ivory Strides." As the concert progressed, there was a fair sampling of

the classic tunes that were penned by Waller like "Honeysuckle Rose," "Your Feet's Too Big," "Handful of Keys," "Jitterbug Waltz," "Ain't Misbehavin'," "Blue Turning Grey Over You," "Keepin' out of Mischief Now" and "Squeeze Me."

The players were all in top form. On "Honeysuckle Rose," Cohen came out with a soaring solo, while Sandke was equally impressive with his understated muted solo. Sportiello displayed his considerable chops on his two solo numbers, "Handful of Keys" and "Viper's Drag," and paired with Charlap to offer up a sensitive take on "Jitterbug Waltz" and a robust "Ain't Misbehavin'." Woods was an excellent choice to capture the humor and drive that Waller possessed on "Your Feet's Too Big," "It's a Sin to Tell a Lie," "Keepin' Out of Mischief Now," "Tain't Nobody's Business If I Do" and "Squeeze Me."

To bring things to a rollicking conclusion, all hands were on deck for "I'm Gonna Sit Right Down and Write Myself a Letter."

■ Jimmy Van Heusen was the subject of the second concert in the Jazz in July series, and while they played 17 of his standards, they only scratched the surface of his amazing catalog. Van Heusen wrote primarily with two lyricists, Johnny Burke, with whom he wrote many songs for Bing Crosby, and Sammy Cahn with whom he teamed up to produce classic after classic for Frank Sinatra. Having Freddy

Cole and Dena DeRose on hand to handle the vocal chores was a wise decision, as was having Harry Allen on tenor sax and Joe Magnarelli on trumpet to handle the front line positions.

Cole is a smooth vocalist who has a knowing way of phrasing that always adds a personal dimension to his performances. Whether singing while standing with a mic as he did on "It Could Happen to You" and "Moonlight Becomes You," or seated at the piano to accompany himself on "Sunday, Monday or Always" and "I Only Miss Her When I Think of Her," Cole was equally effective. DeRose performed her first selections, "Imagination," "Here's That Rainy Day," "Come Dance with Me" and "All the Way," while accompanying herself at the piano, but rose to sing "Only the Lonely" and "The Last Dance" with Charlap in the piano chair. Both singers had a fluid supporting cast, with Allen, Magnarelli and Bernstein all soloing with aplomb.

Van Heusen's music was well served by this group of musicians, and they were well served by having his terrific tunes to serve as springboards for their artistry.

■ Many people came to the West Coast Jazz program expecting a survey of the cool school of that jazz scene as was typified by musicians like Shorty Rogers, Russ Freeman, Bud Shank, Bob Cooper and others who developed what became known as the West Coast sound. At the same time these musicians were enjoying widespread popularity, there was also an active West Coast scene that more closely paralleled the direction being taken by the East Coast players. This included musicians like Harold Land, Gerald Wiggins, Bob Gordon, Carl Perkins, Elmo Hope and Hampton Hawes. It was the latter style that was primarily explored on this occasion.

The players chosen for this concert were ones who have a more natural affinity for the more aggressive sounds that generally fell into the school of jazz known as hard bop. They were at home exploring tunes like Harold Land's "Landslide," Gerald Wiggins's "A Fifth for Frank," a number that featured a number of hot, mercurial solo turns by the five reed and brass players, Bob Gordon's "For Sue," Bob Brookmeyer's "Rockie Scotch," Carl Perkins's "Mia," Elmo Hope's "One Second Please" and Hampton Hawes's "Ham's Blues."

Two players who came to prominence on the West Coast, but transcended

being put into any camp were Gerry Mulligan, although he was initially grouped with the cool school musicians, and Dave Brubeck who went in his own direction. The nod to Mulligan took the form of Rosenthal's take on "Curtains" with support from the Smith and Green, and "Bernie's Tune" with a front line of Mossman, Dease and Gordon joining the trio. Brubeck's "Summer Song" was given an evocative reading by Charlap, and Charlap was joined by Rosenthal for a memorable performance of "In Your Own Sweet Way."

