

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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November 2013



Duke Ellington in undated publicity photo. Courtesy of CTSImages.

NJPAC Celebrates Ellington

Bandleader Vince Giordano will expand his popular Nighthawks big band to 17 pieces to perform classic music by Duke Ellington as part of this month's NJPAC James Moody Jazz Festival. The special Saturday afternoon event on November 9 celebrating the music and life of the great Ellington includes a panel discussion led by *Wall Street Journal* arts critic Terry Teachout, author of the new biography *Duke: A Life of Duke Ellington*, and the screening of rare film footage of the iconic composer/pianist.

Story on page 26.

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2
 Bulletin Board 2
 NJJS Calendar 3
 Jazz Trivia 4
 CD Winner 4
 Holiday Special \$5 off Event Tickets 4
 Editor's Pick/Deadlines/NJJS Info 6
 September Jazz Social: Hashim 46
 Crow's Nest 48
 New Patron Level Benefits 49
 Change of Address/Support NJJS/
 Volunteer/Join NJJS 49
 New/Renewed Members 52
 NJJS/Pee Wee T-shirts 53

STORIES

NJPAC Celebrates Ellington cover
 Big Band in the Sky 8
 22nd Princeton Jazzfest 10
 Talking Jazz: Maria Schneider 12
 Dan's Den 18
 Noteworthy 22
 NJPAC Moody Jazz Festival 24
 Giacomo Gates November 17 Social 24
 Tony Graves at WBGO Gallery 24
 Vince Giordano/Ellington NJPAC 26
 Dick Oliver & His Orchestra 28

REVIEWS

Other Views 34
 Marlene VerPlanck at Trumpets 41
 Book: Rosemary Clooney 42
 Caught in the Act 44

EVENTS

'Round Jersey: Morris, Ocean 50
 Institute of Jazz Studies/
 Jazz from Archives 53
 Somewhere There's Music 54
 The Name Dropper 55

ADVERTISERS

WBGO 5
 Shanghai Jazz 7
 William Paterson University 9
 New Jersey City University 13
 Glenn Franke Big Band 17
 NJPAC Moody Jazz Festival 19
 Axelrod Performing Arts Center 21
 Ocean County College 23
 The Jazz Cruise 25
 Chicken Fat Ball 27
 Unitarian Church in Summit 29
 Sheffield Lab 31
 Arbors Records 35
 Sandy Sasso 36
 Cadence Magazine 37
 Marlene VerPlanck 38
 Jim Ejgo Jazz Promo 39
 Rosalind Grant 39
 Full Count Big Band 40
 John Bianculli/Italian Bistro 43
 Shelly Productions 45
 RVCC 47
 Diane Perry 48
 CTS Images 49
 PA Jazz Society 51
 LauRio Jazz 52
 WBGO Photo Blog 52
 Princeton Record Exchange 56



Prez Sez

By Mike Katz President, NJJS

November has rolled around, which means that next month will be the New Jersey Jazz Society's Annual Meeting, to take place as usual at Shanghai Jazz in Madison, on Sunday, December 8 at 2:00 PM. The business portion of the meeting is devoted to reports by the president and treasurer on the state of the Society and its activities during the year about to end, followed by an election by the members present of nominees for the Board of Directors. Directors serve a 3-year term. The Board meets monthly except in August, at the Morristown Best Western Hotel, which provides us with meeting space through the generosity of Boyle Hotels, the company that manages the hotel. Bill Boyle is a longtime jazz fan and Boyle Hotels is a corporate member of NJJS.

The Board currently consists of 21 members. To serve on the Board one has to be a member of NJJS in good standing, but

unlike larger philanthropies there is no requirement for a large donation (although it certainly would be welcome). The flip side of that is that the Society has no paid staff and thus we are a "working Board," meaning that all Board members are expected to contribute some amount of their time and services to carry out the business of the organization. Our Board members come from a wide variety of backgrounds, including an attorney, accountant, human resources director, actuary, information systems manager, etc. They all share a common interest in jazz, some are musicians and some are not, and have varying degrees of knowledge of the music. We are actively searching for new people to serve on the Board, and anyone who is interested in being considered should submit a brief letter of interest describing their background and the areas

(music programming, finance, marketing, education, etc.) in which they feel they can make a contribution to the Society. Such letters can be e-mailed to me at pres@njjs.org or to Elliott Tyson, nominating committee chair, at tysonics@gmail.com, or mailed to me at NJJS c/o Mike Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901, and should be received at least 2 weeks before the annual meeting. Elliott and I will be glad to speak to anyone interested in serving on the Board.

The Annual Meeting also has an entertainment component, which consists of two sets of music surrounding the business session. This year's musical guest is singer Sarah Partridge, who has appeared at Jazzfest several times as well as being a regular at Shanghai Jazz. I hope many of you will join us, both to be educated about the Society and for some fine entertainment!

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

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

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

Tell them you saw it in Jersey Jazz!

New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$20! See page 49 for details!

We are also looking for volunteers interested in assisting in the areas mentioned above without becoming Board members. Often volunteer work is a stepping stone to future Board membership. Anyone who feels he or she may have something to contribute as a volunteer should contact us at the same addresses mentioned above.

■ Recently, several members have informed us that they continued to receive renewal notices after they had renewed their memberships, or that after having renewed, they did not receive new membership cards. Since as mentioned above, we are all volunteers, sometimes there are delays in updating membership and payment records. I want everyone to know that we are aware of the problem and are working to improve the timeliness of recording payments in our membership database and mailing new membership cards once payments have been recorded. We sincerely apologize to any members who may have been inconvenienced.

■ On September 15, we attended the annual Princeton Jazzfest in Palmer Square, and were amazed by the record crowd that came out for this long-running free event, in no

small measure due to the beautiful weather that day as well as the music and food that were in store. The line-up assembled by Ed Polcer, who has been the musical director for Jazzfest since NJJS Co-founder Jack Stine stepped down a couple of years ago, included a band consisting of Jazz Studies students at Princeton University, and Alan Dale's group, which has appeared at Jazzfest for as long as I can remember, followed by bands headed up by NJJS favorites Mark Shane, Bucky Pizzarelli and Bria Skonberg, all of whom turned in terrific performances enjoyed by all.

■ About two years ago tapes were discovered in a record company's vault of a series of nightclub engagements of Ella Fitzgerald, which were re-mastered and released as *12 Nights in Hollywood*, to much acclaim. This year, a similar discovery was made, of tape of a concert given by Tony Bennett and Dave Brubeck in 1962 in Washington, D.C., to thank a group of summer interns who had come to work for the federal government in the nation's capital during the Kennedy administration (this music was very popular with college students during those halcyon years). It was released as *Bennett and Brubeck: The White House Sessions, Live 1962*. Although

the sound quality leaves something to be desired, the performances are first rate. Brubeck, of course, died late last year, but Tony is still going strong at the age of 87, and may well be the last of the great entertainers I grew up with who is still alive, let alone working. Indeed, it is arguable that Mr. Bennett's singing has never been better. An added bonus for those like me who grew up in the metropolitan New York area during the '50s and '60s is that the emcee heard on the recording was William B. Williams, a/k/a Guillermo B. Guillemos, for many years host of the *Make Believe Ballroom* on WNEW-AM, then the radio home of big bands and standards (now Bloomberg News). For those of you who wax nostalgic about the station, there is an excellent website, www.wnew1130.com, devoted to its history, that you will enjoy visiting. □

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for updates and details.

Sunday November 17

JAZZ SOCIAL
Giacomo Gates
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 —
Singers on Jazz Casual -
Carmen McRae, Mel Torme
and Jimmy Rushing.
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
2PM

Sunday March 2

PEE WEE RUSSELL
MEMORIAL STOMP
Featuring *Warren Vache ensemble,*
David Ostwald's Louis Armstrong
Eternity Band, remaining bands TBA,
watch for details.
Birchwood Manor, Whippany, NJ
Noon – 5PM

Sunday March 30

SPRING CONCERT
Bria Skonberg with
special guest Tia Fuller
Mayo Performing Arts
Center
3:00 PM
Morristown, NJ
www.mayoarts.org

Special Member Combo ticket price for Pee Wee Stomp + Spring Concert. See page 4 for details.

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 52)



LAST MAN STANDING

Ultimately the Grim Reaper rubs out the traces of famous jazz groups. Here are some for which — at least at press time — there is one last survivor.

1. Duke Ellington's 1940 Blanton-Webster band
2. Louis Armstrong's 1952 All Stars
3. Miles Davis' "Kinda Blue" recording band
4. The Dave Brubeck "Take Five" Quartet
5. Miles Davis' "Birth of the Cool" group
6. Glenn Miller's civilian (1939-42) band
7. Jimmie Lunceford's Orchestra

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

PAPA JAZZ CAT

is pleased to announce
our recent CD contest winner!

Stan Greenberg of Sarasota, Florida receives a copy of Gene Bertocini and Mike Marineri's *Reunion* CD.

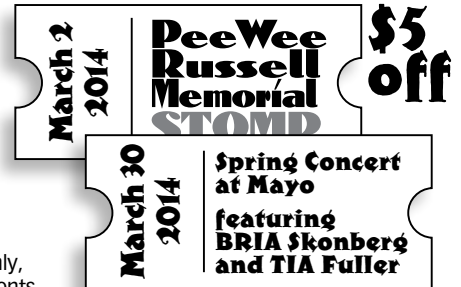
Con-cat-ulations!



GIVE THE GIFT OF JAZZ!!

ANNOUNCING A NEW JERSEY JAZZ SOCIETY HOLIDAY SPECIAL

How'd you like to find these two under your tree?



Fill your holiday stockings with this pair! Just in time for the holiday season, NJJS is offering a special ticketing combination, for members only, for two of the hottest jazz events in the Garden State early next year.

PEE WEE RUSSELL MEMORIAL STOMP 2014, Sunday, March 2, 2014, 12 noon to 5 PM, at the Birchwood Manor in Whippany, NJ. This popular NJJS event, which will be in its 44th year, sells out every year, so this is a great opportunity to get your tickets early. Next year's bands will be (in alphabetical order) the Keith Ingham Quintet, David Ostwald's Louis Armstrong Eternity Band, a hot band led by Warren Vaché, and Dick Voigt's Big Apple Jazz Band. Regular member advance purchase price \$25.00 (non-member price \$30, this offer not available to non-members) -and-

NJJS SPRING CONCERT AT THE MAYO PAC, Sunday, March 30, 2014, 3:00 PM at the Mayo Performing Arts Center in Morristown, NJ. This concert stars Bria Skonberg, the sensational young trumpeter and vocalist familiar to NJJS members, and her quintet, with special guest Tia Fuller, an outstanding alto saxophonist who has toured with Beyoncé and Esperanza Spalding. More information about the artists is available on the Mayo PAC website, www.mayoarts.org, or at their individual websites, www.briaskonberg.com and www.tiafuller.com. All seats \$20.00

Purchase tickets for both events by December 24, 2013 and save \$5.00 on each combination purchased.

This offer is available only to NJJS members. Tickets may be ordered by mail by sending coupon below and a check payable to "NJJS" for \$40.00 for each combination to NJJS, P.O. Box 232, Madison, NJ 07940 with a self-addressed postpaid return envelope. Telephone orders may be made by calling 973-879-6330. All major credit cards are accepted. Add \$3.00 per combination for credit card orders and orders not accompanied by a self-addressed postpaid return envelope. Offer expires December 24, 2013; all sales are final. A voucher for the Mayo tickets will be mailed, for exchange at the box office for the actual tickets. Offer not valid in conjunction with any other discounts.

Yes! Send me _____ combination Pee Wee/Mayo tickets.

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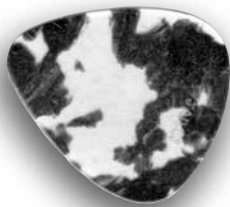
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The Editor's Pick

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

Salute for "Sweet Pea"

"...Billy Strayhorn was my right arm, my left arm, all the eyes in the back of my head, my brainwaves in his head, and his in mine." — *Duke Ellington*

Even casual music listeners can identify "Take The A Train" as Duke Ellington's signature theme song; many think the bandleader wrote the immortal tune. Of course that's what makes them "casual" listeners. Cognoscenti and know-it-alls like you and me know better. "Take the A Train" — along with "Chelsea Bridge," "Day Dream," "Johnny Come Lately," "Lotus Blossom," "Lush Life" and many other classic jazz titles — were all composed by Billy Strayhorn.

Strayhorn joined Ellington's band at the age of 22 in 1939 with undefined duties, and soon became an arranger, composer, occasional pianist and frequent collaborator. Nicknamed "Sweet Pea" by the band due to his mild nature he flourished in father figure Ellington's shadow. On stage Duke would acknowledge, with a smile, "Strayhorn does a lot of the work but I get to take the bows!"

So it was no surprise that saxman Michael Hashim's October NJJS Jazz Social presentation on Ellington (see page 46) included an equal helping of Strayhorn's music. "Strayhorn's name is magic among musicians," he said. In fact Mr. Hashim is very much a student of the work of Ellington's alter ego, and he is director of The Billy Strayhorn Orchestra — a group that, he's proud to note, has the imprimatur of the Strayhorn estate. The BSO has performed at JALC several times and has an upcoming performance of Strayhorn music this month at Columbia University's Miller Theater.

Mike tells *Jersey Jazz* that the 15-piece group includes Mike LeDonne, Art Baron, Tad Shull, and Jersey residents Freddie Hendrix, Scott Robinson, Shawn Edmonds and Ed Pazant, among others. "We will have some extreme rarities and a New York premiere or two, as well as the fully-restored and corrected versions of some familiar favorites. Best of all, it's FREE!" he e-mailed. The BSO performs at 7 PM on November 21 at the Miller Theater, 2960 Broadway (at 116th St), New York City. And yes, the A Train stops at the front door. JJ



Bandleader Michael Hashim's orchestra plays the music of Billy Strayhorn on Nov. 21 at Columbia University.

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:
December: October 26 • January: November 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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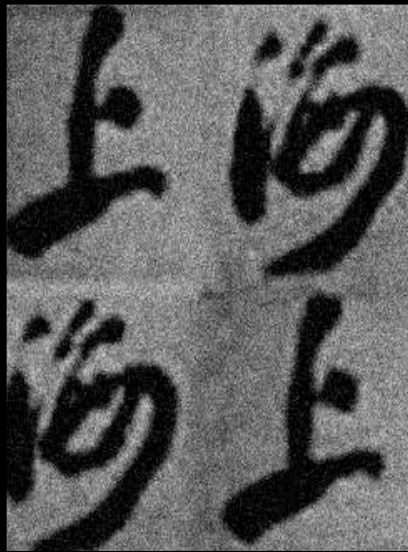
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AND YOTAM SILBERSTEIN
- thu 10/31:** SHERRIE MARICLE AND FIVE PLAY
- fri 11/1:** LATIN JAZZ: NICKI DENNER
- sat 11/2:** BRAZILIAN JAZZ: HELIO ALVES
- sun 11/3:** ALISON KURTZ
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Big Band in the Sky

By Sanford Josephson

■ **Jimmy Ponder, 67, guitarist, May 10, 1946, Pittsburgh — September 16, 2013, Pittsburgh.** Guitarist Dave Stryker first heard Jimmy Ponder in the 1980s at a club called Paulson's on New York's 86th Street. "He had a beautiful, soulful sound," Stryker told *Jersey Jazz*. "He seemed to me to have captured a lot of the language of Wes Montgomery. Jimmy was the real deal — a no-nonsense jazz guitarist, and he will be missed."

Ponder, who had been battling lung cancer, started playing guitar at age 11 and was only 17 when he was recruited by organist Charles Earland to play with his band. Through the years, Ponder played and recorded with a long list of jazz luminaries including saxophonist Lou Donaldson, organists Richard "Groove" Holmes and Jimmy McGriff and vocalist Etta Jones. His style, according to the Pittsburgh Music History website, incorporated a "unique bluesy sound, which incorporates Wes Montgomery's approach of playing octaves with the thumb...aggressive rhythm & blues figurations with swift and lucid chromatic bop lines."

His most successful recordings as a leader were *All Things Beautiful* (Muse: 1978), which reached #38 on the Billboard Top Jazz Album charts, and *Ain't Misbehavin'* (HighNote: 2000), which climbed as high as #16. Owen Cordle, reviewing *Ain't Misbehavin'* for *JazzTimes* in November 2000, described Ponder's guitar work as "warm and tinged with references to Wes Montgomery...Ponder has fine control of his instrument and secure rhythmic orientation. He should be heard more often."

Ponder had returned to Pittsburgh after living in New York and Philadelphia and co-taught a master class at Duquesne University. Rick Nowlin, writing in the *Pittsburgh Post-Gazette* (September 19, 2013), described him as "another in the long line of Pittsburgh's all-time jazz musicians." That long line, of course, includes such jazz

giants as Errol Garner, Art Blakey and George Benson.

Bassist Dwayne Dolphin, who appeared on three albums with Ponder, including *Ain't Misbehavin'*, told Nowlin that he had "never seen an artist present his artistry so unfiltered. When you heard Jimmy Ponder, you got whatever was in his heart and soul at the moment." On the Pittsburgh Music History website, All Music Guide's Michael G. Nastos said, "When you count up the years and numbers, few if any authentic jazz guitarists have sustained as long, consistent, fruitful or interesting a recording career as Ponder."

No information was available regarding survivors.

■ **Fred Katz, 94, cellist, pianist, composer, arranger, February 25, 1919, Brooklyn, NY — September 7, 2013, Santa Monica, CA.** As a pianist with the Chico Hamilton Quintet in the 1950s, Katz would sometimes sit onstage alone during intermission, playing the cello. According to Margalit Fox, writing in *The New York Times* (September 12, 2013), "One night, playing between sets at a small club in Long Beach, CA, Mr. Katz, his eyes closed in reverie, did not realize that his bandmates had crept back onstage. The stage was tiny and crowded, and by the time the band swung into an up-tempo number and he realized what had happened, he could no longer get to the piano. So, he stayed where he was, cello in hand, and played along — and with that, the group had its new sound, and went on to become one of the most popular in jazz."

Katz is widely credited with moving the cello into a more significant role in jazz, but his importance doesn't stop there. As a pianist, he accompanied Lena Horne, Tony Bennett and Vic Damone. As a composer, he wrote songs for Frankie Laine and wrote scores for movies made by filmmaker Roger Corman. As an arranger, he handled the music for Carmen McRae's 1958 album, *Carmen for Cool Ones* (Universal/Polygram).

Considered a child prodigy on cello and piano, Katz studied under cellist Pablo Casals and became a member of the National Symphony Orchestra. He taught music, anthropology and religion at California State University, Northridge, and California State, Fullerton. A tribute on the CSFU website pointed out that, "Two of his first courses were a six-unit Fred Katz seminar and a class on the past, present and future of jazz. In them, he conducted a personal tour through the world of jazz from its primitive and European roots to its significance in the contemporary music scene." As recently as this past June, Katz performed in San Diego as part of a klezmer conference called "Jews on Jazz."

Survivors include: a son, Hyman; a daughter, Marian Scatliffe; and five grandchildren.

■ **Larry Karush, 67, pianist, composer, October 6, 1946 — August 27, 2013.**

Karush played several types of music in addition to jazz. They included 20th and 21st century western classical music, African percussion and the classical music of North India. When playing jazz, he performed with such artists as guitarist John Abercrombie, soprano saxophonist Jane Ira Bloom and vocalist Jay Clayton.

In the 1990s, Karush formed a trio called Mokave with bassist Glen Moore and drummer Glen Velez. He also toured with his own band, the Larry Karush Ensemble. He taught music for more than 30 years at such institutions as Tufts, Brandeis and Reed College. Most recently, he was on the faculty of Occidental College in Los Angeles.

Bob Haddad, whose label, Music of the World/Nomad, released one of Karush's albums, told worldmusiccentral.org that Karush "loved world music, and Indian and West African elements were often found in his compositions and in his approach to jazz improvisation."

Karush had been battling cancer for several years. He is survived by his son, Clayton. □

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

THE *Jazz* ROOM

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Friday, November 8 • 8:00 p.m.
Jimmy Heath with the WP Jazz
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22nd Annual Palmer Square JazzFeast (Almost) Better Than Anything

By Tony Mottola Editor *Jersey Jazz* | Photos by Lynn Redmile (except where noted)

Midway through her set at September 15's JazzFeast, in a sun-drenched downtown Princeton, singer Holli Ross asked the now enthused crowd, "Is there anything better than being in love?"

If the question was rhetorical, Palmer Square — surrounded by 19 succulent-looking, aromatic food stalls — was the perfect spot to ponder. Let's see... better than pizza and paella? Better than bratwurst and beer? Better than lo mein and fried rice? Better than barbecued clams?