The evening proved to be both entertaining and informative, opening many ears to music that has been mostly, but unjustly ignored since it was first performed.

■ Johnny Mandel and Henry Mancini are two very special composers, equally at home in the worlds of jazz and scoring for films and television. This concert concentrated on the well-known songs by these writers.

Among the Mancini selections were "Theme from The Pink Panther," "The Days of Wine and Roses," "Two for the Road," "Moon River," "Charade," "Whistling Away the Dark," "Dreamsville," "Sally's Tomato" and "Theme from Mr. Lucky." Mandel was represented by "The Shadow of Your Smile," "Emily," "Here's to Alvy," (a song inspired by Al

Cohn), "Suicide is Painless (Theme from M.A.S.H.)," "Where Do I Start," "Close Enough for Love" and "A Time for Love."

Having an opportunity to hear the sensitive vocalizing of Stewart is always a treat, and she was at her full powers exploring the likes of "Two for the Road," "The Shadow of Your Smile," "Where Do I Start" and "Close Enough for Love." Person, Pelt and Davis were all inspired by the tunes, while the rhythm section was wonderfully supportive with either Charlap or Rosnes in the piano chair.

The one thing that this concert lacked was having more attention paid to the jazz sides of the two composers. Considering that Mandel's score for *I Want to Live* was one of the first jazz scores for a major motion picture, it would have been a natural thing to include some selections from this score in a Jazz in July program. Similarly, it would have been nice to hear some of the jazz tunes that Mancini wrote for the Peter Gunn series. This is a minor quibble, however, as the music that was presented was done so with care and feeling.

■ The final concert, one that concentrated on music associated with Benny Goodman, was the most out and out swinging of all those that I attended. With the lineup of musicians on stage, it would have almost been impossible for it not to be that way.

Things got off to a rousing start with the full crew turning their attention to "Stompin' at the Savoy" and "Three Little Words." From then on, it was a revolving door, but no matter who was playing, the music was sublime, as they worked their way through familiar Goodman features like "Don't Be That Way," "Why Don't You Do Right," "More Than You Know," "Air Mail Special," "Avalon" and "Goodbye," Goodman's closing theme that served as the exclamation point for the evening.

Vaché and Peplowski never cease to impress. Vaché's rendering of "Poor Butterfly" was tender and brilliant. When Peplowski and Charlap jointly explored "Body and Soul" to open the second set, you could have heard a pin drop before the audience roared its approval. No appearance by Pizzarelli is complete without his much loved arrangement of "Honeysuckle Rose," and the crowd just ate it up as they always do. Joe Locke's vibes were a vibrant presence whenever he was a part of the program.

continued on page 48

MARLENE VERPLANCK



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CAUGHT IN THE ACT *continued from page 47*

As the audience left the auditorium, there was a palpable satisfaction surrounding them as smiles permeated their faces, and the air was replete with words of pleasure. It was a fitting conclusion to another successful year of Jazz in July.

HARRY ALLEN QUARTET

The Kitano, New York City | August 17

With their performance at the Kitano on August 17, the Harry Allen Quartet proved once again that they are among the elite working jazz groups currently on the scene. For two scintillating sets, they held the enthusiastic gathering of fans in a state of constant contentment. Playing in this intimate venue, so well-suited to the interplay among Allen on tenor sax, Rossano Sportiello on piano, Joel Forbes on bass and Kevin Kanner on drums, the quartet achieved a high level of consistent creativity.

From the opening strains of "But Not for Me," those in the room surely shared my thought "but this music is definitely for me." Allen gave the verse a very breathy Ben Webster-ish reading before the band picked up the tempo as they went into the chorus. The next two selections, a slow ballad take

on "Blue Moon," and an up, up, up ride for "Idaho" demonstrated their ease at any tempo.

Allen has listened to the likes of Prez, Bean, Dexter, Al, Zoot and Stan, and has incorporated their influences into his own singular approach to carrying on the enduring attraction of mainstream jazz. He swings like mad, caresses a ballad with the best of them, and is an improviser who seems to have a ceaseless reservoir of new ideas.

There are few pianists around who can approach Sportiello for chops, versatility and imagination. He lights up the room with his smile, and his playing brings equally wide smiles to the faces of his listeners. His classical training enhances his talent for bringing his unique perspectives to playing jazz. He was given the spotlight for "My Ideal" in the first set, and "Don't Blame Me" in the second set, and in both instances made these tunes seem fresher than ever.

It has been a pleasure to witness the constant growth of Joel Forbes for the many years during which I have seen him. He has always been a strong player with the kind of time that pleases his compatriots, but hearing how his choice of notes

enhances the group sound has become more apparent over time is truly impressive. In addition, he is one of the bass players that I most enjoy hearing as a soloist.

Kanner has been a wonderful addition to the quartet. He is a very musical drummer who has a sixth sense for adding just the right accents at the right time. For several years, my only exposure to him was as a big band drummer, where he also excelled, but seeing him in a small group setting has been a revelation.

Allen always chooses good tunes to blow on, and this evening was no exception with "The Nearness of You," "My Kind of Town," "Better Go," a rarely heard gem by Ben Webster, "Witchcraft," "Blues My Naughty Baby Gave to Me," "Skylark," "Blue Room" and "Lover Come Back to Me" receiving fine explorations from Allen and crew during the two sets.

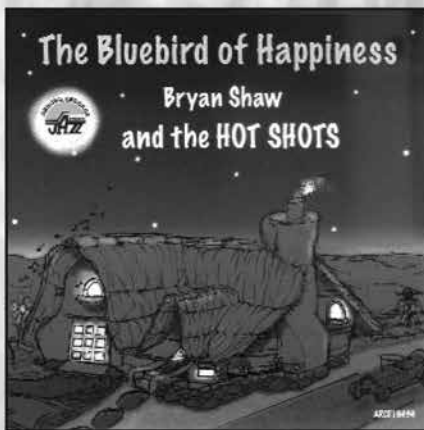
An added bonus was having Allen call vocalist Marlene VerPlanck up from the audience to close the first set with a stellar version of "I Thought About You."

All of this added up to an evening thoroughly satisfying jazz. □



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Lauren Bova

Lauren trained as a ballroom dancer in Charleston, SC and specialized in Fox Trot and Waltz. She's made the conversion to Lindy Hop and Balboa over the past eight years and brings an elegance and lightness to this dance. She has a playful air about her, is a pleasure to watch and easy to learn from.

On The Road | Clem Ehoff's Trio Plays "Under the Stars"

By Gloria Krolak

The stars weren't out the night Michael and I drove to Van Gogh's Ear, a café in downtown Union that features jazz on Sunday nights. In fact, it was raining so hard that flooding forced us to detour. But once inside the quirky little storefront under a wall-size reproduction of Vincent Van Gogh's "The Starry Night," they shone like diamonds. The Clem Ehoff Trio was in full swing as we walked through the door.

Pianist and composer Ehoff, with Carl Scariati on bass and Mitch Germansky on drums, formed a tight V, their instruments nearly touching, stars ablaze behind them. Three sets included the romantic "My One and Only Love," an extended and richly improvised "Green Dolphin Street," with quotes from "Chattanooga Choo Choo" and "Surrey with the Fringe on Top" tossed in playfully; the Bruno Martino/Joel Siegel ballad, "Estaté," and the familiar movie theme, "Days of Wine and Roses." "Cool Air" and "Another Day," were two of Ehoff's Latin-laced originals.

Bassist Scariati transported Van Gogh's Ear to a café in Madrid's Plaza del Mayor with his long, exquisite Spanish-hued solo, a prologue to the Miles Davis tune, "Solar." They followed with an up-tempo Scariati tune — the bassist is also a composer — "From the Heart," closing with, naturally, "Stella By Starlight."