In the end Ms. Ross, backed by the Mark Shane Trio, put her own question to rest with a saucy and swinging rendition of the classic "Better Than Anything," a seductive highlight in a head turning set that brought the crowd to its feet for the first time that afternoon.

A quartet of Princeton University jazz studies students opened the event, as they have for six of the last seven years, and then the Alan Dale New Legacy Band got the stageside dancing going with an eclectic and swinging set that ranged from "Watermelon Man" to "Sweet Georgia Brown," marking the 21st straight year that the Washington DC-based drummer has

appeared at the event.

By this point every seat was filled and lawn chairs and picnic blankets covered most every square inch of the spacious grounds surrounding the stage. A flash mob of young swing dancers had taken over the plaza in front of the Yankee Doodle Tap Room, just behind the bandstand.

Meanwhile hordes more wandered the adjacent streets and lined up to sample the wares of the many vendors who served up a melting pot of tempting international cuisines from area restaurants. Princeton Police Lieutenant Robert Currier estimated



Best known for her ensemble work with the vocal trio String of Pearls, the charismatic Holli Ross had the audience on the edge of their seats and leaping to their feet.

that the crowd ranged from 8,000 to 10,000 throughout the afternoon.

By now the scene was primed for an appearance by the ubiquitous and inimitable guitarist John "Bucky" Pizzarelli, who proceeded to do what he does best — steal the show.



Bandleader Alan Dale has appeared at JazzFeast for the past 21 years.



Record Crowds: Princeton Police estimated that this year's JazzFeast crowds ranged from 8,000 to 10,000 throughout the afternoon.



The always jocular Jerry Bruno strikes a dour pose at his bass.

Bucky was joined by longtime cohort Jerry Bruno on bass and Bob DeCaro on drums. Ed Laub, a fine 7-string player, pleasant vocalist, and former Pizzarelli student, served as genial emcee. He's also the designated driver to gigs for octogenarian Pizzarelli and the 90-something Bruno.

eschewed the mic, needing only to grin and strum to hold the audience in the palm of his hand, as he did for a full 45 minutes, amply demonstrating his still-world-class jazz guitar chops.

While the set had some lovely quiet moments — an easy guitar duo on Claude Thornhill's lyrical "Snowfall" and Bucky's simply stated solo medley of "Easy to Remember" and "This Nearly Was Mine" — no Pizzarelli show is complete without the trademark rhythm guitar fireworks, namely "Sing, Sing, Sing" and "Honeysuckle Rose," and both were delivered con brio by the quartet. A soulful rendition of "Goodbye" calms the heated crowd and closes the set to long, sustained and standing applause.

All of which left the headlining transplanted Canadian up-and-comer jazz star, trumpeter Bria Skonberg, with a bit of a dilemma, as in "How do I follow *that*?"

Turns out the winsome Ms. Skonberg was more than up to the task, putting together a crowd-pleasing set that wandered from Janis Joplin ("Mercedes Benz") to Louis Armstrong ("A Kiss to Build a Dream On") to Jelly Roll Morton ("Winin' Boy Blues" — sung through her trumpet sans mouthpiece to great effect). The crowd ate it up. And also snatched up Bria's debut CD, *So Is The Day*, which flew off the NJJS CD table as fast as the artist could sell and sign them after her set.

JazzFest has a tried and true formula for success, and Ed Polcer, now in his third year as musical director having succeeded NJJS co-founder Jack Stine, has done a yeoman's job programing the event. But despite the formula there seems to be something new and exciting to hear each year. As NJJS Music Committee V.P. Mitchell Seidel told a *Princeton Packet* reporter: "Jazz performances are like snowflakes — there are no two alike. But that's the whole point — to make things original every time." JJ



Guitarist Bucky Pizzarelli takes a bow after his set at JazzFest. Photo by Tony Mottola.



After a morning buzz on social networks a flash mob of swing dancers arrived in Palmer Square around 1 PM.



Bria Skonberg signs a CD for young fan Laura. Photo by Tony Mottola.

Talking Jazz

A Jersey Jazz Interview with Maria Schneider

By Schaen Fox

Maria Schneider is another of the great artists living in our area that I have long admired. She was a young child in the small town of Windom on the Minnesota prairie when a music teacher moved into the community and changed her life. She is

now, perhaps, the only world-famous composer/conductor you might see among the other avid bird watchers in Central Park. She is also a thoughtful and engaging speaker — a quality that carried over into our phone conversation in April of 2013. She shared a story for Stephen Sondheim but began by talking about her newest CD. The following is edited to make two separate interviews we did in December 2012 into one continuous work.



Photo by Jimmy and Dena Katz

JJ: What would you like to talk about?

MS: I've just put out a new CD, *Winter Morning Walks* that is not entirely jazz. It's classical. We could talk about that.

JJ: I hoped to. I was staggered to read that making that recording cost you around \$200,000. I seldom think about such things, but why so much?

MS: Oh, that's easy. My *Sky Blue* album was \$170,000. *Winter Morning Walks* involved two orchestras in two different locations with everything from catering, to engineers, to rental; at the very end, the printing of the CDs, the art work, the mixing, the mastering and paying for the musicians. I had to pay Dawn, and pay to keep the Australian Chamber Orchestra in town, their hotels and per diem. Oh, my God, there are just so many costs. The costs go that high very, very quickly.

It is very difficult to recover those costs. We just had a situation where somebody wrote to me that wants a copy for their library. It just makes me cringe because people are going to check that out and then copy it and basically get it for free. People just do that. They have an attitude that they shouldn't have to pay for music and it is a real problem. It is just very, very frustrating. The way I have been doing this, through Artist Share, has helped me recover the costs more quickly because quite a few people came in at higher end participation for the credit on the album and various things that I give those people. A lot of people are, hopefully, buying the CD through my site because I document, through my site, the whole process of making the record with lots of interviews and fun and interesting content. When somebody buys my CDs they can log in and get all this additional stuff. That has kind of been Artist Share's solution.

I think the hardest thing now is that people are so inundated with music, videos, news, e-mails and everything that it creates two problems. One is that people have so much stuff to listen to they don't really need more. Furthermore, nobody leaves the space in their life purely to listen to music anymore. People listen to music while they are doing something else.

JJ: Well, I must respectfully disagree. When I'm listening to your music I can't do anything else.

MS: Well, that is very nice. How old are you?

JJ: 72.

MS: You, and me too, are from generations that grew up listening to music. I would just sit and listen to records and records and records in front of my stereo. I almost never do that anymore. I'm so busy and inundated with stuff that, honestly,

continued on page 14



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MARIA SCHNEIDER

continued from page 12

when I shut the computer I want silence. It used to be the opposite. When I was done doing work I wanted to run to the record store and buy something new to listen to. Things have changed very, very much because of the Internet.

JJ: There is something else about your CDs; lately other artists are putting theirs in such minimal envelopes while yours have expanded into such interesting packages.

MS: My feeling is that people are doing less because there is less money. To me that just makes less people want it. I want to make it even more valuable. To reward the people that choose to get the CD by giving them something that I didn't skimp on. Also, I like to make things that are beautiful. I don't like cutting corners. I never do it. It is the perfectionist in me.

JJ: I'd like to go back to your early years and ask about your first teacher, Evelyn Butler. Did she stay in Windom for the rest of her life?

MS: Yes.

JJ: Did she live long enough to see your success?

MS: To some degree. I was just starting my own band. I think I had just recorded my first album, but it wasn't out yet. She knew that I was writing for big bands and that I had this band. She was really proud of me. This woman was such a world class musician, it must have been painful to move to a town like Windom and leave the career she had behind. By the same token, I don't know if she saw it that way. She really embraced teaching and gave all that love and energy to her students.

I think she probably enjoyed me because I enjoyed her so much and I really embraced what she gave me. I loved learning about chords and theory and all the things that maybe other kids didn't like as much. It is interesting because what I took from her and what I became is different from her. She was, first and foremost, a great pianist, really world class, classical and stride. By Windom standards I was kind of a big fish in a small pond; in the real world, as a pianist, I was really nothing at all, very mediocre. I took the gifts she gave me and I funneled them into composing and arranging. What I took from her was blurring these lines between classical and jazz and not delineating between music but just loving it all equally and looking at it all in a very similar way.

JJ: As Duke Ellington said, "There are only two kinds of music, good and bad." Has anything of significance in your career happened in New Jersey?

MS: My gosh, that's a rough one. I have done some teaching at some very good schools there; Jersey City College has a wonderful program and I have worked with their band. William Paterson is a really wonderful school too, and I have worked there. And I have played at NJPAC which is, to me, really the greatest hall, the sound and everything. I really wish New York City had a hall like that because it is so versatile. Well, you have great birding down in Cape May. Everybody keeps saying, "You've got to get down to Cape May." That is high on my list of things I need to do. The house that I bought with my partner Mark is in the country just north of Port Jervis, New York. We always get gas in New Jersey. I like that in New Jersey they pump your gas for you. [Laughing] That might be one of the very best things that New Jersey has to offer.

JJ: Ouch.

MS: No, I don't mean that. [Laughs] That didn't sound right. From my perspective, that is an amazing thing, actually, because I've never owned a car and I don't know how to pump gas so for me that is a really good thing. You guys have a great trumpet player there named George Rabbai. In the very early years of the band, George often played in the band and that was wonderful. Oh, and you have a great jazz radio station, WBGO.

JJ: Well that is better. [Chuckles] Would you care to share any memories of 9/11?

MS: I was just watching a show about that museum they are going to do. It sounds like it is going to be unbelievable. I was here during 9/11. I tell you, I didn't feel like making music. I had to do a concert in Ireland maybe 10 days after that. It was too early. I didn't play a note of music, except for conducting that one concert, for a couple of



Photo by Vicki Fox

months. Everything felt so insignificant compared to that event. I didn't know if I would ever feel like music was anything other than trivial for a good long time. Then I started to realize that music was one of the most important things because it was expressing beauty and love. In the face of all these things music is one of those things that unites us all and heals us. It came around to feeling very significant, but I was very raw for a long time after that. Sometimes people come up after a concert or after hearing a CD and say the most powerful and moving

things and you realize that music really does touch people. Then it feels like such a privilege to be a musician.

JJ: You do a yearly Thanksgiving week gig at the Jazz Standard. That space is so much smaller than the great hall at NJPAC. What is the attraction that keeps bringing you back?

MS: You know, that has become almost like a family reunion. We have people come every year from London, Brazil, Germany, Japan and all over the country just for this gig year after year. They tell me that is now their Thanksgiving tradition. [Chuckles] It feels like that for me, too. I love that gig. It is so nice to do it that week because the band is around.

I think Thanksgiving is my favorite holiday of the year. It is not about giving gifts or hugely religious so that it is excluding some people. It is really about gratitude and I feel it is one of the holidays that everybody enjoys. And we always have Thanksgiving Day off, so the band cranks up for the first two days and gets comfortable. Then we eat like crazy on Thursday. Then we come in for three more nights and it is packed every set. I love that club. It is so intimate, the audience is right up to the band and everybody is happy eating great food. The club just treats the patrons and the band really well. It is a super well-run place. There is nothing about it that is not fun.

My band always plays better when the audience feels close and they can see the people. When we play concerts, I always tell the lighting person to not make the house so black that we can't see anybody. Sometimes they really cut all the lights where the audience is sitting and on stage, when the lights are hitting you, you see absolutely nothing. The band never plays well that way. It plays okay, but it is not the same as when we can see the faces. Then the guys really play to the people. That is what you get at the Standard. I think that is why it is always so good.

JJ: In your Big Think interview you spoke of the dilemma you face as a composer; wanting to create inevitability while giving freedom and keeping control. Reading that I thought I saw a Zen influence. Is that philosophy of interest to you?

MS: Yes, a bit. I'm not practicing in any kind of way, but I would say my spiritual side connects more with Zen Buddhism than anything else.

JJ: I remember that, like you, Duke Ellington also wrote music for individual musicians. Sometimes he felt material was so identified with that person that he would remove the number from his book if the musician left the band. Is your work that individualistic?

MS: There are probably some pieces like that, but I would say less than more. The thing that I have learned over the years is a lot of times I write something for somebody and I sort of pigeon-hole them a little bit. Then I go and work with bands all over the world and I hear other people play it. A lot of times somebody brings some perspective to the music that I just never thought of or counted on and it's absolutely beautiful and it kind of shows me that the piece can transform into something that I didn't even expect. I really love that. Then it feels like I am giving it over to have somebody else put their essence into the music.

I just went to Florida and did a clinic. Donny McCaslin was there and was playing on solos that normally belong to other people in the band. He was beautiful. He sounded like a different essence and it was wonderful. You can't compare and say, "Oh, this was better and this isn't as good." It's different. I know in one way you could honor somebody by not having that happen. For instance, one of the pieces is "Rich's Piece" which I wrote for Rich Perry. The school wanted to do it so I said "Okay, it's going to be 'Donny's Piece,' for one night." I mentioned something to Rich and he said, "That's just wrong!" [Chuckles] He was just being



Close Quarters: Maria Schneider's big band squeezes onto the bandstand of New York's Jazz Standard for its annual Thanksgiving week gig, now a holiday tradition for band and audience members alike.

funny. It did feel a little like I was cheating on him or something like that. By the same token I think it's okay. In the band we shift solos around. It keeps things fresh for guys to get to play on something new one night. I think it is not a bad thing for guys to hear somebody else play something completely different on it. Maybe it freshens up ideas for them.

JJ: I have heard you speak several times about being a woman in jazz and dealing with preconceptions and/or prejudice female musicians often face. Anat Cohen and Sharel Cassity both said where they grew up that problem was unknown. Is that prejudice restricted to just parts of the USA?

MS: I don't think so. That is such a hard subject. I never want to be insensitive to other people experiencing prejudice. I also know that is something that is generational. The times have changed a great deal. Women in my generation, we don't think about it as much because it is just easier now. It might be harder for brass players. Brass tends to be a more male dominated field. Sometimes I'm tempted to think some people just need to work harder and they are using their sex for not being successful, but that could be really insensitive because that might not be the case. I just don't know. I think if a person's music is really, really strong, that speaks out. I think a lot of women have planted in their brain that they are going to have difficulty and some just don't.

My dad had me duck hunting with his friends starting at age 8. I have been hanging out with men my whole life and feeling treated just like one of the boys. I curled my hair and did all those girl things but then I went out and had a 20 gauge shotgun. I didn't go in with any preconceptions about what this whole thing was going to be like. I never thought about it. If you are somebody who grows up with a bad experience at a young age, being treated differently because you are a girl, it is going to be rougher because you are going to already have that in your head. Then you start looking for it. I think if there was anything I pretty much ignored it. If anything, I probably got more opportunities because I was female. I think more people looked at it and were like, "Oh, my God! She wrote that and she's a girl?" Maybe that is where the prejudice is; they are in shock because they don't really don't believe deep down that a woman can do that as well as a man. When she does, they are in shock, but then you become this freak thing and everybody wants to check it out because it is something unusual. That is a very touchy subject that normally I kind of avoid.

When jazz first came up, women were more often married and home with kids. Jazz back then was a late night culture that hung out in clubs. That wasn't conducive to having a family and having kids and being the kind of wife that wives were expected to be back then. It's not like that now. Now anybody can do anything. More people chose not to have kids and not to get married and have

continued on page 16

MARIA SCHNEIDER

continued from page 15

careers across the board. It is more that the world has changed and the culture of jazz has changed. It is taught in schools as opposed to passed on late at night in clubs. What young girls' parents, back then, would say, "Yeah, go hang out all night in clubs with those people who are shooting up and learn to play be-bop?" Back then it was so male-dominated, it probably almost became this club where they really didn't want girls. But then things started to change and the whole culture changed and it started coming up in schools. Now there are all sorts of mentors and you can be a jazz musician and have a family, too. A lot of woman jazz musicians even have husbands who are primarily caring for the kids at home. There are all sorts of styles of life that make this whole thing possible.

JJ: You have been very open about your artistic struggles and tendency to self-doubt. I'm interested in the sign you have on your piano that reads, "What would you do if you knew you could not fail?" What does that look like?

MS: Oh, I just typed it on a piece of paper.

JJ: I heard that even Stephen Sondheim has abandoned projects because he doubted they would compare well to his most celebrated works.

MS: Oh, he needs to hear the bowl story. There is a lot to be learned from that because it really is about not comparing yourself to what you have done but to who you are today.

JJ: I've read about it and was hoping you would relate it once again for our readers.

MS: Okay. My partner Mark had studied pottery making with Jack Troy, a very famous ceramicist. He taught a lesson where the first thing he did was to bring in his favorite bowl, a red porcelain bowl. He had the whole class pass it around and he described, very lovingly, why he felt this was the best bowl he had ever made. Then he said, "This week I want you each to throw a hundred bowls on the wheel and put them on boards of ten with your favorite bowl on the end of each board and to then of those ten pick your very favorite bowl and present it to the class, not fired, not glazed. He said they worked like crazy for the week and at the end they each presented their bowl and Jack went

I like to make things that are beautiful. I don't like cutting corners. I never do it. It is the perfectionist in me.

around the class and held each bowl and said, "Oh, that is so beautiful." He supported each of them in a big way. Then, he came to the front of the class with a little burlap bag and a hammer. He broke what was in the bag and then opened it to show the red pieces with their white edges of his bowl. The class was horrified because this bowl was absolutely gorgeous. He said an artist has to wake up every morning knowing that their greatest work is their work yet to come. An artist should never compare themselves to what they have done before, but compare it to what is in their heart on that day. Then he made the whole class take all their beautiful bowls and put them back in the big bin of water and reclaim the clay. It was very painful to do but they had to learn the lesson. I think it is a good one.

There is another pottery story that is really powerful. If I'm remembering correctly, this woman taught a pottery class and she did an experiment. She had two classes. In one class she said, "Your assignment is going to be to make just one piece. You can spend the whole semester on it, but you will be graded on the quality of that work." Then in the other class she said, "Your assignment is to make as many pieces of pottery as you can make. I'm not going to look at quality; I'm just going to count them. You'll be graded on quantity." What happened, strangely, was that the class that went for the quantity had a lot more fun. She said the work for the ones that just went for speed and weren't judging themselves, the quality was much better, freer and more creative than the people that put all that pressure on themselves. Some that went for quality, didn't even manage to compete the one piece they were assigned.

Somebody could say to Stephen Sondheim, "Oh, just go for quantity," but in his heart of hearts,

what he believes is that he is the teacher judging himself and the world is judging him against *Sunday in the Park with George*. If he could let go of the pressure, maybe then he would feel liberated. I understand it. I put tremendous pressure on myself. I can tell the story, but I am not living it. [Chuckles]

JJ: Do you have any souvenirs of your career around your place that visitors can see?

MS: My two Grammys. My apartment is small. I mostly have paintings by my sister. I try to make my home a little bit more like a home cause I'm really of the feeling that music doesn't inspire music as much as life inspires music. I like my life to feel like I am living, not like I'm just living work, living music. I try to let the music be what is expressed out of life.

JJ: Is there a film, book or play that you feel will give us non-musicians a true idea of what a professional musician's life is like?

MS: I don't know if anybody has ever captured that in a book or a film. I really enjoyed reading Miles Davis's autobiography, but I don't know if that helps to feel what a musician's life is like. I feel that one of the best books on making music is actually about making art. It is by Robert Henri and is called *The Art Spirit*. That book best addresses, for me, what the creative process feels like and what goes into my artistic process. He was a teacher in the Ashcan School in the early 1900s. He taught lessons and those lessons are in the book. What he teaches about art is exactly what I feel about making music. I use that book when I teach sometimes. It is fantastic.

As far as the personal life of an artist, I don't know. Every artist's life is different. Some take it in stride, some have a difficult time. Most of those movies about musicians are a little bit corny. I've never seen one that I thought was really great. I loved the Ray Charles movie, but I don't know how accurate it is and it's not like my life.

JJ: No, Brother Ray walked his own path. Thank you so much for doing this.

MS: Thank you. Bye-bye.

The Maria Schneider Orchestra will be at The Jazz Standard from November 26 to December 1 for their annual Thanksgiving week gig.

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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Dan's Den | A Great Loss and Several Gains

By Dan Morgenstern

Albert Murray was a very special man. Novelist, poet, critic, teacher, sage, pilot and — by no means least — jazz scholar, advocate and fan, above all of Duke Ellington. I met Albert at an Ellington rehearsal shortly after he had left the Air Force. He served in World War II. After earning a master's degree from N.Y.U. on the G.I. Bill, he re-joined in 1951 for 11 years, retiring as a major. During that decade-plus, Albert taught geopolitics in the R.O.T.C. program, took assignments in North Africa, and studied at the University of Chicago and the University of Paris. He then settled in Harlem, where he lived until the end of his long and rich life, dying at 97 on August 18.

From 1970 until 2006, Albert Murray published many books. His first, *The Omni-Americans: New Perspectives on Black Experience and American Culture*, is a slender but potent narrative. A friend by then, I read it at one sitting, well into the night, and came away enlightened, enabled to fully digest the ideas already encountered in conversation with the author. Albert was a brilliant and tireless talker. We would often meet in record stores. For a while there were two facing each other on West 8th Street in the Village. There, finished browsing and buying, we might linger for an hour or so in conversation. We also met at jazz events, or in the street. And over time, there were memorable get-togethers at the Murray home.

For years, Albert collaborated with Count Basie on his autobiography, *Good Morning Blues*, in the authentic voice of the subject. You could not tell which of them was writing. That, believe me, is no easy accomplishment. In his own jazz voice, Albert had already published *Stomping the Blues*, a term he preferred to "jazz." "Blues" echoes the esthetics of the music and its human and social roots and branches. Much about jazz can also be found in Albert's final collection of essays, *From the Briarpatch Files*, published in 2001, and in

Trading Twelves: The Selected Letters of Ralph Ellison and Albert Murray. The two had first met at Tuskegee, when Ellison was an upperclassman.

Writing and teaching aside, Albert and his kindred spirit Stanley Crouch were deeply involved in the creation of Jazz at Lincoln Center, as an intellectual and practical inspiration to music director Wynton Marsalis. Wynton was the most convincing reader of well-chosen excerpts from Albert Murray's works at the moving memorial held at Jazz at Lincoln Center's Allen Room in the afternoon of September 10.

Readings and remembrances were offered by an array of friends, reflecting the range of lives touched by Albert. These included Leon Wieseltier, Douglas Brinkley, Rob Gibson, Judith Jamison, Sidney Offit and Air Force Colonel Robert S. Spalding III. But Albert's widow Mozelle — they were married in 1941 — offered the most moving tribute.

Between the eulogies there was music. Members of the Lincoln Center Jazz Orchestra, among them Wynton Marsalis himself, and soloists performed. Pianist Aaron Diehl offered Willie "The Lion" Smith's lovely "Echoes of Spring," departing a bit too far from the text for my taste; the band bit into Duke's "Happy Go Lucky Local," with a standout tenor solo from Loren Schoenberg. Victor Goines did justice to Coltrane's "Alabama" (Albert was born in Mobile); singer Brianna Thomas and the band did Basie's "Goin' to Chicago," with a fine Jerry Dodgion alto solo; Christian McBride, assisted by Diehl, ventured Monk's "Epistrophe," and the band played "C Jam Blues" — Art Baron nailed Tricky Sam Nanton's plunger trombone solo — and Basie's (and Frank Foster's) "Blues in Hoss' Flat." But the outstanding musical offering was Joe Temperley's bass clarinet solo version of Duke's "Single Petal of a Rose," which earned him the afternoon's only standing ovation — as spontaneous as it was genuine.

At beginning and end of this very special tribute, members of the band, plus our good

friend (and yours) Vince Giordano on tuba, marched in with "Flee as a Bird," and out with "Didn't He Ramble," "In the Sweet Bye and Bye," and "Over in Gloryland." Amazingly, the event managed to reflect, verbally, musically and emotionally, the many facets of Albert Murray's unique mind and soul. In a late interview, Albert said, after noting physical infirmities, "Nothing hurts like the loss of old friends." Like you, dear Al!

The Great Outdoors

So far, no readers seem to have complained that this column almost always deals with New York events. So here's about two in New Jersey and one in Manhattan, all three enjoyed al fresco, and all three starring lovely ladies.

The Jazz House Kids is a most commendable educational enterprise. In mid-August, they presented a free festival in Montclair's Nishuane Park. The weather was perfect, and a very large group of mostly picnicking people was sprawled on the sloping lawn facing the elevated bandstand. We arrived just in time for the set by Anat Cohen's Choro Ensemble. Choro is an enchanting brand of urban Brazilian music. Full of improvisation, it's a kind of not-too-distant relative of ragtime, but with its own distinctive flavor. Anat, a frequent visitor to Brazil and fluent in Portuguese, has long since mastered this genre. This you can hear on her latest CD, *Nosso Tempo* (Anzic Records).

With Pedro Ramos on a lute-like instrument called the cavaquinho and tenor guitar, Carlos Almeida on seven-string guitar, and percussionist Ze Mauricio on pandeiro, a Brazilian tambourine, Anat's clarinet soared and danced, Ramos and Almeida sharing the solo spotlight. The music's melodic charm connected with the audience, most of whom doubtlessly had not been exposed to choro before, while its flowing rhythm enthralled three very young boys at the very front. Their parents often had to pull them back from under the ropes. You don't get that magnetic accompaniment to music in a nightclub or concert hall!

continued on page 20



JAMES MOODY DEMOCRACY OF JAZZ FESTIVAL

Christian McBride, Jazz Advisor

November 4-10



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Al Jarreau



Dianne Reeves



Christian McBride

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An Evening with the Jimmy Heath Quartet at Bethany Baptist Church

Monday, November 4 at 7pm • FREE

A Celebration of Amiri Baraka's "Blues People" at 50 at Newark Museum

Tuesday, November 5 at 7pm • FREE

The David Stryker Organ Trio at Gateway Center

Wednesday, November 6 at 12pm • FREE

A Good Place: Celebrating Lorraine Gordon and The Village Vanguard

featuring The Vanguard Jazz Orchestra, Barry Harris, Rhoda Scott and Christian McBride, plus the Anat Cohen Quartet
Thursday, November 7 at 7:30pm

Portrait of Duke

featuring Vince Giordano and the Nighthawks
Saturday, November 9 at 2pm

Dorthaan's Place: The Paquito D'Rivera Quartet

Sunday, November 10 at 11am & 1pm

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DAN'S DEN *continued from page 18*

I've been a fan of Anat since the first time I heard her, about a dozen years ago, with the DIVA big band and among the stars of the Arbors Records Festival, including Kenny Davern, Flip Phillips and Phil Woods, all aware that here was a special talent. Which only has kept growing since then.

What followed, after a long pause, didn't live up to its promise, at least not to this listener. Kenny Barron is one of my favorite pianists, but here he faced an instrument that looked good but lacked resonance. I wondered if its action was of the same quality. Kenny's companions, Chris McBride, bass, and Carl Allen, drums, were over-miked. Anat, through the first couple of numbers, was in almost constant touch with the sound man — an aspect of her professionalism that I've noted before. So "Con Alma," that usually rocketing Gillespie standard, never really got off the ground.

McBride, who is as good a talker as he is a player, launched a lengthy monologue, and my son and I made for the beer tent. We had to leave just as one of the several Jazz House Kids big bands began its set with a classic Basie number, hearing just enough to be impressed with both the sound (sections in tune) and the time (swinging), in keeping with what we've heard from this organization before. Check out those Jazz Kids!

Union City is a short distance from Jersey City where I live, but I seldom venture there. However, when I heard that Barbara Rosene was to perform in Palisades Park on a balmy early September evening, I came out of the den. After wandering around a while, I found a spot on the park perimeter, with a scenic backdrop to the bandstand featuring the Empire State Building.

Barbara is best known for her command of the 1920s and early '30s repertoire. This was well in evidence when I caught her debuting her latest offerings (*Nice and Naughty*, on *Stomp Off*) at Birdland. Barbara should not be typecast, as shown by some other albums as well as on this mellow occasion. This was a free concert, and the shifting audience passing by on their way home, or out for a constitutional, or picking up kids from the playground, didn't faze the singer or her

band. The trio was anchored by a longtime associate, guitarist Ray Machiarola, and propelled by two Kevins, Brown on bass and Dorn on drums.

In a baker's dozen of songs, Barbara, whom I first encountered at a Newport-in-New York Bix tribute, revealed herself at home with many pages of the Great American Songbook. Starting with a relaxed "If I Had You," she dedicated "A Sunday Kind of Love" to Fran Warren, one of the far too many losses of the year, calling her an influence, but improving the song with a bit less drama.

Barbara featured Kevin Brown — my first hearing and a very good soloist, on "You'd Be So Nice to Come Home To," and then offered a couple of World War II hits by Helen Forrest with Harry James, "I've Heard that Song Before" and "I Had the Craziest Dream," the latter with the verse. Barbara was perfect on these — she has a berth with the still-alive James band. "I'm Old Fashioned" did not suffer from a slightly faster than usual tempo, and she gave full value to the lyrics of the not too often heard "Fools Rush In."

Having ascertained that all the children had left, Barbara treated us to the vintage gem, "You Got the Right Key but the Wrong Keyhole," done just right, subject as fresh as ever, then changed the mood with a gentle "Gone with the Wind." Barbara's pretty voice ranges wide, but mid-range suits her well, as on the warm "It Could Happen to You." Along the way, nice solos by Ray and Kevin, and the customary tasty support from the other Kevin, who also got a spot or two. All these good sounds while the Empire State Building reflected the ever-changing light and finally itself lit up, signaling the end of a most enjoyable hour-and-fifteen.


Of the three ladies, Daryl Sherman's the one I've known the longest. But she can still surprise me, as she did at the most recent of these events, on a late September early afternoon. This was the last in the annual series of 22 free piano recitals in midtown Manhattan's Bryant Park, from 12:15 to 2:30, co-sponsored by the park and Local 802 of the Musicians Union. The "piano" is a shorty, 66 instead of 88 keys, on wheels

and painted bright yellow, and electrically powered. But somehow it sounded better this year than before, especially in Daryl's good hands.

Accompanying oneself is a highly demanding craft, one that should be studied by those examiners of brain functions, and Daryl masters the art. The weather on this final day of the music season was on the dreary side, but it didn't rain, and Daryl's brand of cheer can brighten any atmosphere. The audience wasn't large, but extra attentive and appreciative. Some of the others in this series were Terry Waldo, Junior Mance, Armen Donelian, Frank Owens.

My surprise came in response to a request for "Blue Gardenia," a song I'd never heard Daryl do. But the lady is an amazing repository, and sure enough, with only a few slight hesitations, the words came out as surely as the music. I've long loved this song as done by Dinah Washington (one of her best ballads on record), but Daryl did it her own wonderful way. She got on a Fats Waller kick with "Keeping Out of Mischief Now," a 20-bar wonder which she also rendered, and "Jitterbug Waltz," at just the right tempo and with that pretty little verse — or rather intro, since it was conceived as an instrumental — wrapping Fats with a very late one, "This Is So Nice It Must Be Illegal." She milked "illegal," which I think I introduced her to, many moons ago.

Daryl did the rare verse, too, on "Sunny Side of the Street." And in keeping with that, quoting composer Jimmy McHugh about Louis Armstrong: "He put the beat to 'Sunny Side of the Street,'" followed by "A Kiss to Build a Dream On" and "There's No You." If that last one surprises you in a Louis context, you ain't heard Pops's version — just one single chorus, backed only by Herb Ellis's guitar. Sorry for you! Daryl also gave us a King Cole special, "The Frim-Fram Sauce," wondering if the kitchen just across the "stage" could produce it. In the liner notes to a Japanese edition of an Ella Fitzgerald concert that includes the lyrics, printed in English as well as Japanese, it's titled "The Flim Flam Sauce." Really! There's no flim flam about Daryl Sherman.

And so long until December! 

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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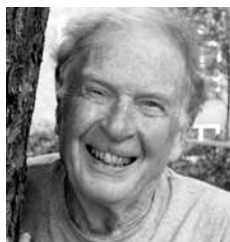


TWO-time Tony Award winning actress, Christine Ebersole has captivated audiences on the Broadway stage, television series and specials, films, concert appearances, and recordings. Her most recent Tony Award was for her star performance in *Grey Gardens*. She has appeared in many hit films including *Amadeus* and *Tootsie* and TV. Concert appearances include Kennedy Center, Carnegie Hall and Symphony Concerts throughout the US!

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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

WHY 461 YEARS OF LIKELY JAZZ CREATIVITY WERE LOST...DO MORE BIG BANDS AUGUR A NEW SWING ERA?...RECORDING BAN HELPED HASTEN BIG BANDS' DEMISE...ENTER OUR JAZZ VERSE CONTEST — WIN A YEAR'S NJJS MEMBERSHIP

JAZZ AND GIN MILLS have stuck together like bees and honey since the Storyville days of old New Orleans. Trouble is, this honey was a liver killer. “The end result of years of alcohol and drug abuse was a high prevalence of cirrhosis among jazz musicians, which led to premature death,” wrote the Canadian professor of medicine and jazz drummer Paul C. Adams in the *Canadian Journal of Gastroenterology*. Dr. Adams focused on the life spans of 23 seminal male musicians — like Coleman Hawkins, Bunny Berigan, Ben Webster — and one enchanting woman, Billie Holiday, most of whom died in their thirties. Assuming an average lifespan of 75 for a male adult, he calculated that the artists “lost a combined 461 years of jazz productivity as a consequence of cirrhosis.” Since that article, Dr. Adams tells me, he has made an “after-dinner talk” movie called *Jazz Liver*. “It follows the article, who died, why, when, a few commentaries from epidemiologists, musicians, etc.” He’ll show it at the University of Rochester Medical Center in April 2014. When drummer Paul Adams was touring with the Marginal Donors, a doctors’ rock band, he got national TV coverage in Canada and played to 20,000 in Washington, DC. Read more about the swinging professor, hear some of his bands, watch video clips at <http://pauladams.ca/jazz2.htm>.

WILL THE BIG BANDS come back as a force anywhere near the 1930s-’40s Swing era? People are asking more often as younger composers and arrangers, like the Vancouver-born, Brooklyn-based pianist and leader Darcy James Argue, work with big bands. One of their models is Claude Thornhill, the pianist and bandleader who hit the top over 70 years ago. His influence is expanding today. *DownBeat* notes, “... the birth of the cool began in Terre Haute, Indiana, where Thornhill was born in 1908.”



Dr. Paul C. Adams, Canadian medical professor and drummer, drives the doctors’ rock band Marginal Donors, and a jazz quartet in London, Ontario.

He spent a decade slowly climbing the ladder to popular bandleader. His good friend, the young clarinetist Artie Shaw said, “It wasn’t easy for him to express himself. But he...generally got what he wanted.” Thornhill’s most famous tune, “A Fountain In Havana,” was penned as part of a suite for Ray Noble’s band in the 1930s. In 1940, when he needed a band theme, Thornhill extracted the song and titled it “Snowfall.” “Evocative and ethereal,” writes DB, the tune “embodies its author’s lyrical, melancholy temperament.”

MUCH GOOD MUSIC went unrecorded during the American Federation of Musicians strike against record companies, from August 1, 1944 to November 11, 1944. That wartime action was a factor in the decline and fall of big bands in the United States. “I wish more

filmmakers had taken their cameras into the jazz clubs of NYC in the 40s,” writes the spokesman for Jazz on the Tube, a website that sends live video and sometimes “jukebox” (audio) links twice daily to its subscribers worldwide. Recently, one of the site’s offerings was some “very rare” film footage of bassist Slam Stewart bowing and humming with the iconic Art Tatum. “How this little clip got made I do not know,” wrote the JOTT official who calls himself Lester Perkins, “but I’m glad it did.” www.jazzonthetube.com/page/24613.html

ENTER OUR JAZZ POETRY

CONTEST! It doesn’t have to rhyme. You need not even have written it. Pull a poem off the Net, if you want, but name the author. Try to keep it under 200 words. Deadline is December 31 this year. Entries will be judged by Garrison Keillor, host of the National Public Radio flagship show, *A Prairie Home Companion*. You need not be a member of the New Jersey Jazz Society. But if you’re not, and you should win, the prize is a one-year membership in NJJS — which includes delivery of the monthly *Jersey Jazz* to your door. Here’s part of a verse penned in 1925 by a celebrated Harlem poet:

The Weary Blues

By Langston Hughes

*Droning a drowsy syncopated tune,
Rocking back and forth to a mellow croon,
I heard a Negro play.*

*Down on Lenox Avenue the other night
By the pale dull pallor of an old gas light*

He did a lazy sway. . . .

He did a lazy sway. . . .

To the tune o’ those Weary Blues.

*With his ebony hands on each ivory key
He made that poor piano moan with
melody.*

O Blues!

E-mail your entry today to fradleygarner@gmail.com.



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

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Will Friedwald, Wall Street Journal

THE MIDIRI BROTHERS

Salute to the Benny Goodman Sextet

Wednesday, January 15 • 8 pm

The middle of January means it's time to celebrate Benny Goodman's seminal Carnegie Hall concert. For this 76th anniversary celebration, Toms River's favorite brothers, **Joe and Paul Midiri**, return to make the music of that 1938 evening come alive again!

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NJPAC's 2nd Annual TD James Moody Democracy of Jazz Festival Events Schedule/Nov. 4 – 10

■ An Evening with the Jimmy Heath Quartet

Bethany Baptist Church, Newark
Nov. 4 at 7 PM, FREE

■ The Dave Stryker Organ Trio

Gateway Center, Newark
Nov. 7 at Noon, FREE

■ A Good Place:

Celebrating Lorraine Gordon

Musical tribute to longtime Village Vanguard jazz club owner Lorraine Gordon, featuring the legendary Vanguard Orchestra and special guests Barry Harris, Rhoda Scott, Christian McBride and the Anat Cohen Quartet
Victoria Theater, NJPAC, Newark
Nov. 7 at 8 PM

■ Jazz Meets Samba with Sergio Mendez

Featuring Elaine Elias, Lee Ritenour, Marivaldo Dos Santos and special guest Joe Lovano
Prudential Hall, NJPAC, Newark
Nov. 8 at 8 PM

■ Portrait of Duke

Featuring Vince Giordano and the Nighthawks, Ellington biographer Terry Teachout and rare film footage
Victoria Theater, NJPAC, Newark
Nov. 9 at 2 PM

■ Day of Swing

NJPAC, Newark
For families and children of all ages. Workshops, master classes and performances by Jazz Housse Kids Big Band and NJPAC Jazz for Teens Ensemble
Nov. 9 at 10 AM FREE

■ Sing, Swing, Sing

Prudential Hall, NJPAC, Newark
Featuring Diane Reeves, Al Jarreau, Cyrille Aimée and Melissa Walker with Christian McBride Big Band
Nov. 9 at 8 PM

■ Dorthaan's Place: Paquito DiRivera Quartet

Jazz Brunch at NICO Kitchen + Bar
NJPAC, Newark
Nov. 10, two shows at 11 AM and 1 PM

■ 2nd Annual Sarah Vaughan International Vocal Competition

Prudential Hall, NJPAC, Newark
Nov. 10 at 3 PM

To order tickets, log onto njpac.org or call 1-888-GO-NJPAC

Vocalist Giacomo Gates Performs at November 17 NJJS Jazz Social

Giacomo Gates does more than “sing a bunch of songs.” He’s a true entertainer, as audiences enjoy the music, the interaction with his musicians, his spontaneity and humor, and the stories about the music and composers. Mr. Gates has six critically acclaimed CDs, with his most recent release, *Miles Tones — Giacomo Gates Sings The Music of Miles Davis*, garnering rave reviews and topping the National Jazz Radio Playlist at #1 for four weeks.



His preceding CD, *The Revolution Will Be Jazz, The Songs of Gil Scott-Heron*, was #1 for six weeks on the NJR Playlist. Both CDs spent over three months in the top 20 of the Jazz Week charts on over 300 stations.

Giacomo performs at the NJJS Nov. 17 Jazz Social, 3 – 5:30 PM, at Shanghai Jazz in Madison. The performance includes two sets and a chat with the artist, plus raffles of free tickets for upcoming jazz performances. Free for NJJS members, \$10 to the public. Plus a \$10 food/beverage minimum.

Jersey Jazz Photographer in WBGO Gallery Show

Frequent *Jersey Jazz* contributing photographer Tony Graves is currently featured in an exhibit at WBGO Jazz Radio’s Art Gallery. The show, entitled “One More Time... Once!” features jazz photographs and murals by Graves and fellow lensman George Wirt, both of whom are prolific chroniclers of the local jazz scene for a variety of publications and clients.

The exhibit is in conjunction with the NJPAC James Moody Democracy of Jazz Festival and runs through December 31. An opening reception was held on October 17.

The WBGO Gallery, located in the station’s offices at 54 Park Place in Newark, is free and open to the public. WBGO is a wheelchair accessible facility. You can visit the gallery during regular business hours, Monday through Friday, 9 AM – 5 PM.

All prints in the exhibit are offered for sale.



Jaleel Shaw photographed by Tony Graves.