Ehoff's influences are most clearly the Latin rhythms of vibes player Cal Tjader. In the early '80s, while living in San Francisco, Ehoff studied with Al Zulaica, a pianist of Tjader's. Composer-bandoneon player Astor Piazzola, who helped popularize Argentina's folk dance, the tango, was another strong influence. The bandoneon, similar to an accordion, was introduced to Argentina by German sailors. It became the

Gloria Krolak is host of Good Vibes at www.jazzon2.org.



The Clem Ehoff Trio at Van Gogh's Ear Café: Clem Ehoff, Mitch Germansky and Carl Scariati. Photo by Michael J. Ryan.

soul of tango. In one tune, introduced as "not a tango, not a bolero, but a 'tangolero,'" Ehoff swung the Argentinean's once controversial nuevo tango, a hybrid of folk music, jazz and classical.

Ehoff selects his band members with care, attempting to explain the "chemistry" by saying the union just has to feel right. The connections among the three were both loose and taut as they freely improvised and came back to center at Ehoff's cue. Drummer Germansky, playing his 1964 Slingerland set, made his snare sound more like a conga, giving Ehoff the Latin vibe he sought. The trio sounded well-rehearsed and comfortable. Conversely, neither Scariati nor Germansky had ever heard the ballad "More or Less," before they were asked to play what Ehoff, a prolific songwriter, had penned just two days earlier. It was both a rehearsal and a flawless debut. Then Ehoff added, almost apologetically, "I write so many songs, I'm often at a loss for names."

The café is a fusion of family bistro and West Village coffeehouse. Folks feel at home enough to play cards in cushioned swivel chairs, old-time kitchen chairs, tall stools or even the upholstered wing chairs we settled into. Sarah Perara, who's owned the club with her chef brother Rob for four years, (it

originally opened under the same name 18 years ago), coaxed an eclectic furniture assortment into cozy nooks along one wall with bookcase dividers. Since the upholstered chairs get a lot of wear, she replaces them often, although she noted that unique old seating in good condition is hard to find. No one remembers how the café got its name, just that there was an obvious preference for art and jazz on the menu, continued by a second owner who later sold the establishment to the Peraras. These two entrepreneurs have also chosen to continue the legacy of jazz.

Usually there are original works for sale on the walls, but we happened to catch them between artists. Located so near Kean University, the venue attracts a college-age crowd stirred, not shaken, with families and jazz fans. The café has no liquor license; feel free to bring your own. The atmosphere, at least on Jazz Sunday, is subdued and reflective. The only fast moves were by the busy but polite wait staff.

Having had a late lunch, we opted for a small dinner. We shared the spinach dip with nachos, plenty for two. Michael had roast beef sliders and I ordered quesadillas, both very satisfying. Dessert was a locally made carrot cake. Our total, with \$4 cover each and drinks, was less than \$50. Parking is free on Stuyvesant Street or the lot behind the café. If you park there use the rear door. One tip: If you use the front glass door, it is not locked; it's just really hard to open. A server, if one is nearby, or another patron will jump up to let you in with a neighborly welcome. JJ

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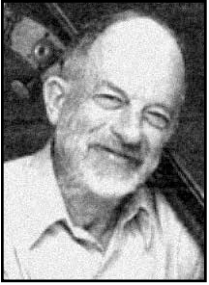
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From the Crow's Nest

By Bill Crow

■ When Local 802 bought its own building in 1992, there was a rubble-strewn vacant lot adjoining it to the east that ran through to 47th Street. The property belonged to the Salvation Army, which eventually used the 47th Street end of it to build an office building. The vacant space next to Local 802 was transformed into the Marian S. Heiskell Garden, which has become an ornament to the block. The teachers at P.S. 212 up the street have become the overseers of the park, and they maintain it with the help of their schoolchildren. Their planting and decorating projects give the kids a chance to discover the magic of growing things, and the pleasure of watching how plants develop. During the summer months when there are no classes, the teachers and neighborhood volunteers keep the garden watered and tended to, so it is ready for more class projects in the fall. I've planted a few cuttings from my home garden there, and I'm glad to see that they are doing very well.