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Vince Giordano and the Nighthawks Will Paint a "Portrait of Duke" at NJPAC's James Moody Jazz Festival

By Sanford Josephson

In the late 1970s, Vince Giordano led a nine-piece band playing jazz of the '20s and '30s at the Red Blazer Too on 3rd Avenue between 87th and 88th Streets in New York. After he was done performing, he would sometimes make his way down to the East 60s to a small jazz club called Gregory's where the pianist Brooks Kerr was joined by clarinetist/alto saxophonist Russell Procope and drummer Sonny Greer, both veterans of the Duke Ellington Orchestra. "I would bring my string bass in and play with these guys," he told *Jersey Jazz*. "That was quite an experience."

On Saturday, November 9, Giordano will expand his Nighthawks band from 11 to 17 pieces to play the music of Ellington and Billy Strayhorn as part of "Portrait of Duke," a program at the New Jersey Performing Arts Center in Newark that will also include readings from Terry Teachout's new biography of Ellington (*Duke: A Life of Duke Ellington*, Gotham: October 2013), a panel discussion on Ellington's legacy and clips from rare Ellington films. The program is part of NJPAC's TD James Moody Democracy of Jazz Festival, which runs from November 4-10.

"I'm a 1920s, 1930s kind of guy," Giordano said, "so it will be very exciting to play some of his later music that I've heard on recordings. Ellington has been a great inspiration to me — his compositions, his arrangements, his choice of musicians. It's very daunting to try to plan an Ellington concert because he wrote so much music. What's been chosen is really unique. We'll be playing things from his earliest days to the smaller ensembles and larger bands of the '40s. We're adding brass and saxophones to cover his larger orchestras."

The Nighthawks often featured Ellington's music at Sofia's, the band's regular Monday and Tuesday night New York venue for five years before the restaurant closed in August. "East St. Louis Toodle-oo," actually co-written with trumpeter Bubber Miley, and "Drop Me Off in Harlem" were among

frequently played selections, although Giordano said members of the Duke Ellington Society "would phone or e-mail me, asking if I had certain early Ellington things."

At the NJPAC concert, trumpeters Jon-Erik Kellso and Mike Ponella will be playing solos originally performed by Cootie Williams and Miley. "Ellington always boasted about who was in his band and how they were able to interpret his music," Giordano added. The Nighthawks leader could do a little boasting of his own. His band is filled with musicians familiar to fans of early jazz. In addition to Kellso and Ponella, the personnel includes violinist/baritone saxophonist Andy Stein, trombonist Jim Fryer, alto saxophonist/clarinetist Dan Block, tenor saxophonist/clarinetist Mark Lopeman and clarinetist/saxophonist Dan Levinson. Giordano, in addition to string bass, plays bass saxophone and tuba.

Sofia's closed, Giordano said, "because the Edison Hotel told them the rent was going to be \$2 million a year. You can't sell that much macaroni. I spent two and a half months trying to find another home." That new home is the Iguana, a Tex/Mex restaurant at 240 West 54th Street where the band plays on Monday and Tuesday nights, the same nights it appeared at Sofia's.


An interview with Giordano wouldn't be complete without asking about *Boardwalk Empire*, the hit HBO series for which he is musical director, winning a Grammy Award in 2012. The *Boardwalk* experience, he said, "is a victory for the music. I'm really pleased that the music is now getting a wider exposure. It's been a long time since the



Bandleader Vince Giordano expands his Nighthawks to 17 pieces for a showcase of the music of Duke Ellington at NJPAC.
Photo by Steve Friedman.

1920s, and that music doesn't get a lot of airplay. People are becoming aware of this great music and having fun with it."

As a final word on Duke Ellington, Giordano quoted Irving Mills, the late music publisher who is widely credited with discovering Ellington and exposing him to a wider audience. Mills, according to Giordano, said: "A band like this comes together once every 1,000 years." Those, Giordano added, "are big shoes to fill."

The "Portrait of Duke" program will be held at 2 PM on November 9 at NJPAC. 



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A Little-Big Band of the Forties

The 'Sweet to Swing' Story of Dick Oliver & His Orchestra

By Fradley Garner and Donald Robertson

Back in the halcyon days of Benny Goodman, Artie Shaw, Lionel Hampton, Duke Ellington, Tommy Dorsey and Count Basie — we're talking the early 1940s — there was this teenager dance band in the Forest Hill section of Newark that not many heard of then, and fewer remember today.

We remember that band pretty well. We played in the rhythm section. In fact, we were the rhythm section.

"Bill" is what his family and friends called Don Robertson in those days. His uncle thought baby Donald looked like the popular cartoon kid "Mister Bill" and it stuck. He drove the band on his rattle-taggle collection of second-hand drums and cymbals. World War II and Bill's drumming started at about the same time, and at least for civilians, no new drums would be made for the duration. Bill had a shielded "BR" painted on his bass drum (à la his idol Gene Krupa).

Our leader advised Fradley Garner to switch from violin to bass if he wanted to stay in the band and play for a USO dance a week away. So Frad raised huge fingertip blisters at the gig, plucking a borrowed Kay bass without being able to read a note on the chart.

Our best friend, the leader of the band, played piano. His name was Richard Crawford Oliver. The band's name, fittingly, was "Dick Oliver and His Orchestra." Even as a youngster, Dick was thoroughly grounded in music, which formed the basis of his too-brief professional career. We decorated sea-blue cardboard folding music stands with "DO" and a music lyre cut out of paper and pasted them respectively at the top and bottom corners.

Dick's father, Paul Oliver, was director of music for Newark Public Schools. In his youth Mr. Oliver had played saxophone professionally in a Vincent Lopez orchestra and was most supportive of our efforts. We benefitted from the lagniappe of Mr. Oliver's position: free music arrangements. Bands like ours were a popular entertainment medium back then, and music publishers

mass-produced "stock arrangements" of popular songs for sale alongside the sheet music in music stores. We got to know arrangers Jack Mason, Van Alexander and Jimmy Mundy, who churned them out in the publishers' arrangement factories.

Bill, Frad and Dick met in eighth grade, at North Newark's Ridge Street School. We and our tenor saxophonist, Bill Smith, of 501 Highland Avenue, went to Barringer High School. There we played under music teacher Bill Weiss in the string orchestra and marching band, Bill Robertson on snare drum, Frad beating time on the big bass drum, Smitty on sax or clarinet, and Dick on flute or piccolo. Dick also played piano in the school dance band, the Blue Jackets, joined by Bill Smith in his senior year. While most of us had some formal training on our instruments, the grand total of Bill Robertson's basic drum instruction —



Dick Oliver, 16, leads his band at a dance in 1943 at Prospect Hill Country Day School, North Newark, NJ. Front row, standing: pianist Oliver; Fradley Garner, bass; (seated) George Monda and Lou Rossi, alto saxophones; William A. (Bill) Smith, tenor sax. Back row: Don "Bill" Robertson, drums, unidentified trumpeter; Larry Tain, trumpet. Photo (delayed shutter release) by Fradley Garner.

the rudiments, rolls, flams, paradiddles, ratamacues, etc. — came from a kid a year older, Harold Rosenbloom, using the concrete steps of the old high school's annex building as a practice pad.

Our little orchestra never had more than 10 players — usually three saxes, two or three brass and three rhythm — and part of Dick's genius was in tailoring the stock arrangements to our more limited instrumentation. We usually rehearsed on Saturday afternoons in the Oliver basement at 567 Ridge Street, or occasionally at someone else's house, although gas rationing put a crimp on Bill's drum schlepping. He remembers that rehearsals were suspended during football season.

Personnel Changes

Over the years, the band went through several personnel changes. A precursor group from eighth grade at Ridge Street School had two violins, with Lois Kristeller, a neighborhood lass, playing one of them and Frad the other. Another local young lady, Mary Ranger, played trumpet. Mary was the daughter of Richard H. Ranger, a

continued on page 30

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www.ucsummit.org

OLIVER ORCHESTRA

continued from page 28

Newark electronics designer who, in 1924, invented the wireless photoradiogram, or transoceanic radio facsimile, the forerunner of today's fax machines. Capt. Ranger was inducted into the New Jersey Inventors Hall of Fame in 1997. Our tenor man, Bill Smith, dated Mary and remembers her as "cheerful and warm. I still have a soft spot in my heart for her."

Dick finally settled on Bill Robertson, Smitty and Frad, plus saxophonists George Monda and Lou Rossi, trumpeter Larry Tain (pronounced Tah-EEN), and one other brass player. All sooner or later went to Barringer High. Larry was the youngest, and still in Elliot Street School. But what a trumpeter he was! His father, who taught him well, played the trumpet professionally and led one of Newark's first and finest Latin bands.

Oh yes, and we had a "chick singer." Marjorie Wyre, a lovely brunette student at Barringer, was also Dick's girlfriend. ("The leader's got a girlfriend who's a singer," as the gag goes.) Actually, Margie did have real vocal talent — she sang in the 1943 All State Chorus — and was an asset to the band. (Don't read anything crude in that.) Watching her eye our 16-year-old leader while crooning "You Made Me Love You" wiped all doubts from our minds.

The wartime '40s pop tunes were made for dancing cheek-to-cheek. Our book included "My Ideal," "Be Careful, It's My Heart," "My Devotion," and other sweet dance tunes, and Latin numbers like "Bésame Mucho" and "Speak Low." For the jitterbugs, we featured a stock chart of Count Basie's "920 Special" and Glenn Miller's "String of Pearls." Our limited instrument lineup ruled out "In The Mood," for which some of us sidemen were grateful.

None of us today remember how we landed our gigs. Could the fine hand of Mr. Oliver have been operating on our behalf? Most were dances at Forest Hill Presbyterian Church, now The Newark Christian Fellowship building, and downtown Newark at USO (United Service Organization) Sunday afternoon dances for servicemen at

the YMCA on Halsey Street. There were also wedding receptions in Newark's First Ward. That largely Italian neighborhood was sadly sacrificed during Newark's postwar "urban renewal" and construction of Interstate 280.

Later in the orchestra's evolution came a memorable gig at the Stage Door Canteen, in an industrial building basement on Washington Street. Top big bands of the day played the "Canteen" circuit in seven big cities. Would you believe that at the spacious Newark room, in 1943, the Dick Oliver Orchestra was the warm-up band for Harry James and His Orchestra? That's right.

Miss La Joy's Dancing Class

Frad recalls at least one dance at Prospect Hill Country Day School where he and Dick, both in tuxedos, had also attended Miss La Joy's ballroom dancing class. There we learned the foxtrot and "conversation step," rhumba and tango. The school occupied the old Clark estate on Treadwell Street, today serving as The North Ward Center for day care.

The First Ward wedding gigs introduced our WASP sidemen to southern Italian cuisine, although the deep-dish pizza never satisfied our Italian-American band mates. ("Not as good as my grandmother's!" they bellyached.) One afternoon, instead of sprinkling the customary powdered resin on the dance floor, somebody spread soap powder. (Maybe the spreader really believed the slogan "Duz does everything"?) This worked fine for a tune or two. But soon the dancers' shoes had granulated the soap into a fine powder that permeated the atmosphere, stinging everyone's eyes and causing coughing fits. The room had to be evacuated and aired out. By then, particles had settled on the buffet table. Don't ask



Bandleader Richard Oliver at his family's grand piano in the early 1940s. His father, Paul Oliver, was music superintendent of Newark Schools, his mother, Hazel, a trained opera singer. Dick became a classical composer, music teacher and tennis coach at a school in Chappaqua, NY. Photo by Fradley Garner.

how Grandma's pizza compared that afternoon!

How much did we earn on jobs? Again, memories are blurred. Bill Smith recalls, "It was small. I played for the fun of it — and to be with you guys. Weren't the USO gigs freebies?" Drummer Bill remembers \$5, which would amount to over \$50 in 2013 dollars. His memory may be playing paradiddles. Whatever, our drummer reports that his take eventually paid for every piece of his drum kit, from bass drum to cowbell. Tolerant as they were, his parents were not happy about his

instrument choice after a year of failed piano lessons. Even today, when packing up the drums after a gig, he can hear his mother's voice: "You're going to be sorry you quit your piano lessons!" To which he could only whisper, "Yes, Mother."

Bill Smith played second tenor, "not lead, which only required that I be able to read music quickly (which I could), stay with the beat and stay in tune. I was at Barringer, in the band and orchestra, 1942 to 1945, where I met all you real musicians. In 1941, my freshman year, I was at Webster Street School, the Barringer 'annex,' due to overfull conditions at Barringer. No memory of you all there." Frad was there at the same time. So was Carmen Cicero, who played "Flight of the Bumblebee" on clarinet at assembly, and grew up to lead his own bands and paint professionally. Carmen's works are in the collections of the Museum of Modern Art and 25 other museums.

Smitty continued in an email, "So it was Bill Weiss's music program that got us together, as well as walking to Barringer via Highland Avenue and picking up Frad a few blocks away (and maybe swinging over to Parker Street to pick Bill up). I don't remember Dick ever joining us in the walk — don't

continued on page 32

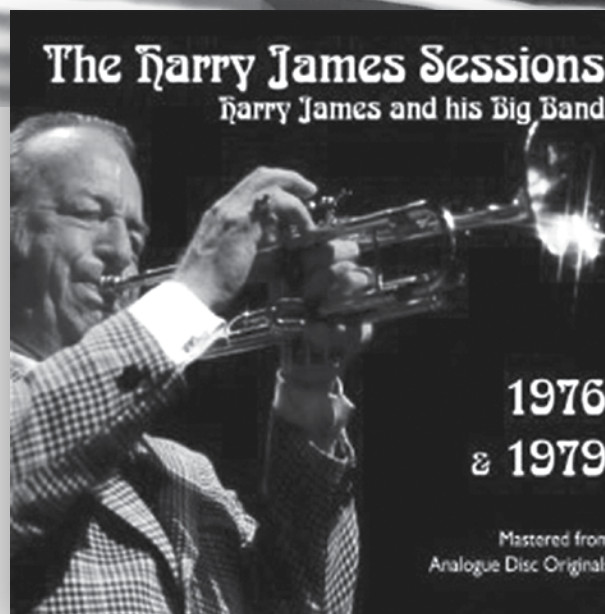


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single stereo microphone, is to hear this magnificent band as dancers heard it in front of the bandstand, with the impact and energy that we don't associate with historic recordings of another era. Pretty thrilling stuff!

SL10090

THE HARRY JAMES SESSIONS

CD1 (SL10090A) 45:28

Original LP album title:

THE KING JAMES VERSION

- 1 CORNER POCKET (Count Basie) (Bregman, Vocco & Conn, Inc.) ASCAP Arranged by Ernie Wilkins 04:10
- 2 LARA'S THEME from Dr. Zhivago (Maurice Jarre) (Robbins Music Corporation) ASCAP Arranged by Dave Matthews 03:40
- 3 CHEROKEE (Ray Noble) (Peter Maurice Music Co. Ltd/Shapiro Bernstein & Co.) ASCAP Arranged by Thad Jones 02:18
- 4 MORE SPLUTIE, PLEASE (Thad Jones) (Thad Jones Music/Music Makers) ASCAP Arranged by Thad Jones 04:58
- 5 TRACES (Buddy Buie-James Cobb-Ernory Gordy) (Lo-Sal Music Co.) BMI Arranged by Rob Turk 02:48

- 6 DON'T BE THAT WAY (Goodman-Sampson Parish) (Robbins Music Corporation) ASCAP Arranged by Ray Coniff 02:48

- 7 SWEET GEORGIA BROWN (Bernie-Casey-Pinkard) (Remick Music Corporation) ASCAP Arranged by Rob Turk 02:58

- 8 SHINY SILK STOCKINGS (Frank Foster) (Lynnstorm Music Publishing Company) ASCAP Arranged by Ernie Wilkins 02:04

- 9 BLUES STAY AWAY FROM ME (Demore, Raney, Delmore & Glover) (Fort Knox Music Co./Lois Publishing Co.) BMI Arranged by Jimmy Haskell 03:54

**Original LP album title:
COMIN' FROM A GOOD PLACE**

- 10 THE FOOT STOMPER (Harry James-Ernie Wilkins) (Music Makers Publishing) ASCAP Arranged by Ernie Wilkins 05:14

- 11 YOU'LL NEVER KNOW (Mack Gordon-Harry Warren) (Bregman, Vocco and Cahn) ASCAP Arranged by Bob Friedlander 03:51

- 12 MOTEN SWING (Benny Moten-Buster Moten-Jean Eigel) (Peer International) BMI Arranged by Ernie Wilkins 04:14

- 13 TWO O'CLOCK JUMP (Harry James-Benny Goodman-Count Basie) (Robbins Music) ASCAP Arranged by Harry James 02:22

CD2 (SL10090B) 48:41

- 1 WATCH WHAT HAPPENS (Michel LeGrand-Norman Gimbel) (Vogue Music, Jonware Music) BMI Arranged by Jack Perciful 02:48

- 2 TUXEDO JUNCTION (Feyne-Hawkins-Johnson-Dash) (Rylvoc Music, Lewis Music) ASCAP Arranged by Thad Jones 03:05

- 3 OPUS NUMBER ONE (Sy Oliver-Sid Garrish) (Embassy Music) BMI Arranged by Bob Florence 02:14

- 4 MAKE THE WORLD GO AWAY (Hank Cochran) (True Fuel Music) BMI Arranged by Jimmy Haskell 02:19

- 5 BLUES FOR SALE (Harry James-Ernie Wilkins) (Music Makers Publishing) ASCAP Arranged by Ernie Wilkins 03:58

**Original LP album title:
STILL HARRY AFTER ALL THESE YEARS**

- 6 CARAVAN (Duke Ellington-Juan Tizol-Irving Mills) (Mills Music) ASCAP Arranged by Johnnie Watson 03:39

- 7 SATIN DOLL (Ellington-Mercer-Strayhorn) (Tempo Music) ASCAP Arranged by Bob Florence 03:45

- 8 ROLL 'EM (Jule Styne-Mary Lou Williams) (Robbins Music) ASCAP Arranged by Harry James 02:29

- 9 SANFORD AND SON (Quincy Jones) (Norbud Music) BMI Arranged by Bill Rogers 02:06

- 10 MOONGLOW/THEME FROM "PICNIC" (Hudson-DeLange-Mills) (Mills Music/

- Scarsdale Music) (George Dunning-Steve Allen (Shapiro Bernstein and Company) ASCAP Arranged by Jack Perciful 03:54

- 11 TAKE THE "A" TRAIN (Billy Strayhorn) (Tempo Music) ASCAP Arranged by Ernie Wilkins 03:02

- 12 UNDECIDED (Charles Shavers-Sid Robin) (MCA Music) ASCAP Arranged by Thad Jones 04:26

- 13 CIAO (Harry James-Rob Turk) (Music Makers Publishing) ASCAP Arranged by Rob Turk 03:45

- 14 DANCE (Paul Jabara) (Irving Music) BMI Arranged by Bill Rogers 02:47

- 15 HELP ME MAKE IT THROUGH THE NIGHT (Kris Kristofferson) (Combine Music) BMI Arranged by Jack Perciful 02:19

- 16 ON A CLEAR DAY (Burton Lane-Alan Jay Lerner (Warner Brothers Music) ASCAP Arranged by Jimmy Haskell 01:57

**This amazing 2 disc set includes all the music from the Original LP albums:
THE KING JAMES VERSION, COMIN' FROM A GOOD PLACE and STILL HARRY AFTER ALL THESE YEARS.
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OLIVER ORCHESTRA

continued from page 30

know how he got to school. And I sort of wondered why Dick asked me to join his band, since I never was a serious musician. Maybe because he needed a tenor sax and clarinet player, and all the good sax players had altos. I sold both instruments to a music store in 1948, for peanuts. Didn't use them any more and wanted cash."

The band's connection with Mr. Oliver took on added dimension when the Griffith Piano Company in Newark presented a 1942 concert series at the Mosque Theatre (now Symphony Hall), on lower Broad Street, and needed ushers, for which they came to him, and he to us. The job was easy: wear a tuxedo, guide the people to the right seats and stay through intermission. Except when the matinee idol Nelson Eddy was featured. Then it was "Katie, bar the door!" as mobs of middle-aged women stormed the stage at the finale, and we were ordered to hold them off with locked arms.

Frank Dailey's Terrace Room

The Mosque held an "Open Sesame" for us: the Terrace Room, a downstairs space which Frank Dailey leased to present bands, after his nationally famous Meadowbrook ballroom, on Pompton Turnpike, Cedar Grove, was shuttered due to gasoline rationing. Early on, one of us discovered a backstage ramp at stage left that led down to an anteroom abutting the Terrace Room bandstand. So instead of leaving after intermission, you can imagine where we headed. We took that route and sneaked in to catch the name bands close-up. Thanks to our tuxedos, the club staff didn't bother us.