■ William Zinn has led an interesting musical life, and occasionally shares his stories with me for this column. When he was with the Pittsburgh Symphony, Leonard Bernstein conducted the orchestra for ten weeks and then took the orchestra on tour for about five weeks. At every concert he performed a piano concerto.

Strolling backstage one day, Zinn came upon "Lenny" warming up at the piano by running scales up and down the keyboard. Zinn noticed that the scales were somewhat uneven. He asked Lenny, "What concerto are you performing tonight?" Lenny answered, "The Mozart concerto." Zinn made a face and said, "I recommend you play the Bartok concerto...your scales are

too uneven for Mozart." Bernstein took his advice and played the Bartok.

The next night Lenny called for Zinn to listen to his warmup. The personnel manager of the orchestra had gotten wind of this relationship and reprimanded Zinn for telling the soloist what to play. But Bernstein used what Zinn described as "vile language" to tell the manager off, and continued to ask for Zinn's opinion. Zinn says, "That's one of the reasons we loved Lenny. Music came first."

■ Kurt Kolstad sent me his travel plans:

I've been in many places, but I've never been in Cahoots. Apparently, you can't go alone. You have to be in Cahoots with someone.

I've also never been in Cognito. I hear no one recognizes you there.

I have, however, been in Sane. They don't have an airport; you have to be driven there. I've made several trips there, thanks to my children, friends, family and my job.

I would like to go to Conclusions, but you have to jump...and I'm not too much on physical activity anymore.

I have also been in Doubt. That is a sad place to go, and I try not to visit there too often.

I've been in Flexible, but only when it was very important to stand firm.

Sometimes I'm in Capable, and I go there more often as I'm getting older.

I may have been in Continent, but I don't remember what country I was in. (It's an age thing. They tell me it is very warm and damp there.)

■ After moving to California, Dave Frishberg wrote a song called "Do You Miss New York," a lovely bit of nostalgia for his old haunts here in the Big Apple. He now lives in Portland, Oregon, and although I occasionally chat with him via e-mail, I wish he were still around here where I could enjoy him in person.

One of the first of Dave's songs that I heard years ago was titled "Van Ingle Mungo," and the lyric consisted entirely of the names of baseball players of the 1940s, attached to a haunting melody. Frishberg's song stirred

up some interest in the retired ballplayer, and, according to Wikipedia, it was arranged by the Dick Cavett show for Dave to sing the song to him in person. Backstage, Mungo asked Dave if there would be any financial remuneration for the use of his name in the song, and Dave told him no, but maybe Mungo could make some money by writing a song called "Dave Frishberg."

■ While playing a job with John Simon down in Princeton recently, I told cornetist Warren Vaché how much I enjoyed his beautiful tone and melodic ideas. He said, "If pretty ever comes back in, I'm ready for it."

■ Don Joseph was one of Staten Island's most talented trumpet players, and was also well known for his wit. He's been gone for many years, but Staten Island musicians still tell stories about him. One of his best lines was, "I've been banned from bars, and barred from bands!"

■ When Don and Brew Moore had a Sunday jam session gig at the old Open Door in the Village, there were a couple of drummers waiting to sit in. When one of them got behind the drum set and began pouring on the heat, Don turned around and asked, "What happened to that other drummer we had all nice and tired out?" **J**

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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.

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.

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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.

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Do YOU have questions? contact

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About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
- **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.
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Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.

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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

And the Beat Goes On!

Is t's there anyone in the Tri-State area, or indeed the entire jazz community, that hasn't heard of Bruce Gast? You know, the unobtrusive bearded guy with the Sony-on-a-stick getting prime photos at jazz events! For the past 25 years, Bruce has spent countless hours and unimaginable effort promoting, preserving, and advancing this great American tradition. I had always enjoyed his programs at his many venues, especially the Bickford, but never realized the depth of his dedication until I began the transition from being a happily retired instrumental music teacher to taking up the task of carrying on the Gast legacy at the Bickford Jazz Showcase in Morristown. Bruce has gone far beyond what might be expected of anyone aiding and encouraging a successor. Gracious, professional, caring, and with a flair for detail, Bruce has my grateful appreciation for what he is and what he has accomplished. I am sure I could fill his sport coat, but will never begin to fill his shoes.

With my tenure beginning in September, the Bickford welcomed the great pianist **John Colianni** on a night off from his gig with the Les Paul Trio at the Iridium. Together with the incomparable and witty **Jay Leonhart** on bass, they entertained as only they could with music and stories celebrating the September 13 birthday of "The Velvet Fog," Mel Tormé. Then came a real favorite and Bickford regular, cornetist **Randy Reinhart**. He brought along several of his favorites as well as those of the enthusiastic audience in pianist **Mark Shane**, guitarist **James Chirillo**, **Brian Nalepka** on bass with **Kevin Dorn** on drums. Hope this was a suitable start and would make my predecessor proud!

October continues the Bickford tradition. Benny Goodman "look-alike" **Dan Levinson** returns. A little taller, thinner and doesn't wear glasses, but other than that you can hardly tell the difference — once he starts to play. On October, 9, Dan brings a close friend and fan favorite, the lovely **Molly Ryan**, highlighting the "Golden Age of Hollywood" and jazz from the Silver Screen. **Mike Davis** is on trumpet, with **Mark Shane** in his familiar seat at the piano. Admitted elder statesman of the group, **Brian Nalepka**, plays the string bass with **Kevin Dorn** commuting in from NYC to keep everyone together with his drums.

Here they come again. **Full Count**, the knock-your-socks-off big band will be making a return

engagement on October 30. Leader and trumpet player John Patterson has promised a group you seldom get to see or hear. Members have performed with such bands as Wynton Marsalis, the Dorseys, Maynard Ferguson, Harry James, and Buddy Rich, plus too many to mention. Not only do you get a complete 18-piece traditional big band, but singers, and announcer, plus, wait for it... dancers! A swing dance exhibition by NYC pros might just make you want to get up and dance yourself. Well go ahead! Space permitting, dancing is encouraged in the pit (on the sides only so you do not block the band) and even in the foyer, but not in the aisle — fire department NO-NO! Dancers are encouraged to make reservations and get there early for seats in the front row. Let's start a new tradition. "Bring back the Meadowbrook!" Ah, memories.

Upcoming is the **Annual Bickford Benefit Concert** on November 13, plus the **Chuck Anderson Trio**, **Rio Clemente**, the **Midiris**, **The Groundhog**, "Never to be Forgotten" drummer **Robbie Scott**, and some surprises too! — Ray Richards

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

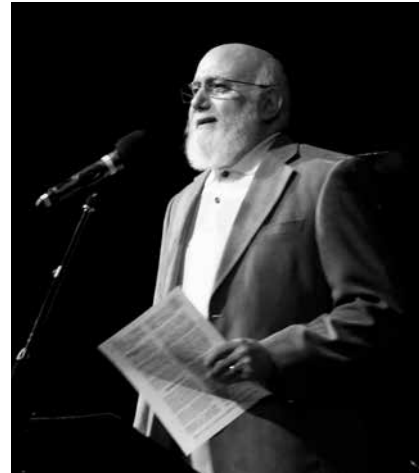
Tickets/Information: 732-255-0500

Before jumping right in with a preview of upcoming concerts as part of the Midweek Jazz series, I want to take a second to recognize the great Bruce Gast, who has really done such wonderful work in presenting live jazz across the Garden State for so many years. This series would not exist without his foresight and dedication and it's my honor — and challenge — to keep it going successfully into the future.