Saturday matinees often found the bands rehearsing under the keen surveillance of the upstairs theater-ushering novices. One unforgettable July evening in 1943, we stumbled on Harry James and his sidemen playing a card game. We knew from the tabloids that he was flying to California in a few days to marry Betty Grable. How cool was that? The James band had been booked for a month at the Terrace Room. Dare we speculate that Harry's sudden departure to Hollywood to marry the screen queen might not have been in the plans? At any rate, the



Richard Oliver and band singer Marjorie Wyre with friends at Barringer High prom in January 1944, at the Terrace Room, Newark (l-r): Dick, Margie, Mary Beth Quinnan, John Ryan, Robert Ryan, Ruth Hanners, Evelyn Zecca, Fradley Garner.

James band got a two-week holiday. They were replaced by Stan Kenton and His Orchestra, of Los Angeles, on their second trip east.

Another day the year before, Frad remembers watching an Army bugler instructing Harry James in bugle calls — very likely for his role in the Hollywood movie musical, *Private Buckaroo*. Harry played himself in the Edward F. Cline film also starring The Andrews Sisters. The film tells the story of Army recruits in basic training, with the sisters attending USO dances.

Our own band's life ended in mid-1944. The senior class prom was held at the Terrace Room. Most of us (not Smitty and Frad) graduated from Barringer High and entered military service. Dick was first to go, joining the Navy that fall. He was assigned as (what else?) a musician. In Norman, Oklahoma he played piano in a band led by ex-Glenn Miller tenor star and vocalist Tex Beneke. Later, he graduated from Montclair State College and took a master's degree in music education at Columbia University.

Dick was awarded a Fulbright Grant to study composition with the eminent Prof. Nadia Boulanger at the Fontainebleau School of Music, outside Paris. Mme. Boulanger also taught Aaron Copeland and the jazz trumpeter and composer, Quincy Jones. Another young American there,

Laura King, was studying classical piano. Dick met Laura, they fell in love and were married the following summer.

Our best friend went far, and not just in music. Richard C. Oliver's classical compositions were published in the United States and Europe. He was tendered a Medal of the Soviet Union for his contribution to music and education. His "Psalms of David" is in the choral archives of the Haifa Museum in Israel, and

is performed today. Dick was music director at the Robert E. Bell School in Chappaqua, New York, and a varsity tennis coach. The school named him Tennis Coach of the Year 1982.

Long life, sorry to say, was not in Dick's genes. Both his parents had died before they reached 50. Dick died at 55, on July 4, 1982. He left his wife, Laura, their daughter, Page, and son Ford, and a sister, Janet Oliver. We tried without success to contact several members of the family.

Don Robertson (we very old pals and two nephews still call him Bill) enlisted in the Navy in July 1945. The war ended suddenly while he was in boot camp, catching the Armed Services by surprise. Reservists like him spent a year replacing longer-serving sailors, who had earned their discharge. His "Bill" nickname was a casualty of military service. Seems the Navy brass didn't take kindly to "My name is Donald, but everybody calls me Bill" at roll calls. Not here they don't, sailor.

A civilian again, Don graduated from Newark College of Engineering, now the New Jersey Institute of Technology, in 1950. The next year he took an M.S. degree in fluid dynamics at Stevens Institute of Technology. Curriculum rigors and a demanding 32-year career at ExxonMobil forced him to put down his drumsticks.

Nearly 30 years crept by before he picked them up again. That was in 1972, when he became a charter member of the New Jersey Jazz Society.

Don met Chuck Slate, a drummer and leader of his own Traditional Jazz Band and the catalyst in forming the NJJS. Chuck encouraged him, even letting him sit in with his band. Don served on the board for 18 years, two of them as president. He edited the society's monthly journal, *Jersey Jazz*, for nine years.

On assignment to cover big-name drummer Sonny Igoe's 70th birthday in 1993, our drummer decided to get some formal instruction from the Master. Every Tuesday afternoon for the next five years found him in Sonny's Emerson studio, getting his stuff together. Sonny's instruction, basically taking the student apart and putting him back together again, was largely responsible for the now 86-year-old Don's ongoing presence behind the drums in The Centennial Jazz Band, and before that in The Buffalo Rhythm Kings, and Reeds, Rhythm & All that Brass big band.

Back at Barringer High

After spending at least two summers retaking failed courses, Fradley finally got his diploma from Barringer High in January 1945. So did Bill Smith. Frad was drafted into the Army that April, and after Infantry basic training in Macon, Georgia, was sent to Korea. This was before the Korean War.

The day he crawled down the Marine Flasher's rope net in full field pack and lined up ashore in Fusan (Pusan), a sergeant asked if there were any typists among the arrivals. Frad raised his hand. Facing a classification officer, he had the chutzpah to say, "I can type, but I'm really a musician." And found himself playing bass, first in the 24th Corps Army Band, with sidemen from several famous big bands back home. Soon traded for a clarinetist, he was assigned to the 27th Special Service Co., outside Seoul. He toured Korea (one nation then), filling out skeleton pit bands for visiting USO shows from Hollywood.

At St. Lawrence University, Frad organized a 17-piece dance band featuring Stan Kenton arrangements. He took a master's in cultural anthropology at Colgate University, where

he published a one-issue inter-collegiate journal, *Musart*. In 1960, he left an executive PR post at Pfizer in New York to become a freelance journalist, translator and narrator north of Copenhagen, Denmark. He studied classical double bass for 25 years with the Norwegian-American bassist, Tina Aустad, and played in several top amateur symphony orchestras. He also was violinist and bassist in the first John Tchicai Trio, a short-lived free jazz unit led by the world famous reeds player on bamboo flute. Frad turned 87 this June.

William Austin Smith spent May 1945 to October 1947 as an "engineering cadet" in the Merchant Marine. He sailed the Atlantic, Mediterranean and Pacific. Bill graduated from Stevens Institute in 1951. Commissioned, he served in the Navy during and after the Korean War, from 1953 through 1954. After several engineering jobs, he switched to academia, becoming an instructor at the University of Florida, Gainesville, while studying for his doctorate.

Bill moved to the University of South Florida, where he was a professor and chairman of the mechanical engineering department. All told, he says, "I really got more good engineering experience from my service duties than from the colleges I attended — plus a lot of salty 'sea stories' to keep my future students from falling asleep." The 86-year-old retiree now makes his home in Lutz, Florida. "My heart is still with the big bands," he confesses. "If I have any favorites they're Glenn Miller, Artie Shaw and Tommy Dorsey, who played the music that pulled so many of us onto the dance floor with those lovely girls we went with."

On a visit to attend his brother Charlie's funeral in 2004, Bill Smith drove by the



Three friends met for the last time in 1980. Dick Oliver, left, was teaching music in Chappaqua, NY. He died at 55 on July 4, 1982. Frad Garner, now in Denmark, was studying classical bass and playing in amateur symphonies. Donald "Bill" Robertson headed the ExxonMobil central computer complex in Florham Park, NJ.

"new" Barringer building at 90 Parker Street. The stately old building overlooking Branch Brook Park had been replaced in 1964. "The new one looked like a reform school with high fencing around it and barbed wire on the top. I didn't try to go in," says Bill.

Larry Tain was younger than the rest of us. By the time he was draft bait, Uncle Sam had a war for him in Korea. Larry enlisted in the Army Air Force and became a charter member of The Airmen of Note, the band formed in 1950 that succeeded Glenn Miller's Army Air Force band. Sammy Nestico, who later became a famous arranger for Count Basie and other big bands, was in that band.

Besides their Air Force duties, the Airmen of Note were conscripted to portray the Glenn Miller civilian and military bands in the 1954 movie, *The Glenn Miller Story*, starring Jimmy Stewart as Miller. There's a scene where the USAF band is playing "In the Mood" outdoors in London when a buzz bomb strikes. The trumpeter then soloing behind Stewart is our Larry Tain.

A civilian again, Larry became a much-in-demand trumpeter, first on Broadway and then in Southern California. But the winds of career change were blowing anew. Larry enrolled in chiropractic college. Today, Dr. Lawrence Tain is a thriving chiropractor in La Jolla, California, his trumpet a distant echo.

More than 70 years now separate us from our teenage "orchestra daze." Alto saxophonist George Monda died at 78 in 2007, after a career with the postal service. We have lost all contact with Lou Rossi, our other alto player. If you are out there, Lou, give us a holler. Do you remember the name of the other trumpeter in the band picture?





Other Views

By Joe Lang Past NJJS President

Wow, I am getting overwhelmed with new releases. I'll try to cover as many as I can of those items that I believe will interest

those who read this column.

Before I start, I want to give a shout out to Michael Steinman who lovingly and eloquently writes one of the best jazz blogs, Jazz Lives (jazzlives.wordpress.com). I have often had my attention brought to new recordings that I know would be of interest to you by reading about them in his column, and contacting the sources to obtain copies for review. The albums by Michael Bank and Vanessa Tagliabue Yorke covered below are two examples of ones that I discovered through Jazz Lives. I encourage all of you who love classic and mainstream jazz to sign up to receive Jazz Lives. It will become a much anticipated source of pleasure for you each day. Michael attends a lot of live jazz, usually with a video camera, and he posts much of the resulting material on Jazz Lives and YouTube.

DVDs

■ Among the most acclaimed recordings done by **MILES DAVIS** over the years, the ones that he made with Gil Evans seem to have struck a pleasing chord with listeners, even many who do not consider themselves strong jazz enthusiasts. In 1991, Quincy Jones convinced Davis, a man who never wanted to look back, to revisit his work with Evans for a concert at the Montreux Jazz Festival in tribute to Evans, an individual still held in high regard by Davis. Jones fronted a large aggregation comprised of a reconstituted Gil Evans Orchestra and the George Gruntz Jazz Band. The results were issued on CD and VHS in 1993. The concert is now available on DVD as **Miles Davis with Quincy Jones and the Gil Evans Orchestra Live in Montreux 1991 (Eagle Rock Entertainment – 392609)**. The results are impressive. The program opens with a selection from the *Birth of the Cool* sessions, "Boplicity." There follows segments devoted to the three albums on which Davis and Evans collaborated between 1957 and 1960, *Miles Ahead*, *Porgy and Bess* and *Sketches of Spain*. Davis brings back much of the magic that he brought to the original sessions. Sitting at the right hand of Davis are trumpeter Wallace Roney who handles some of the trumpet work, and alto saxophonist Kenny Garrett who also contributes some fine soli. The joint orchestras are tight, and

Jones leads them with passion and precision. The audience was overwhelmingly receptive to this magnificent concert, and Davis seemed to enjoy participating in this tribute to his departed friend. (www.eaglerockent.com)

■ Nineteen sixty-nine was the year of the first New Orleans Jazz Festival. Highlights from that event were broadcast on television, with **CLARK TERRY, ZOOT SIMS, MARION LOVE, PAUL DESMOND, GERRY MULLIGAN, DIZZY GILLESPIE, JAMES MOODY, COUNT BASIE AND SARAH VAUGHAN** among the featured artists. **STEVE ALLEN** served as the host for the program. This material has been released on DVD titled **The 1969 New Orleans Jazz Festival (MVD Visual – 56969)**. The action moves from venue to venue, opening with Terry and Sims in a small setting, and concluding with Vaughan singing a stunningly beautiful version of "The Lord's Prayer" in a concert hall. In between, Desmond and Mulligan, Gillespie and Moody, and the Basie band serve up a variety of delights. The presentation is straightforward, and allows the performers and their music to absorb all of the viewer's attention. It is a pleasant hour of wonderful sounds played by some of the elite of the jazz world in 1969. (mvd2b.com)

CDS

It is hard to believe that the Christmas season is close upon us, but it is time to start informing you about a few holiday CDs that are new this year.

■ **Winter Wonderland (Venus – 1091)** by **NICKI PARROTT** was actually released in time for last Christmas, but did not come to my attention until recently. Once again Parrott proves that she is among the best of the female vocalists around today, and a superb bass player as well. For this appealing collection, Parrott is joined by Houston Person on tenor sax, Lisa Parrott on baritone sax, Paul Meyers on guitar, John Di Martino on piano and Tim Horner on drums. Among the usual Christmas fare like "Have Yourself a Merry Little Christmas," "I'll Be Home for Christmas" and "Blue Christmas" are seasonal tunes like "I've Got My Love to Keep Me Warm," "June in January," "Winter Weather," and one that stretches the season a bit, "Blackberry Winter." Parrott's warm vocalizing is matched by Person's tender tenor sax statements and some very tasty baritone from sister Lisa. The rhythm cats are right in the spirit. This is one that will add to the joy of your holidays. (nickiparrott.com)

■ The imagination and creativity that flows from the mind of pianist **TED ROSENTHAL** through his fingers to a piano keyboard is unlimited.

Wonderland (Playscape – 062713) is one of the best Christmas season recordings to come along in many a year. It is both a terrific album for the holiday season, and a great jazz album. Rosenthal has enlisted two exceptional cohorts, bassist Noriko Ueda and drummer Tim Horner, for this festive and scintillating ride through an 11-song program that has delights and surprises waiting around each musical corner. Right in the middle of the program are three exceptional tracks, "Dance of the Reed Flutes" from *The Nutcracker Suite*, an adventurous "Greensleeves" and a take on "Santa Claus Is Coming to Town" that is highly influenced by "Blue Monk." The album closes with a lovely Rosenthal original titled "Snowscape" that is sure to enter the realm of seasonal standards. *Wonderland* is a wonder indeed! (www.playscape-recordings.com)

■ **Let It Snow (Five Cent Records – 001)** is an impressive entry by the **NEW YORK VOICES** into the field of Christmas recordings. The group has long been recognized for its inventive four-part harmonies, and they have adapted their creative talents wonderfully to this material. There are 13 tracks that mix carols and secular material seamlessly. With one exception, an overly jazzy vision of "O, Little Town of Bethlehem," the arrangements work exceptionally well. Among the highlights for me were a simple and moving version of "O Come, O Come, Emanuel," an appropriately baroque feeling lent to Bach's "Sleepers, Wake!" and a lively medley of "The Man with the Bag," "I'd Like You for Christmas" and "Santa Claus Is Coming to Town." To close the program they sing a lush reading of "Silent Night," first in German and then in English. It took a while for the NYV to address the Christmas song catalog, but the results are worth the wait. (www.newyorkvoices.com)

■ Between its founding in 1953, and its purchase by King Records in the early 1960s, Bethlehem Records was home to some of the best jazz recordings of that era. Many of the major jazz artists of the day recorded as leaders and/or sidemen for Bethlehem sessions. Over the years there have been many reissue projects undertaken to bring this incredible catalog back into print. The most recent effort is by the Verse Music Group. Currently there are 20 albums available for download, and there are plans to release CD and

continued on page 36

ARBORS RECORDS



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

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

Chris Flory Quintet Featuring Scott Hamilton

One of the top straight ahead jazz guitarists of the past 35 years reunites after many years with legendary jazz saophonist Scott Hamilton, in whose original band he performed, presenting a stunningly beautiful small group swing CD.
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All-star stride pianist Louis Mazetier, perhaps today's best in that style, performs his original compositions dedicated to the jazz masters of stride and swing.
ARCD 19442



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

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

continued from page 34

LP versions of all the rereleased albums. The first six titles were released on CD and LP on August 27. Between now and July 29 of next year, there are plans to release hard copy versions of 19 additional titles. They will be distributed through Naxos of America. Below are brief descriptions of the initial six CD releases. (www.amazon.com)

The **DEXTER GORDON QUARTET** recorded **Daddy Plays the Horn (Bethlehem – 36)** in 1955 with a rhythm section of Kenny Drew on piano, Leroy Vinnegar on bass and Lawrence Marable on drums. They offer up a swing six-tune set that includes two Gordon originals, Charlie Parker's "Confirmation," "Darn That Dream," "Autumn in New York" and "You Can Depend on Me."

The Jazz Experiments (Bethlehem – 65) is a repackaging by Bethlehem of two 10" LPs recorded by **CHARLES MINGUS** in 1954 for Period Records. It is a taste of the uniqueness of Mingus who plays bass and piano in the company of John LaPorta on clarinet and alto sax, Teo Macero on tenor and baritone saxes, Thad Jones on trumpet, Jackson Wiley on cello and Clem DeRosa on drums.

CHRIS CONNOR'S debut recording as a solo singer was 1954's **Sings Lullabys for Lovers (Bethlehem – 1002)**. It was an eight-song set that established her as a major jazz voice. The backing

by the Vinnie Burke Quartet, Ron Odrich on clarinet and flute, Joe Cinderella on guitar, Don Burns on accordion and Burke on bass, with Art Madigan added on drums. Most notable is her magnificent reading of the classic jazz tune "Lush Life."

Among the most respected bass players in the history of jazz was **OSCAR PETTIFORD. Modern Quintet (Bethlehem – 1003)**, released in 1954, found Pettiford leading a quintet with him playing bass and cello, Julius Watkins on French horn, Charlie Rouse on tenor sax, Duke Jordan on piano and Ron Jefferson on drums. The music was cutting edge at the time, and sounds just as fresh today. Among the tunes on the album was "Tricotism," a Pettiford original that has become a major jazz standard.

When **NINA SIMONE** recorded "I Loves You Porgy," for the album **Little Girl Blue (Bethlehem – 6028)** in 1958, her unique sound immediately captured a wide audience. This album launched a career that was marked by success and controversy. At this point, however, her fresh sound, vocally and on the piano, in this instance accompanied by Jimmy Bond on bass and Albert "Tootie" Heath on drums, earned her much praise and a lot of fans. The album contained 11 selections and became among the most acclaimed of jazz vocal albums.

The title of **The Book Cooks (Bethlehem – 6048)** refers to the leader of this 1960 sextet session, tenor saxophonist **BOOKER ERVIN**, his first recording as a leader.

Along with fellow tenor man Zoot Sims, trumpeter Tommy Turrentine, pianist Tommy Flanagan, bassist George Tucker and drummer Danny Richmond they assay six tunes highlighted by a kicking tenor duel between Ervin and Sims on the title tune.

■ One of the most valuable sources for Kentonphiles is the catalog of Bill Lichtenauer's Tantara label. He has released almost 20 collections of rare **STAN KENTON** material. His latest entry into the world of Kenton delights is a compilation recording that gives a nod toward the classic *Road Show* album that featured the Kenton band with June Christy and The Four Freshmen from a 1959 concert appearance

at Purdue University. **For Road Shows (Tantara – 1130)**, Lichtenauer has mixed selections from the 1955 and 1958 iterations of the Kenton band, including tracks featuring Ann Richards with both bands, with 1994 performances by The Four Freshman that were taken from a club date in Holland, where they were accompanied by a Dutch rhythm section. Put it all together, and you have a wonderfully entertaining disc filled with performances sure to delight the fans of Kentonia and The Four Freshmen. You have heard many of these songs before, but hearing them in live performance has a different feeling than the studio recordings. You will appreciate both the performances on this album, and the superb sound that has resulted from the fine Wally Heider live recordings of the Kenton band. Once again, Bill Lichtenauer has produced a winner! (www.tantaraproductions.com)

■ Before receiving a copy of **Music Without Borders (Primrose Lane Music – 017)** by **GLENN CASHMAN'S SOUTHLAND NONET**, I was unfamiliar with the tenor saxophonist leading the band, and what a band it is. This is a mid-sized group with a big band sound thanks to the arrangements by Cashman and a lineup that includes Carl Saunders and Ron Stout on trumpets; Andy Martin on trombone; Cashman, Bruce Babad and Bob Efford on reeds; Ed Czach on piano; Luther Hughes on bass and Paul Kreibich on drums. For those of you unfamiliar with the jazz cats on the L.A. scene, these are all heavy dudes. The program is comprised of 10 originals by Cashman and Eric Fütterer, all arranged by Cashman. They are well conceived compositions, feeling like old friends upon first hearing them. The performances are tight and swinging, making for great listening. The soli are compact and thoughtful. This is not only *Music Without Borders*, it is also music without flaws. (primroselanemusic.com)

■ When speaking about Latin jazz bands, the name of Chico O'Farrill is among the first to come to mind. His contributions to and influence upon this music was enormous, and continues to have its effects to the present time. The longtime residence of his orchestra as a Sunday night fixture at Birdland was the stuff of legends. Ultimately, Arturo O'Farrill, who assumed the leadership of the band when his father passed away in 2001, decided for a multitude of reasons that the run at Birdland would cease. Their last night was January 26, 2011, and music from that night is preserved on **Final Night at Birdland (Zoho – 201311)**. The band is billed as **ARTURO O'FARRILL AND THE CHICO O'FARRILL AFRO CUBAN JAZZ ORCHESTRA**. For the leader and the players it had to be a special night filled with the inspiration of the moment combined with some feelings of regret that this incredible string of appearances was ending.

continued on page 38

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OTHER VIEWS

continued from page 36

Listening to the music, it is evident that the band was in peak form. The program is comprised of two extended works, the three part "Three Afro Cuban Jazz Moods," the five movement "Tanga Suite," "Havana Blues" and "Fathers and Sons, From Havana to New York and Back Again." Listening to this recording provides an hour plus of pure pleasure. (www.zohomusic.com)

■ There have been many albums dedicated to the music of Billy Strayhorn. **La Rumba Is a Lovesome Thing (Zoho – 201309)** is perhaps the most unique. Tenor saxophonist **PAUL CARLON** has assembled a band of Latin jazz players to play his arrangements of 10 Strayhorn melodies in various Latin jazz styles. At first I found his approach a bit jarring, but after a second time through, a smile crept onto my face, and I found it all totally engaging. One of the beauties of jazz and good songs is a flexibility in the relationship that enables out of the box approaches to often produce surprisingly appealing results. There is some rarely heard Strayhorn included, with takes on "After All," "Tonk" and "Sweet and Pungent." Christelle Durandy provides some interesting vocalizing on "Take the 'A' Train," "Day Dream," "A Flower Is a Lovesome Thing" and "Passion Flower." Strayhorn purists might not take to Carlon's approach to his music, but I suspect that the composer might have found himself accepting of Carlon's musical vision. (www.zohomusic.com)

■ **The Dao of Swing (Palinurus Records)** by **THE MICHAEL BANK SEPTET** is an album that does not fit neatly into a category. Swing it does, but in its own unique way. The band is comprised of Bank on piano, Simon Wettenhall on trumpet and flugelhorn, Kris Jensen on tenor and alto saxes, Geof Bradfield on tenor sax, Ray Franks on baritone sax, Kelly Friesen on bass and Steve Little on drums. The sax players were all new to me, but I hope to hear more from each of them down the road. Wettenhall has been on the New York City scene for quite some time, most notably as a member of Woody Allen's band. Friesen and Little are first call players who have swing in their DNA. The heart of this album is the collection of original Bank compositions that account for six of

the eight selections. Bank has a melodic gift, and has arranged the songs to fine effect. His jazzy take on "When Irish Eyes Are Smiling" is a pure delight. This is an album that keeps on giving, so it demands repeated listening. (www.cdbaby.com)

■ Giving an album the title **Grand Masters of Jazz (Open Art – 07452)** makes a potential buyer expect a lot. Well this album delivers. It is a compilation of performances by the San Francisco swing band **SWING FEVER** with guest artists **CLARK TERRY, BUDDY DEFRANCO, TERRY GIBBS** and **JACKIE RYAN**. The 10-piece Swing Fever band, led by trombonist Bryan Gould, has now been active for about 35 years. The recordings found in this package of one CD and two DVDs were made between 1998 and 2001. On the CD, the sessions are effectively mixed to give the feeling of a continuous performance. Terry plays trumpet, flugelhorn and contributes some vocalizing, while DeFranco plays clarinet, and Gibbs makes his statements on vibes. They are all players who give it their all every time they get on stage, and it is a joy to hear each of them. Ryan performs vocals with all three guests as well as doing a few sensational selections with just guitarist Jim Putman and reed player Jim Rothermel. The DVDs contain some material that is not on

the CD. Put it all together with a full color 20-page booklet, and it is a package that gives you a lot of listening pleasure for a very reasonable outlay. (www.amazon.com)

■ **LARRY MCKENNA** is one of those cats who is known to the cognoscenti, but has escaped the kind of widespread recognition that his talent deserves. This ex-Woody Herman tenor man has been performing for many years mostly in the Philadelphia area where he resides. He has recently released **From All Sides (Larry McKenna – 884501943758)**. The album covers three sessions recorded between June and August 2012 with a variety of excellent players, mostly from greater Philadelphia. McKenna is out of the Zoot Sims/Al Cohn school of tenor saxophonists. In other words, he swings his forever off! Eight of the selections are original compositions by McKenna, five of which have lyrics by Melissa Gilstrap. McKenna has a knack for creating songs that grab you instantly. Vocalist Joanna Pascal does a terrific job of bring Gilstrap's words to life on four tunes. All of the tracks are artfully arranged by McKenna giving him and his compatriots ample solo space. McKenna is a cat who has been under-recorded. It is nice to have this disc to help fill in that void. (<http://home.comcast.net/~lrmckenna/site/>)

■ **Baritone Monk (NCB Jazz – 102)** is an outstanding new release from **CLAIRE DALY**. Daly is a premier baritone saxophonist who also plays some excellent flute on this collection of tunes composed by one of the true geniuses in jazz history, Thelonious Monk. With support from pianist Steve Hudson, bassist Mary Ann McSweeney and drummer Peter Grant, Daly has opted to examine some of the lesser known Monk tunes like "Teo," "Two Timer" and "Brake's Sake," as well as the more familiar "Pannonica," "Ruby, My Dear," "Green Chimneys" and "52nd Street Theme." Monk's music is demanding. Daly and her band are up to the challenge of bringing their own vision to Monk's music while retaining its essential character. It is an approach that surely would have brought a smile and an approving nod from Monk. (NOTE: *this album was produced by North Coast Brewing, makers of Brother Thelonious Belgian Style Abbey Ale, and 100% of the proceeds from the sale of this disc will be donated to the Thelonious Monk Institute of Jazz. It can be ordered at <http://www.northcoastbrewing.com/baritone-monk-cd.htm>*)

MARLENE VERPLANCK



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■ My introduction to duo jazz guitar playing was seeing Bucky Pizzarelli and George Barnes at the St. Regis Hotel in Manhattan. Since then, I have had a particular affection for two guitarists having a musical conversation. Listen to **HOWARD ALDEN** and **ANDY BROWN** on *Heavy Artillery* (Delmark – 5008), and you will hear some of the best duo playing in recent years. When both lived in New York City, they often got together to play. Then Brown moved to Chicago, and their opportunities to interact musically became infrequent, usually when Alden headed to the Windy City to gig with Brown. Whenever the opportunities did arise to perform together, they found that the natural empathy between them came easily to the fore. Here they are joined by Joe Policastro on bass and Bob Rummage on drums for a 10-tune program that kicks off with a stellar take on “Louisiana.” The energy throughout is exhilarating. There are two selections where the bass and drums sit out, “I Had the Craziest Dream” and “If Dreams Come True,” where attention on their complementary playing is intensified. While Alden and Brown may not get to play together as often as they would prefer, it is now possible for any listener to pop this disc into their player, and experience the remarkable musicianship of these two guitar giants having marvelous musical dialogs. (www.delmark.com)

■ The Joe in the title *For Joe* (Capri – 74127) is guitar master Joe Pass. Guitarist **FRANK POTENZA** had a 20-year friendship with Pass, and a few years ago had the inspiration to finally undertake a tribute to his friend and musical hero. To join him on this project, he selected three men who had played with Pass, fellow guitarist John Pisano, bassist Jim Hughtart and drummer Colin Bailey. It was a good decision as the quartet meshes perfectly for a program of tunes that were favorites of Pass, plus Pisano’s original dedicated to Pass, “Blues for Joe.” This is an album where the level of musicianship is high. The performances pull the listener in

immediately, and never let you go until the last note is played, and then you want to hit the play button once more. It is always hard to pick out favorite tracks when there are no weak ones, but the ones that struck me with particular force were the opener, “A Foxy Chick and a Cool Cat,” Django Reinhardt’s “Fleur d’Ennuï” and the eternally lovely closer, “Beautiful Love.” Listening to Joe Pass was a constant pleasure, and this album captures the same emotions. (www.caprirecords.com)

■ Pianist **MIKE JONES** made a series of solo jazz albums for the Chiaroscuro label that were simply wonderful, but I had not heard anything about him for the last decade. It seems that he has been hanging out in Las Vegas serving as the musical director for Penn & Teller. Well he finally got back into the recording studio for *Plays Well with Others* (Capri – 74126) in the company of bassist Mike Gurrola and drummer Jeff Hamilton, and all that I can say is “It is about time!” This is a man with a brain chock full of musical magic, and the fingers to execute what he imagines. There are 13 selections, 11 standards, and a couple of superb original tunes. Even when Jones is at his most gentle as he is on “I Know Why and So Do You” or “Detour Ahead,” he has you gently swaying, such is the innate sense of swing that infuses his playing. His cohorts do nothing to detract from this swing feeling, rather they enhance it. This is one fine piano trio album, one that you will be glad that you added to your collection. Once you do, you will find yourself pulling it out frequently to hip someone new to its joys. (www.caprirecords.com)

■ Singer/guitarist **DIANE HUBKA** has produced a gem of an album with *West Coast Strings* (SSJ Records – USA003). She has placed her vocals in a variety of instrumental settings with the participation of eight other guitarists, John Pisano, Anthony Wilson, Mimi Fox, Peter Sprague, Barry Zweig, David Eastlee, Ron Eschete and Larry Koonse; two bassists, Jeff D’Angelo and John Lefwich; two drummers, Kendall Kay and Enzo

Tedesco; and organist Bobby Pierce, most of whom are based in the L.A. area. The constant is Hubka’s gentle, but hip singing. She has a voice that is oh so easy on the ears, and her exceptional phrasing reflects her experience playing as a jazz guitarist. No matter whether she is supported by an organ trio, as she is on “West Coast Blues,” “It Ain’t Necessarily So” and “Someone Else Is Steppin’ In,” a single guitarist or a guitar duo, sometimes with and at other time without rhythm support, or adding her own guitar to three tracks, the results are sublime. This is a singular album by a special singer. If you are unfamiliar with Diane Hubka, one listen to this album will send you to your favorite source to find more recordings by her. (www.dianehubka.com)

■ No matter what kind of musical project vocalist **TIERNEY SUTTON** undertakes, you can be sure that it will be infused with her unique combination of intelligence, insight, musicality, imagination and originality. For *After Blue* (BFM Jazz – 302062419) Sutton turns her attention to the music of Joni Mitchell. Inspired by Mitchell’s album of standards from 2000, *Both Sides Now*, Sutton began familiarizing herself with Mitchell’s albums that contained material that Mitchell had written herself. It was a course of discovery that took almost a decade, but eventually Sutton decided that she was prepared to undertake performing some of Mitchell’s songs. Like it has been with almost all songs that she approaches, Sutton makes them sound like nothing that you have heard before. In addition to the Mitchell originals, Sutton chose to include a pair of standards from *Both Sides Now*, “Don’t Go to Strangers” and “Answer Me, My Love.” Among the Mitchell songs included on this album are “Blue,” “Big Yellow Taxi,” “Woodstock” and “Both Sides Now.” A last minute addition to the program was an effective pairing of “April in Paris” and Mitchell’s “Free Man in Paris.” Due to scheduling conflicts, the other members of The Tierney Sutton Band, the

continued on page 40



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continued from page 39

musicians with whom Sutton has worked for over 15 years, were unavailable, so she opted to record this album in several different musical settings from the Turtle Island Quartet to a gentle piano accompaniment by Larry Goldings for the Paris medley. Once again Sutton has given us an album reflecting the attributes that I referred to in my opening sentence. (www.bfmjazz.com)

■ **VANESSA TAGLIABUE YORKE** hails from Italy, but she has absorbed the sounds of early jazz, and has incorporated them into a unique singing style. She has a voice that is a bit on the dark side, and a feeling for the music that makes her singing instantly appealing. **Racine Connection (Rivermont – 2225)** documents Yorke’s appearance at the 2012 Tribute to Bix Festival in Racine Wisconsin. The 12-song performance by Yorke and pianist Dalton Ridenhour was recorded by Bryan Wright, the owner of Rivermont, his label dedicated to recording and preserving classic jazz sounds. The set was intended to be a voice/piano duo, but as things evolved several other musicians who were part of the festival joined in on the fun from time to time. The result is a session that has a spontaneity that is infectious. Wright had recorded the concert without intending it for commercial release, but once he and Yorke heard the results, they agreed that it was worth sharing with a wider audience.

The recording has an ambience that makes it feel like a vintage recording, but the sound is perfect for the music. The songs are an eclectic mix ranging from 1920s tunes like “Blue River,” “Backwater Blues” and “Black Bottom” to the 1950s song of lost love, “In the Wee Small Hours of the Morning.” Ridenhour is one exciting pianist, and a perfect accompanist for Yorke. Folks in this area have been able to see him thrill audiences as a member of Bria Skonberg’s current group. When other cats join in on the festivities it provides some extra pleasures. You should have as much joy discovering Vanessa Tagliabue Yorke as did this listener. (www.rivermontrecords.com)

■ The art of writing lyrics is a fragile one. Most contemporary writers seem to miss the kind of magic attained by Johnny Mercer, Cole Porter, Lorenz Hart, Ira Gershwin and the other creators of the Great American Songbook. I have never been much of a fan of the acclaimed singer-songwriters who started to dominate the pop music scene in the 1960s. They were often sloppy in their technique, and frequently pretentious. There were some Broadway and jazz writers who carried on the tradition, people like Stephen Sondheim, Jerry Herman, Fred Ebb, Richard Maltby Jr., Dave Frishberg and Bob Dorough. Currently, there are a few lyricists who are creating lyrics that are intelligent, inventive, interesting and original. Among the best are Mark Winkler and **LORRAINE FEATHER**. Feather writes lyrics that are far more personal than the others whom I have mentioned, but the flow of her words has a jazz sensitivity that sets her apart from the singer-songwriter school that gained wide popularity. She works with jazz composers as a source for the music that she uses to set her lyrics, and has the vocal skills to bring them alive. To get a taste of her work, her latest album, **Attachments (Jazzed Media – 1063)**, is a good place to start. She does not write lyrics that are easily absorbed immediately. This album has an accompanying booklet containing the lyrics, and it serves as a good guide to her work. Her songs are about relationships of various sorts, romantic, friendly, familial and even one about a dog. I was particularly taken with “I Love You Guys,” a paean to jazz musicians, and a touching song inspired by her mother, “The Veil.” It takes a bit of work on the listener’s part to enjoy the full impact of Feather’s work, but it is worth the effort. (www.JazzedMedia.com)

■ **What I See (Jazzed Media – 1065)** is the fourth album from vocalist **JUDY WEXLER**. It is her richest so far. Wexler seems to have listened to a lot of Irene Kral’s recordings, for she has a similar timbre to her voice, and her phrasing reflects an influence from Kral. Her choice of songs for this recording is interesting and sophisticated. The most

familiar selection is “A Kiss to Build a Dream On.” There are a few semi-standards like “They Say It’s Spring,” “Another Time, Another Place” and “Laughing at Life.” She goes to disparate sources like King Pleasure (“Tomorrow Is Another Day”), Rickie Lee Jones (“The Moon Is Made of Gold”), Richie Havens (“Follow”) and Astrid Gilberto (“A Certain Sadness”). Her Kral influence is most evident on the Dory Previn/Andre Previn song “Just for Now,” a tune that was included on the live album of Kral material released in 2004 on the Jazzed Media Label, *Just for Now*. Assisting Wexler on this fine album are pianist Jeff Colella, who also wrote the arrangements, bassist Chris Colangelo and Drummer Steve Hass. Others who contributed on various tracks are Larry Koonse on guitar and ukulele, Scott Whitfield on trombone, Ron Stout on flugelhorn and trumpet, Bob Sheppard on bass clarinet and alto flute, and Billy Hulting on percussion. While there is nice variety to the program, the quality of Wexler’s vocalizing and the musicianship supporting her lends a consistency to the proceedings that makes the total package feel organically whole. (www.JazzedMedia.com)

■ When I opened the package containing **Wilford Brimley with the Jeff Hamilton Trio (Capri – 74028)**, my first thought was “Wilford Brimley singing?” I listened and this is what I found. Can he sing? Sort of! Can he put a song across? Definitely! Having Tamir Hendelman on piano, Christopher Luty on bass and Jeff Hamilton on drums gives him a leg up in this venture. Looking at the list of songs, I figured that he would be most comfortable with tunes like “Pick Yourself Up,” “Ain’t She Sweet,” “When I Take My Sugar to Tea” and “Walkin’ My Baby Back Home.” When I saw “I Have Dreamed,” “This Love of Mine” and “Your’s Is My Heart Alone,” I had my doubts. Well, I kept finding myself more charmed with what I was hearing as the disc progressed. He handled the ones that I expected him to do quite nicely, but the more demanding ballads proved to be even more convincing performances. What he lacks in purity of tone, and occasional problems with intonation are more than compensated for by his sincerity, and understanding of how to read lyrics. Perhaps the most touching performance is his reading of “Waltz for Debby.” This is a grandfatherly voice singing about a young girl who is the apple of his eye with a deep sincerity that is moving to hear. This album might be the most pleasant surprise of the year. (www.caprirecords.com) **JJ**

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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On The Road | Marlene VerPlanck Quartet Cruises Through Trumpets

By Gloria Krolak

If Peter Pan, as played by Mary Martin, ever grew up, he would morph into Marlene VerPlanck. With Martin's you-can-fly positivity, the pixieish VerPlanck came of age singing the songs of Harry Warren, Dorothy Fields, Cy Coleman and her late husband, Billy VerPlanck — as she did on a recent night at Trumpets Jazz Club & Restaurant in Montclair.

The VerPlanck philosophy was there in her first tune, "Sing A Song," its simple verse a reminder to surround ourselves with good and happy things.

(With such a smile in her voice, it's easy to understand her success recording ad jingles.) More than half the tunes that evening were believably rendered ballads culled from her most recent album, *Ballads...mostly*. What a treat to hear so many of the lesser-known jazz standards, in the place in the sun where VerPlanck glows.

Backed by Barry Levitt on piano, Boots Maleson on bass and drummer David Silliman, VerPlanck sang of sunset skies and lullabies ("Sing Me to Sleep,") castles and clover ("My Dream Is Yours") and other songs of love, youth and spring ("The Song is You"). She released the nightingale in Barclay Square and quaffed too much Fundador in Spain, then favored Barney Kessel's "Here's That Sunny Day" over the rainy one. And when was the last time you heard anyone seriously addressed as "Dearly Beloved?" (Funerals don't count.) With VerPlanck, the audience can take for granted her winning technique, style and control — she mastered all that years ago. With grace galore, she releases us to really hear the lyrics and enjoy her delivery.

Silliman was perfection on percussion; he knew when to shine (brightly!) and when to turn the lamp low. Maleson is a superb bass



Marlene VerPlanck, is backed by Barry Levitt, Boots Maleson and David Silliman. Photo by Michael Ryan.

player, leading, following, directing, improvising, all with ease. The notes from his venerable instrument ranged so deep, you might need a miner's helmet to explore their depths. Boots's five-string bass was built in 1881 in Leipzig, for the Boston Symphony. In 1976, when he was only 22, he took a loan to buy it from the luthier who restored it. Sitting so close to pianist Barry Levitt — my better half Michael, who reads and plays music, could have shared a duet with him — gave us the chance to read the charts and watch Levitt's hands, a piano lesson in itself. We declared him remarkable. The quartet, however, is more than the sum of its estimable parts. Their interdependence was like a sailboat, leaning first to port, then to starboard, but never veering off course.

Trumpets is owned by harmonica and guitar master Enrico Granafei and vocalist Kristine Massari, as I noted in this space in June. They both "play the room" when not performing elsewhere. Ditto VerPlanck. Her tour schedule takes her around the country and to the United Kingdom in March, but she always returns to her native New Jersey. The former Miss Pampinella is loyal to her compares.

At first the dining experience set me adrift — menus printed on computer paper, bread only a couple of slices above white. My rating improved when our chicken appetizer with honey mustard sauce was served hot, fresh, crisp and tasty. When the soups came, we knew there was prowess in the kitchen. Minestrone and pasta e fagioli like mama's, only better. (Just kidding, mom!) Michael enjoyed his spinach ricotta ravioli smothered in mushrooms.

My cheese tortellini with fresh basil and wee tomatoes in olive oil was delicious and filling, and enough to save

for tomorrow's lunch when it was just as good as an encore. Michael had carrot cake, served without an overpowering icing, and I had lemon sorbet, a close to perfect meal. I understand the printout menus from the chef's perspective, they're easy to change. But for the staff of life — had it been a bad day at the bakery? — how about a choice ciabatta, a fine focaccia? With those, dinner at Trumpets would be clear sailing.

If you want to go just for drinks and music, rest assured the bartender knows what she is doing. Both our drinks were served exactly right, the first time. Our waiter was attentive and yes, we were generous, as management suggests on the menu. On weekends the music charge is \$15 per person, otherwise \$10. Sound and lighting were just right.