A few words about me: my name is Ricky Riccardi (yes, that is my real name) and I'm the Archivist for the Louis Armstrong House Museum in Corona, Queens. Armstrong is my hero; I have written a biography on his last 25 years, *What a Wonderful World: The Magic of Louis Armstrong's Later Years*, and I run an all-Armstrong blog at dippermouth.blogspot.com. I've lectured about Louis and shared rare treasures from my collection around the world from New Orleans to the Monterey Jazz Festival to Italy (quick plug: I'll be screening rare Armstrong footage at the Traco Theater in Toms River, NJ on October 5, just a few minutes away from Ocean County College; see www.tracotheater.com for more information).

Though I work in Queens, I still live in Toms River, where I was born and raised; I even attended Ocean County College, where I wrote about jazz for

CURTAIN CALL: Bruce Gast, longtime jazz concert series producer at The Bickford Theater and Ocean County College, is saluted on stage at his last show at the Bickford.



the school newspaper and hosted an all pre-bop radio show over a decade ago. I live for this music and can't wait to present so many of my heroes in my own hometown.

My tenure as the producer of the Midweek Jazz series kicks off on October 9 with one of my favorite groups, **Mona's Hot Four**. Traditional jazz has been blowing up in New York City over the past few years, especially with musicians in their 20s and 30s, a younger generation more interested in swinging and ensemble interplay than running Coltrane substitutions all night long. As Will Friedwald put it, Mona's on Avenue B in the Village has become "ground zero for an emerging late-night scene of young swing and traditional jazz players." The Tuesday night jam session has already become the stuff of legend with scores of musicians stopping by after midnight to sit in until the wee hours.

The core of the jam session though is Mona's Hot Four, led by clarinetist **Dennis Lichtman** and featuring a dynamic rhythm section of **Gordon Webster** on piano, **Nick Russo** on banjo and guitar and **Jared Engel** on bass. Each musician is a leader in his own right, in addition to frequently playing with many of the other hot bands popping up on the scene; Webster, especially, has become lionized as a king of the European swing dancing scene. While it's become tougher and tougher to get the core four on one stage at one time, that is what will happen on October 9. In addition, sensational vocalist and Mona's favorite **Tamar Korn**, will also be a special added attraction, helping to bring a little Avenue B to OCC.

Another frequent favorite at Mona's — and at Ocean County College — is reed virtuoso, **Dan Levinson**. Though not yet 50 years old, Levinson has welcomed his role as a respected mentor to the younger hot jazz players, telling the *Wall Street*

Mona's Hot Four



Full Count Big Band



Journal in 2011 that the new hot jazz movement in New York is “what I’ve been waiting for. For the longest time, I was afraid the music would go with my generation.”

Levinson is never one to show up and just call tunes for evening; he prefers a thematic approach, which has endeared him to his audiences in Toms River, as they know they’re always going to get something special. On October 30, he’ll presenting an evening titled, “Steppin’ Out with the Lost Generation: Music from the Wild Parisian Jazz Parties of the 1920s.” In addition to being a virtuoso musician, Levinson is a historian of music, so he is adept at recreating certain eras and scenes in the music’s past, but always makes them sound completely fresh and unforced. He also spent some time living in Paris in the early 1990s and frequently goes back as it’s a setting that has frequently inspired him. If you want to hear some of the music that inspired the likes of F. Scott Fitzgerald, Ernest Hemingway and Pablo Picasso — not to mention Dan Levinson — don’t miss this treat on October 30.

After a quiet November, Midweek Jazz closes its busy 2013 season with the always charming jazz songbird, **Molly Ryan**, who will be performing selections from her new, critically lauded release, *Swing for Your Supper* on December 4. Ryan has appeared in Toms River as a vocalist/guitarist in many of the groups organized by her husband, Dan Levinson, but this will be her first evening as headliner at Ocean County College. She’s also further proof that hot jazz is alive and well among the younger generations of musicians in New York, something I hope to continue exploring in Toms River throughout 2014 and beyond.