Your GPS will take you directly to the club, just a few blocks from downtown Montclair. There is parking across the street in the train station lot. Reservations are requested. **JJ**

Trumpets Jazz Club & Restaurant

6 Depot Square
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973-744-2600
www.trumpetsjazz.com

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

LATE LIFE JAZZ: The Life and Career of Rosemary Clooney

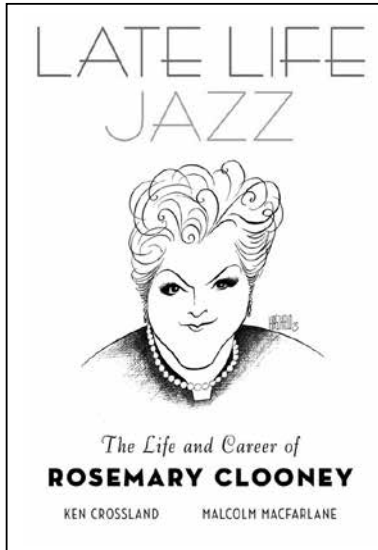
By Ken Crossland and Malcolm Macfarlane

336 Pages (Illus.), 2013, \$29.00 | Oxford University Press, New York

By Joe Lang

Rosemary Clooney had two distinct periods to her singing career. During the earlier stage, she was a pop performer, first as a band vocalist with Tony Pastor, and then as a solo artist, most noted for novelty numbers such as “Come On—”a My House” and “Botch-a Me.” As the nature of the Hit Parade changed, her success as a hit-maker faded, and she started to evolve as an album oriented recording artist, concert and club performer, and television personality. Following a period when her career floundered, and she endured some personal difficulties, she emerged as a mature singer of popular standards, often surrounded by first-rate jazz musicians.

Her life and evolution as a singer is documented in Ken Crossland and Malcolm Macfarlane’s highly readable biography of Clooney, *Late Life Jazz: The Life and Career of Rosemary Clooney*.



The authors trace her unsettled childhood in Maysville, Kentucky, where she was born in 1928 to Andrew Clooney and Frances Guilfoyle. Her parents did not marry until a few months after Rosemary’s birth, and had an on and off again relationship thereafter. Despite this situation, the marriage produced two more children. Rosemary had a sister, Betty, who was three years younger, and a brother, Nick, who was six years her junior. The erratic relationship between their parents resulted in their moving in with their maternal grandparents until their father kicked, at least temporarily, his alcoholism, and returned to Maysville to take on the responsibility of raising his daughters. Nick had been taken by his mother to California following her divorce from Andrew. His sobriety was not to last, and at the age of 16, Rosemary and Betty found themselves without either parent in their lives, and a need to develop survival skills.

It was their vocal talents that proved their salvation. Betty inherited her mother’s aggressive nature, and found them work singing at a local radio station. This led them to be engaged by a local bandleader named Barney Rapp, and paved the way for their eventual home as vocalists with the Tony Pastor band. This association lasted about three years, from 1946 to 1949.

Upon leaving the Pastor band, Rosemary signed with Columbia Records on May 24, 1949, the day after her 21st birthday, and her solo career was launched. Early the next year, Mitch Miller joined Columbia to head its Pop Singles Division, a significant event in the career of Rosemary. It was Miller who guided her toward the novelty songs that took her to prominence on the record charts. Between 1951 and 1954, Rosemary had 24 chart hits with seven of the landing in the Top 10 and four reaching Number 1.

In October 1951, Rosemary signed a contract with Paramount Pictures. She starred in four films, the most noted being *White Christmas* with Bing Crosby. Rosemary met Crosby on the Paramount lot while filming *The Stars Are Singing*, her first movie, and they eventually became close personal friends, and frequent professional partners on radio, television and in concerts.

On July 13, 1953, Rosemary married actor José Ferrer, and her life changed significantly. During the early part of their marriage, Rosemary’s success continued. Her two most significant film, *Red Garters* and *White Christmas* were released in 1954. That same year, she released her last pop hits, “This Ole House,” “Hey There” and “Mambo Italiano.”

Between March of 1955 and March of 1960, Rosemary gave birth to five children. Her professional life also changed. She was released from her Paramount Pictures contract toward the end of 1955. Her days as a hit single recording artist waned, and she eventually left Columbia Records. She became more active as a television presence, and her in-person appearances became a more prominent part of her performing life.

By 1962, her marriage to Ferrer, one that was tumultuous at best, comes to an apparent end, but a reconciliation and cancellation of a final divorce decree would delay their final parting until she was granted a divorce in September 1967. Her professional career was going through a lot of uncertainty, her psyche was becoming steadily fragile, and a confluence of events led her to have a breakdown and the commencement of psychiatric help by the middle of 1968.

For about a decade she had an inconsistent performing career. Her recorded output ceased. The live performances basically stopped while she was undergoing therapy, and when it resumed, she was relegated to playing rooms that were far from the kinds of prestigious venues that once were her performing home.

An opportunity to reunite with Bing Crosby in March of 1976 for a concert marked the beginning of a new phase to Rosemary’s career, and proved to be the start of an ongoing collaboration that lasted until Crosby’s sudden death in October of 1977.

That year proved to be an auspicious one for Rosemary. It marked the debut performances of the show *4 Girls 4*, a show that initially found her in the company of Margaret Whiting, Barbara McNair and Rose Marie. McNair was soon replaced by Helen O’Connell, and the show, with cast changes along the way, continued to draw

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enthusiastic audiences until 1983 when Rosemary decided that she was once again ready to become strictly a solo act.

The other significant occurrence in 1977 was the establishment of her recording relationship with Concord Records, one that would last until her death. It was drummer Jake Hanna who suggested to Concord founder Carl Jefferson that he record Rosemary backed by a small jazz group that included tenor saxophonist Scott Hamilton who would become a frequent presence, along with trumpeter Warren Vaché, on many of Rosemary's subsequent recordings.

Rosemary emerged as a now revered figure, singing the Great American Songbook with a passion and understanding that was matched by few others. An important element in her success was John Oddo whom she met while recording an album with the Woody Herman Orchestra in 1983. Oddo, who was a pianist/arranger for Herman, became Rosemary's pianist and musical director soon thereafter, and this relationship remained in effect for the rest of her career.

One further element in Rosemary's comeback was the presence of her second husband, Dante DiPaolo in her life. Prior to her marriage to Ferrer, Rosemary had a relationship with DiPaolo whom she met while filming her second movie, *Here Come the Girls*. Her marriage ended whatever involvement had developed between Rosemary and DiPaolo. It was not until 1973 that DiPaolo reentered her life, and he became an important element in her return to prominence, supporting her on a personal level in a way that was essential to her reemergence as a star performer. While they did not formally marry until late 1997, they were together almost from the time they revived their friendship, and he was a stabilizing influence in her life.

The life of Rosemary Clooney was a complex one, and behind the outline that is sketched above are many back stories and details that Crossland and Macfarlane effectively convey in this enlightening biography. They have done a terrific job of researching their subject. They received the cooperation of many of those closest to her, enabling them to provide a detailed accounting of the woman behind her public face.

Rosemary Clooney revealed much of herself in her two autobiographical works, *This for Remembrance*, published in 1977, and *Girl Singer*, published in 1999. While these books are valuable documents, it usually requires outside observers to present an objective picture of a person's life to interested readers. Crossland and Macfarlane have effectively filled this role for Rosemary Clooney. JJ

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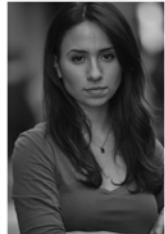
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Caught in the Act

By Joe Lang
Past NJJS President

ERIC COMSTOCK and BARBARA FASANO Lots of Van Heusen and Other Goodies

The Kitano | NYC | September 7

Recently, pianist/vocalist Eric Comstock and vocalist Barbara Fasano presented a superb centennial tribute to lyricist Sammy Cahn. (See *Jersey Jazz* for September 2013.) During a couple of sets at the Kitano, abetted by Sean Smith on bass and Vito Lesczak on drums, Comstock and Fasano gave a nod toward the subject of another centennial birth year, Jimmy Van Heusen, one of the composers with whom Cahn most frequently collaborated.

Van Heusen had two primary lyricist partners, Johnny Burke and Sammy Cahn. The Burke/Van Heusen team was a primary source for the songs sung by Bing Crosby in the 1940s, especially for his films. Cahn and Van Heusen wrote many songs for Frank Sinatra from the mid-1950s until the mid-1960s, and they were the source for more of Sinatra's recorded work than any other songwriters.

It took a while during their first set for the husband and wife vocalists to move into Van Heusen territory as they opened with a pairing of "Broadway" and "Crazy Rhythm," a nice upbeat way to say hello. They visited a few other denizens of the world of the Great American Songbook, among them Harold Arlen and Ted Koehler ("Between the Devil and the Deep Blue Sea" and "As Long As I Live"), Cole Porter ("Anything Goes" and "All of You") and Vernon Duke and Ira Gershwin ("An Island in the West Indies"), before Comstock averred "I Like to Lead When I Dance," a Cahn/Van Heusen gem written for Frank Sinatra.

That opened the Van Heusen floodgates with Fasano's take on "Incurably Romantic" leading into Comstock's "Call Me Irresponsible." Fasano suggested "Come Fly with Me" before Comstock's admonition to "Call Me Irresponsible." All of those tunes had lyrics by Cahn. They then turned their attention to songs with words by Van Heusen's other primary partner, Johnny Burke. Comstock offered up one of Van Heusen's most engaging melodies when he addressed "Humpty Dumpty Heart," and Fasano caressed the lovely "But Beautiful."

The second set was sprinkled with more fine Van Heusen material. The items with Cahn lyrics included "How Are You Fixed for Love," "Please Be Kind," "Come Blow Your Horn" "All the Way" and "All My Tomorrows." On the Burke side of the ledger were "Imagination" and "Like Someone in Love."

An oddity in the mix was "I Could Have Told You," a Van Heusen song written with lyrics by Carl Sigman. It was written at a time when Van Heusen and Sinatra were on the outs. He knew that Sinatra would dig the song, but would not record it if he knew that it was a Van Heusen composition so Van Heusen published it under the name of Arthur Williams. Sinatra did record it, they rekindled their friendship, and eventually the Arthur Williams name was dropped in favor of the Van Heusen moniker.

Among the other songs in the second set was a wonderful curiosity penned by Jim Lowe, "In the Hamptons." It contained the hippest of lines:

*Where the literati glitter,
And the glitterati litter!*

That made me smile all the way home.

Comstock and Fasano are carrying on the tradition of Steve and Eydie, and Jackie and Roy in their own unique and appealing manner. They put their own



Incoming NJCU president Dr. Sue Henderson (center) was feted with a jazz concert featuring guest soloist Jon Faddis (left) and conducted by Dick Lowenthal (right).

stamp on the most familiar of material, and are expert at finding deserving songs too long ignored.

To make it all happen just the way it should, the intimate room at the Kitano is a perfect setting.

NEW JERSEY CITY UNIVERSITY ALUMNI JAZZ BIG BAND Concert Celebrating Inauguration of NJCU President Dr. Sue Henderson

J. Owen Grundy Pier, Jersey City | September 20

Dick Lowenthal (Leader); Bob Magnuson, John DiSanto, Mark Friedman, Jeremy Fratti and Dave Schumacher (Reeds); Doug Rothausser, Danny Hall, Mike Modero and Conrad Zulauf (Trombones); Vinnie Cutro, John Pendenza, Nathan Ecklund and Freddie Hendrix (Trumpets); Joel Zelnik (Piano); Anthony Perez (Bass) and Rich DeRosa (Drums). Jon Faddis (Trumpet) Special Guest Soloist.

New Jersey City University is home to an outstanding jazz education program, offering undergraduate and graduate degrees in Jazz Performance. Fittingly, the newly inaugurated President of NJCU, Dr. Sue Henderson, is a jazz enthusiast. When asked what kind of public event she preferred to celebrate her inauguration, she indicated that she would like a jazz concert.

As a result of this request, Dick Lowenthal, a longtime member of the Jazz Performance faculty, recruited an outstanding roster of alumni from the program to form a big band to perform the celebratory program. Under Lowenthal's leadership, the band performed a program that included music associated with Buddy Rich, Maynard Ferguson, Louis Armstrong, Duke Ellington, Stan Kenton, Dizzy Gillespie and Benny Golson.

The program was performed on a beautiful evening in the picturesque setting provided by the J. Owen Gundy Pier on the Jersey City waterfront at Exchange Place. With the New York City skyline across the Hudson River, New York Harbor as a backdrop, and the Statue of Liberty visible in the distance, it provided the kind of special aura that the occasion warranted.

Things got off to a kicking start with the classic Pete Meyers arrangement of "Love for Sale" for the Buddy Rich band, highlighted by solos from Cutro, Magnuson and Friedman. They followed with two more selections from the Rich book, "Dancing Men" and "Big Swing Face," with DeRosa's strong drum work driving the band.

John Pendenza stepped front and center to give his take on the Maynard Ferguson version of "Danny Boy."

While serving as the Chief Operating Officer of Queens College, Dr. Henderson served on the Board of the Louis Armstrong House Museum. Acknowledging her affinity for Armstrong's music, Lowenthal guided the band through Dick Hyman's unique arrangement of "Struttin' With Some Barbecue," and DeRosa's imaginative chart for "Hotter Than Hot" featuring DiSanto's clarinet, Ecklund's trumpet, and a band vocal giving a nod to Armstrong's scat chorus.

It is almost a given at a concert like this one that music from the world of Ellingtonia would be included. The next three numbers were "Take the 'A' Train," "Isfahan," a feature for the alto of Mark Friedman, and a swinging visit to "Cottontail," with solo contributions from Fratti and Schumacher.

Hank Levy's arrangement for the Stan Kenton Orchestra of "A Time for Love" provided an opportunity for the trombone section to display their artistry.

It was now time for Jon Faddis to come front and center. His sense of humor was on display in both his commentary and his playing. He let the audience know rather quickly that his upper register chops were in fine form as his trumpet soared on Gillespie's "Night in Tunisia." Benny Golson's tribute to Clifford Brown, "I Remember Clifford," afforded Faddis a chance to give a glimpse of his more lyrical side.

The finale was a spectacular romp on Gillespie's "Manteca," with the trumpet section and Faddis reaching for some spectacular high notes. This flag waver was the perfect conclusion for an evening of superb big band jazz.

The amazing part of all this is that the band was comprised of a bunch of talented cats, many of whom had met for the first time only a few hours earlier. Their expert reading abilities enabled them to pull it all together with only a few hours of rehearsal time. To be as tight as they were in these circumstances is a tribute to Lowenthal's leadership, and the innate talent of the players.

At the conclusion of the music, the wide grin on the face of Dr. Henderson reflected the joy that

was felt by all those who experienced this impressive concert.

HILARY GARDNER

The Kitano | NYC |
September 25

Hilary Gardner made her first appearance at the Kitano a memorable one. This is a lady who really knows how to sing, and her choice of material shows her voice off to fine advantage.

She had her quartet of Jason Marshall on tenor and soprano saxes, Ehud Asherie on piano, Elias Bailey on bass and Kevin Kanner on drums open the set with an impressive instrumental take on "I've Never Been in Love Before," with each player giving a good taste of their artistry.

Gardner, who has a recent album titled *The Great City* kicked off her work with the title song from the disc, a Curtis Lewis song about the varied aspects of life in New York City. As the set progressed, she explored a few more songs from the album, "You Came a Long Way from St. Louis," "This Little Town Is Paris," "When the World Was Young" and "Sweetheart (Waitress in a Donut Shop)."

Other selections included a nod to the season, "'Tis Autumn," and a pair of Dave Frishberg creations, "Do You Miss New York" and "Wheelers and Dealers."

During her set, Gardner expressed admiration for a couple of singers who have left us, Irene Kral and Beverly Kenney. These two ladies had lives and recorded legacies that were too brief, but the music that they left behind remains as fresh, individual and wonderful as it was when they recorded it. Gardner is doing a superb job of continuing the tradition of insightful vocalizing that marked the output of Kral and Kenney.



Hilary Gardner performs at the Kitano in September. Photo by Jeff Evans.

It always enhances the pleasure of seeing a musical performance when it is readily apparent the players are having a good time on stage. Gardner and her band members all reflected that attitude and approach to their performances, and that added a special dimension to their program.

Hopefully this will be the first of many gigs at the Kitano for Hilary Gardner, for it proved to be a perfect match of performer and venue.



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September Jazz Social | Michael Hashim with Steve Einerson

By Tony Mottola and Linda Lobdell Co-Editors *Jersey Jazz* | Photos By Mitchell Seidel



Saxophonist Mike Hashim ponders a request during his Ellington/Strayhorn program at Shanghai Jazz.

If you imagine a Duke Ellington tune in your head chances are you'll hear the sound of a saxophone — owing no doubt to the longterm presence of Johnny Hodges's alto sax in most of Ellington's bands and Ben Webster's briefer yet impactful stay on tenor in the late '30s and early '40s.

Saxophonist Mike Hashim brought both horns to Shanghai Jazz for his September 29 Jazz Social for which he had planned two most musical sets of Ellington — and Billy Strayhorn — music. The performance would be “chamber style,” Mike explained, with the fine pianist Steve Einerson playing Duke to his Rabbit and Brute.

Mike came along musically in the Swing revival of 30 years ago and first got noticed in the New England-based Widespread Depression Jazz Orchestra, becoming leader of that group in 1982. He tells us that coming to New York City in the '80s he met Brooks Kerr, who led him to the likes of Sonny Greer and Aaron Bell who played a regular Sunday night gig at Larson's on the Upper East Side. Mike said he felt like he “walked into a TV set.” After he was befriended by Art Baron, Joe Temperley and Harold Ashby, Mike felt “in some undeserving way I knocked on the door of that world and somehow it opened.”

Since then he's become a top player in the New York jazz world — especially on alto and especially on the contemporary Swing music scene.

Mike is well known to NJJS audiences through many appearances at Society events with Vince Giordano's Nighthawks and George Gee's big band and the opportunity to hear him as the up-front guy is a



Pianist Steve Einerson finds himself accompanied by a saxophone trio of Mike Hashims.



Saxophonist Mike Hashim presents his program of Duke Ellington and Billy Strayhorn material at the monthly social at Shanghai Jazz.

distinct treat. His banter is wry and good natured and he's clearly very passionate about the Ellington canon.

His intent, he tells us, is to mix some of the “hits” with some rarities, and so after opening with Ellington's “Black and Tan Fantasy,” we, at least many of us, are introduced to a Johnny Hodges ditty called “You Blew Out the Flame in My Heart.”

Among the “greatest hits” we hear “Do Nothing 'Til You Hear From Me” and “In a Sentimental Mood.” The latter, an audience request, is delivered with feeling and grace. Apparently there are no squeaks or bleats in Mr. Hashim's saxes. His playing is as smooth as his hipster demeanor.

The Strayhorn book offers “Lotus Blossom” and “Upper Manhattan Medical Group” followed by more of Duke's tunes, including “A-Flat Minor” and “Don't You Know I Care (or Don't You Care to Know),” after which Mike throws in Ben Webster's blues “Poutin” for a little gritty spice.

But the “genuine rarity” is an Ellington tune, not by Duke but by son Mercer, titled “Moon Mist.” It's certainly new to our ears. It has a bluesy late night barroom feel and Mike digs in deep with the alto on this for a Hodges-esque performance — the blue notes slurring up and down the melody in long and languid lines. “I've been obsessed with that tune lately,” Mike says. To great effect apparently.

To close out the afternoon Mike goes back for one more by Strayhorn — “Johnny Come Lately” — and the duo goes out, appropriately, on a swinging note.

Mr. Hashim has more Strayhorn planned for this month with a special program at Columbia University, and you can read about that on page 6 of this issue.



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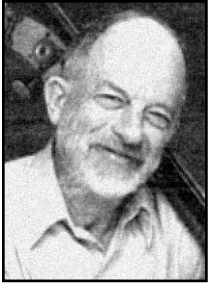


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From the Crow's Nest

By Bill Crow

■ The media has been filled lately with tributes to Marian McPartland, who passed away on August 20 at the age of 95. Marian was a dear friend, who gave me my first steady job in New York in 1954 at the Hickory House on 52nd Street. Joe Morello was the drummer, and I replaced Vinnie Burke, who had just resigned. Marian and Joe and I hit it off well together, and became old friends immediately. I spent several years at the Hickory House with Marian's trio, learning and laughing and listening.