— Ricky Riccardi

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

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INFORMATION: www.PaJazzSociety.org

More coming in November,
including Members Mtg.

JAZZ TRIVIA ANSWERS

questions on page 4



1. The Barons of Rhythm.
2. Teddy Hill
3. Jimmie Lunceford
4. Tommy Dorsey's Clambake Seven
5. a – Princeton
b – Yale
c – Williams College
d – Purdue
e – Princeton
f – Williams College
g – University of Pennsylvania
h – Harvard
6. "Indian Love Call" was on Side A. Billie Holiday cut her first side with the Shaw band that day, singing "Any Old Time."

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PAPA JAZZ CAT

is pleased to announce recent CD contest winners!

Eileen McInerney of North Caldwell, NJ receives a copy of Carline Ray's *Vocal Sides* and Stan Greenberg of Sloatsburg, NY receives a copy of Marlene Ver Planck's *Ballads...mostly*.

Con-cat-ulations to both!

And good luck to new contestants (see page 6!).



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"
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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
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Web site: newarkwww.rutgers.edu/IJS 973-353-5595

calendar:

free
roundtables

JAZZ RESEARCH ROUNDTABLES

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

First roundtable of the 2013-14 season — Wednesday, September 25, 2013
Jazz in East Europe During and After Communism by Gabor Turi.

Gabor Turi is a Hungarian jazz critic who has been writing extensively on jazz since the 70s for national and international papers. He is a visiting Fulbright Scholar and will be at the Institute of Jazz Studies for three months.

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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.

■ 9/29: 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.

■ 10/20: Great Recording Sessions: Jelly Roll Morton, 1930; Barney Bigard, 1936, Hosted by Dan Morgenstern

■ 10/27: To Be Announced.

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.

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timmcloonessupperclub.com

MOONSTRUCK
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URBAN NEST
631 Lake Ave. 07712
732-774-5299
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Basking Ridge

BAMBOO GRILLE
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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 FAMISHED FROG

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

Mount Holly

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

Newark

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

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.

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

New Brunswick
DELTA'S
19 Dennis St.
732-249-1551
www.deltasrestaurant.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 Bergen
WATERSIDE RESTAURANT
7800 B River Road 07047
201-861-7767

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

Oak Ridge
THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolhouse Rd. 07438
973-679-8688

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.terrantomom.com/
restaurant/mediterrera

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

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

Rahway
THE RAIL HOUSE
1449 Irving St. 07065
732-388-1699

**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

Somerville
**PINQY RESTAURANT &
GOODS**
18 Division St. 08876
908-450-9878

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 Eyland 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 CAFE
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

OSKAR SCHINDLER PAC
4 Boland Drive 07052
973-669-7385

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

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

Woodbridge
BARRON ARTS CENTER
582 Rahway Ave. 07095
732-634-0413

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

For a link to
each venue's
website, visit
www.njjs.org,
click on
"venues," and
scroll down to
the desired
venue.

The Name Dropper

Recommendations may be sent to editor@njjs.org.

CYNTHIA HOLIDAY at Trumpets in Montclair on Fri., Oct. 4. Sets at 8 PM & 10 PM. Cover \$12.

DIANE MOSER BIG BAND at Trumpets in Montclair on Wed., Nov. 13 at 8 PM performing new Tony Faulkner big band charts of Pepper Adams' music Including the New York premiere of Faulkner's dedication to Pepper Adams, "Park Frederick III," a 15-minute suite in three movements.

GUITAR TRIO: BUCKY PIZZARELLI, ED LAUB, & WALT BIBINGER at the Deer Head In, Delaware Water Gap, PA. Sat., Oct. 19, 7-11 PM.

Also visit Andy McDonough's njjazzlist.com



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