We were close to Birdland, the Band Box and Basin Street West, and often took a long intermission to run to one of those venues to hear a set by musicians like Charlie Parker, Bud Powell, Erroll Garner, Count Basie, Duke Ellington, and many others. And the Hickory House was a magnet for Midtown musicians. We met everyone there, and many of them sat in with us. We even got Duke to sit in one night. Often, Joe and I would be hired for recordings and concerts as a rhythm section team on the basis of our playing there with Marian. After I left that job to join Gerry Mulligan, I stayed in touch with Marian, and sometimes returned to play with her when she needed a bass player for a night. And in 1966, when she heard that my wife and I were buying a small house in Rockland County, she stopped by the place, introduced herself to the owner, and examined the premises to make sure we were doing the right thing. We were surprised, but glad to have her approval.

When Marian began her NPR radio program *Piano Jazz*, everyone was delighted. She had a sure touch with guest performers,

making them comfortable, evoking their best playing, and in duets with them, matching them perfectly, no matter what their style. She eventually expanded her guest list to include musicians who played other instruments, and managed to create special moments with every one of them.

I was pleased when, a couple of years ago, Marian asked Joe Morello and me to rejoin her for a reprise of the Hickory House Trio. We did a *Piano Jazz* segment, a weekend at Birdland and a recording for Concord. We recorded so many extra tunes for *Piano Jazz* that, later when Marian was beginning to wind the program down, I was able to guest host one of her programs using the extra material that was still in the NPR files.

The last time I saw Marian was at a screening of *In Good Time*, a film biography of Marian that was shown in a library near her home on Long Island. She was in a wheelchair, but still bright and sassy and wonderful. I'm glad she had such a long, rich, rewarding life, and I'll miss her forever.

■ Canadian writer Spider Robinson sent me this reminder of what life has sometimes been like for female musicians in the music world:

Spider's sister-in-law Kathy Rubbico just retired after years as Dionne Warwick's orchestra leader. Kathy was the first female accompanist ever to work the Johnny Carson show, backing Leslie Ann Warren. As she walked onstage past the bandstand, there were some wolf-whistles, cat-calls, and murmured obscenities. Then she played. As she walked past the stand on her way out, there was pin-drop silence, except for one voice from the back row, "The b**** can play."

■ Here's a story that Ken Rizzo sent me:

Several years ago, I was playing acoustic bass for the Sunday brunch at the Metropolitan Club. We were about to break from strolling when the leader, Paul Errico, saw Mel Brooks sitting at a table with four or five "suits." Paul said, "Before we break, we have

to play something for him, but what?" "I know what to play," I said as we walked over to his table, where he sat with his back to us, I said, "Mr. Brooks, we have a song for you." Without turning around, he said, "No thanks, I don't want anything from *The Producers*." "Not *The Producers*," I assured him. Still not turning around, he said more assertively, "No, I don't need anything from *Blazing Saddles* or *High Anxiety*, either." "Key of C, guys," I said, as I began a fast two-beat, and sang, "A lion is eating my foot off. Somebody call a cop..." Brooks nearly fell out of his chair with laughter. Smiling ear to ear, he enthusiastically shook all of our hands, saying, "Thank you, thank you!" The "suits" looked on quizzically. He informed them, "That's from my record!" (It was from his recording of *The 2000 Year Old Man!*)

■ Lew Liebman told me about a gig he played down in Cape May. The leader announced a tune, "And now, we're going to play 'Five Minutes More.'" As they began to play, everyone started to put on their coats and leave. □

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, The Jazz Review, and Gene Lee's Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding stories are excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.

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

'Round Jersey

Morris Jazz
The Bickford Theater
at the Morris Museum
Morristown, NJ 07960

Tickets/Information: 973-971-3706

There's a chill in the air! But not at the Bickford Theater where things are just beginning to heat up! Cheese steaks, pretzels, and Philadelphia jazz. The latter comes to Morristown's Bickford Jazz Showcase for a return engagement on Monday, November 4. **The Chuck Anderson Trio** will warm you up with a wonderfully unique style referred to as "audience friendly." Joining the famed Philly star will be **Eric Scheiber** on bass and **Ed Rick** on percussion. Chuck is a virtuoso guitarist with an eclectic repertoire that includes standards, originals, a dash of rock, and artisan electric adaptations of classical acoustic guitar. Hailed by PBS as "the new Segovia," Chuck maintains a busy schedule giving concerts, teaching, composing and lecturing in the US and abroad.

As we make our way along life's pathway from childhood to adult, there are certain things we always look forward to each year and here is one you have been waiting for — **"THE BICKFORD BENEFIT BAND REUNION"*** will take the stage on Wednesday November 13! Assembled under the leadership of multi-reed master **Dan Levinson**, this fantastic group will include **Bria Skonberg** on trumpet (and I bet she will sing if we coax her), **Joe Midiri** on his various clarinets and saxophone, **Jim Fryer** working his slide trombone, **Mark Shane** taming the grand Kawai, **Brian Nalepka** pickin', slappin', and bowing his bass, **Paul Midiri** tastefully driving the group on percussion, with songbird **Molly Ryan** on vocals. These great artists give of their time to make this evening a memorable success in a show of appreciation for what the

Morris Museum (third largest museum in New Jersey) and the Bickford Theater do to promote the American art form known throughout the world as jazz. It is always a sellout, so advance reservations are a must.

Who can command a stage in a one man show better than **THE Rio Clemente!** In his case, the answer to "How you get to Carnegie Hall?" is make a left out of Juilliard. From there it was to the White House and all around the world. The Morristown native returns to the Bickford to start the holiday season on Wednesday December 4. He will be sure to warm your blood with his Latin rhythms and your heart with his ballads. Rio has embraced the idea of audience participation and amongst his stories, will take questions from the audience throughout his performance. (In what country was he born?)

But wait! There's more! Do not miss A Holiday Celebration with the **Warren Vaché Quartet** on Monday, December 16. A special treat for all our loyal friends! Many who have attended concerts at the Bickford Jazz Showcase have never actually been through the beautiful Morristown museum. You can't imagine what you have been missing, but you need not miss it any longer. The museum will be open to concert ticket holders prior to the evening's program. Then enjoy some light refreshments to prepare you for the cornet artistry of Warren Vaché, pianist **Tardo Hammer**, with **Earl Sauls** on bass and **Leroy Williams** on drums. After the program (or before too), get a discount when you do some last minute shopping in the museum gift shop. They have very unique items for kids and adults. You will be pleasantly surprised! A first at the Bick and hopefully to become a fine tradition!

Did we mention Bucky, Ed, Frank, Gene, Robbie, The Groundhog, Neville, Vibes-A-Poppin' or Occidental Gypsy?! No? We will because they are all on the horizon for 2014.



Rio Clemente



Paul Midiri and Jim Fryer

Photo by Bruce Gast

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

Tickets/Information: 732-255-0500

In the 1930s, "Mr. and Mrs. Swing" was the moniker used to describe the swinging husband-and-wife team of Red Norvo and Mildred Bailey. Red and Mildred are long gone but happily, we have a 21st century version of "Mr. and Mrs. Swing" in **Dan Levinson** and **Molly Ryan**.

Both reedmaster Levinson and vocalist Ryan are longtime favorites at Ocean County College's Midweek Jazz series, so the Toms River crowd should welcome their return. Levinson always creates an intriguing theme each time he visits OCC; one never has to worry about hearing the same handful of warhorses each time out. His October 30 show features the exciting title, "Steppin' Out with the Lost Generation: Music from the Wild Parisian Jazz Parties of the 1920s."

A young and talented all-star crew will assist Levinson in making this Parisian era come alive, including trumpet sensation **Mike Davis**, pianist **Jesse Gelber**, bassist **Andrew Hall** and the always

— Ray Richards

*Special prices for Benefit Concert



Molly Ryan and Dan Levinson

Photo by Tony Mottola

rock-solid drummer, **Kevin Dorn**. Of course, “Mrs. Swing,” Molly Ryan, will be on hand to sing and maybe even play some guitar.

Now, we realize you, dear reader, might be getting this latest edition of *Jersey Jazz* mere days—maybe minutes—before the concert commences. I won’t be offended if you stop reading now in order to call the College and get your tickets immediately! It should be a night to remember.

In fact, just in case the College overheats, Midweek Jazz is taking the month of November off to cool off from all the excitement (and we’ll be sure to be thankful for the recent hot jazz renaissance!). But you can only keep good music quiet for so long and it will come roaring back on December 4 as Ryan returns, this time to headline an evening devoted to her fantastic new album, *Swing for Your Supper*.

This time out, though, she will not be joined by Levinson, who will be overseas (but sends his regards!). However, she has lined up quite a stunning band to support her. Once again, Dorn and Gelber will be in the rhythm section, but they will also be joined by two traditional jazz superstars: trumpet **Bria Skonberg** (who might sing a few herself) and on bass, the one and only **Vince Giordano**. I can’t think of a more exciting way to close out what has been a very exciting year.

And remember, it’s okay to sit home and listen to Red Norvo and Mildred Bailey records all day (trust me, I’ve done it and have no complaints), but don’t forget to support today’s “Mr. and Mrs. Swing” in the form of Levinson and Ryan. These next two Midweek Jazz concerts provide a wonderful opportunity to do so. Til death do they swing!

And a final note for our friends who use Facebook: the Midweek Jazz series has its own Facebook page. You can find it at www.facebook.com/OCCMidweekJazz. It will be continuously updated with information on the upcoming concerts, videos, photos and more celebrations of swinging jazz, past, present and future. Please look us up and “like” the page to stay up to date with the series!

— *Ricky Riccardi*

‘Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society.

Pennsylvania Jazz Society



P.O. Box 445 • Bethlehem, PA 18016

Presents

Jam Session with the Pennsylvania Jazz Society All-Stars Band

*Musicians invited to sit in with band
— bring your own instrument.
Admission FREE – be ready to jam.*

Sunday November 3, 2013

2:00 to 5:00 PM

DEWEY FIRE COMPANY HALL

502 Durham Street, Hellertown, PA 18055

For directions go to www.pajazzsociety.org/



INFORMATION: www.PaJazzSociety.org

The Annual Members Meeting will take place from 2 - 2:30 PM followed by the Jam Session

LauRio Jazz

Featuring
The swinging songs of Broadway

Laura Hull

Rio Clemente



Ed Wise



Brooks Tegler

For free artists information package with DVDs contact:

John & Virginia Bell **ARTIST ADVOCATES**

50 Palace Drive, Gettysburg, PA 17325

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

What's New?

Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our three-years-for-\$100 membership, and new members with a † received a gift membership. Members who have joined at a patron level appear in bold.)

Renewed Members

Mr. Robert (Britt) Adams, Kendall Park, NJ
 Mr. & Mrs. Terry Allworthy, Flemington, NJ
 Mr. John B. and Fidelma Clark, Atlantis, FL*
 Dr. Catherine Colaizzo, Cranbury, NJ
 Toni Colella, Bayville, NJ
 Mr. & Mrs. Joseph Conte, Montville, NJ
 Mrs. Rae Daley, Morristown, NJ
 Mr. John W. Drew, Chatham, NJ*
 Salvatore Franchino, Bridgewater, NJ
 Mr. & Mrs. Robert Gold, Montclair, NJ*
 Alan Haddad, New York, NY*
 Mr. William Hart, Cranbury, NJ
 Israel Herman, Hamilton Square, NJ
 Dr. Karen Hubbard, West Orange, NJ
 Mr. Robert Ingato, Mendham, NJ
 Mr. Mike Kaplan, Metuchen, NJ
 Mr. & Mrs. Walter Keady, Jr., Ramsey, NJ
 John Lasley, Princeton, NJ
 Ms. Sheilia R. Lenga, Union, NJ*
 Mr. & Mrs. Stanley Lewis, North Plainfield, NJ
 Mr. Joseph Mazotas, Princeton, NJ
 Dr. & Mrs. G. Edward McComsey, Manchester, NJ
 Ms. Joan McGinnis, Mission Viejo, CA

Eileen McInerney, Caldwell, NJ*
 John F. O'Meara, Morristown, NJ
 Mr. & Mrs. Henry Parker, Madison, NJ
 Mr. & Mrs. Ted Radzewicz, Oxford, NJ
 Mr. & Mrs. Robert A. Schnell, Jamison, PA
 Gail Schulz, Columbia City, NJ
 Mr. & Mrs. Cornelius Sewell, New York, NY
 Todd Shipman, Madison, NJ
 Mr. David Sullivan, Hackettstown, NJ
 David Toler, Newark, NJ
 Mr. Peter Ward, Marshall's Creek, PA
 Mr. Herb Young, Lancaster, PA
 Mr. Gil Zweig, Morris Plains, NJ

New Members

Charles Carreras, Mahwah, NJ
 Theresa Chen, Princeton, NJ
 Joseph Filippone, Basking Ridge, NJ
 Glenn Franke, Maplewood, NJ
 Leah Gabriel, Morristown, NJ
 David Grossman, Metuchen, NJ
 Fritz Marston, Ewing, NJ
 Kevin P. McGee, Edison, NJ
 C.J. Miller, Jackson, NJ
 Ronald Nagy, Belle Mead, NJ
 Lloyd Rauch, Bronx, NY
 Jody Rojesh, Monmouth Junction, NJ
 Brooke T. Sudlow, Lambertville, NJ

JAZZ TRIVIA ANSWERS

questions on page 4

1. Singer Herb Jeffries-reported to be 100 on September 24, 2013
2. Pianist Marty Napoleon
3. Drummer Jimmy Cobb
4. Bassist Eugene Wright
5. Alto saxist Lee Konitz
6. Trumpeter Ray Anthony
7. Trumpeter/arranger Gerald Wilson



Fran Kaufman photo

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

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

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

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

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



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 some of our events, 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 may run slightly snug. Cost is \$15 per shirt + \$4 shipping fee.

Styles — choose from:

- white shirt with red NJJS logo
- black shirt with red NJJS logo
- white shirt with red+black Pee Wee art

Sizes — choose:

- unisex S, M, L, XL, or XXL
- ladies' S, M, L
(slightly more open neckline, smaller sleeve cut, slightly tapered body)

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



The Institute of Jazz Studies at Rutgers University– Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials in the world! — a valuable resource for jazz researchers, students, musicians and fans.

The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

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

calendar:

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.

FREE AND OPEN TO THE PUBLIC

■ Watch for upcoming announcements.

CONCERTS/PERFORMANCE

free concerts

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

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

■ 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.

11/3: Great Recording Sessions: Louis Armstrong in Paris, 1934, Hot Lips Page in New York, 1940, with host Dan Morgenstern.

11/10: Slambology: Join host Joe Peterson as he presents a tribute to the prolific bassist Slam Stewart, who recorded with Slim Gaillard (as "Slim & Slam"), Benny Goodman, Charlie Parker, Art Tatum, Don Byas and many others.

11/17: The C4 Trio: Host Bill Kirchner plays the music of these three young Venezuelan cuatro (4-string guitar) players — Jorge Glem, Edward Ramirez, and Hector Molina. C4 Trio's sound is unique in the way they use a traditional, almost 'sacred' instrument in music that incorporates new harmonies and rhythms and the open spirit of jazz.

11/24: Tribute to Marian McPartland, Pt. 1: Host Ed Berger revisits his 1990 interview with the late pianist Marian McPartland, playing excerpts of their conversation as well as music she recorded in her seven decades long career.

12/1: Marian McPartland, Pt. 2: Host Ed Berger revisits his 1990 interview with the late pianist Marian McPartland, playing excerpts of their conversation as well as music she recorded in her seven decades long career.

Somewhere There's Music

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

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

Asbury Park

HOTEL TIDES
408 Seventh Ave.
732-897-7744

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

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

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

URBAN NEST
631 Lake Ave. 07712
732-774-5299
(formerly Chico's House of Jazz)

Basking Ridge

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

Belmar

NICCHIO RESTAURANTE
1000 Main St.
732-280-1132

Bernardsville

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

Boonton

MAXFIELD'S ON MAIN
713 Main Street
973-588-3404
www.maxfieldsonmain.com.
Music Wednesdays through
Sundays.

Bridgewater

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

Cape May

VFW POST 386
419 Congress St.
609-884-7961
usual venue for
Cape May Trad Jazz Society
Some Sundays 2 PM
live Dixieland
www.capemaytraditionaljazzsociety.com

MAD BATTER

19 Jackson St.
609-884-5970
Jazz at the Batter
Wednesdays 7:30-10:30 PM

BOILER ROOM, CONGRESS HALL

251 Beach Ave/888-944-1816
Blues and Latin Jazz Saturdays
July 18 - Sept. 19
8:30 PM - 12:30 AM

MERION INN

106 Decatur St.
609-884-8363
Jazz Piano daily 5:30 - 9:30 PM

Closter

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

Convent Station

THE COZY CUPBOARD
4 Old Turnpike Road 07961
973-998-6676

Cresskill

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

Dunellen

ROXY & DUKES ROADHOUSE
745 Bound Brook Road
732-529-4464

Edison

THE COFFEE HOUSE
931 Amboy Ave. 08837
732-486-3400

Englewood

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

BLUE MOON MEXICAN CAFÉ

23 E. Palisade Ave.
201-848-4088
Sundays

Ewing

VILLA ROSA RESTAURANTE
41 Scotch Road
609-882-6841

Fairfield

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

CALANDRA'S MEDITERRANEAN GRILLE

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

CALANDRA'S CUCINA

216-234 Route 46
973-575-7720

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xrroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

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

Hackensack

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

STONY HILL INN

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

Haddonfield

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

Hawthorne

ALEX BISTRO
142 Goffle Road
973-310-3019

Highland Park

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

PJ'S COFFEE

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

Hoboken

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

Hopatcong

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

Hope

THE INN AT MILLRACE ROAD
313 Hope Johnsonburg Rd.
07844
908-459-4884

Jersey City

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

MADAME CLAUDE CAFÉ

364 Fourth St.
201-876-8800

MOORE'S LOUNGE (BILL & RUTH'S)

189 Monticello Ave., 07304
201-332-4309
Fridays Open Jazz Jam
Open to All Musicians,
Vocalists, Dancers and
Spoken Word Artists;
Hosted by Winard Harper
and Rosalind Grant
8:30PM-midnight
First Sundays 6-10PM
Featuring Winard Harper and
Special Guests; \$10 cover

Lambertville

DEANNA'S RESTAURANT
54 N. Franklin St. 08530
609-397-8957

Lincroft

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

Linden

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

STARBUCKS

693 West Edger Road
908-862-8545
Mondays

Lyndhurst

WHISKEY CAFÉ
1050 Wall St. West, 07071
201-939-4889
www.whiskeycafe.com
One Sunday/month
swing dance + lesson

Madison

SHANGHAI JAZZ
24 Main St.
973-822-2899
www.shanghaijazz.com
Wednesday/Thursday 7 PM
Friday/Saturday 6:30 PM
Sunday 6 PM
No cover

Mahwah

BERRIE CENTER/ RAMAPO COLLEGE
505 Ramapo Valley Road
201-684-7844
www.ramapo.edu/berriecenter

Manalapan

MONMOUTH COUNTY LIBRARY

125 Symmes Drive
732-431-7220
www.monmouth
countylibrary.org
Free monthly jazz concerts
Sept.-June

Manville

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

Maplewood

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

PARKWOOD DINER

1958 Springfield Ave.
973-313-3990
Mondays

Matawan

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

Maywood

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

Mendham

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

Metuchen

HAILEY'S HARP & PUB
400 Main St. 08840
732-321-0777

NOVITA

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

Montclair

DLV LOUNGE
300 Bloomfield Ave. 07042
973-783-6988
Open Jam Tuesdays

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

11 North Fullerton Ave.
Friday/Saturday 7:00 PM

TRUMPETS

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

Montgomery

TUSK RESTAURANT
1736 Route 206 South
908-829-3417
Morristown THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
www.morrismuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

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

HIBISCUS RESTAURANT

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

ROD'S STEAK & SEAFOOD GRILLE

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

THE SIDEBAR AT THE 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/mediterr

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

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

Rahway
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
**PINOY 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.

KATE BAKER QUARTET featuring guitarist Vic Juris
at Trumpets, Montclair Nov. 1, 8-11 PM.

Jazz in the Loft@SOPAC, South Orange, **BOB DEVOS
ORGAN QUARTET** featuring Eric Alexander, Dan
Kostelnik & Steve Johns, Nov. 17, 7-10 PM.

STEVE TURRE QUARTET at Shanghai Jazz,
Madison, Nov. 8 and 9.

JIM DEANGELIS & STEVE LUCAS at Glen Rock
Inn, Nov. 14 at 7 PM. Thursday is Shrimp Night! Eight
different dishes, try and choose.

MARLENE VERPLANCK at Pio Costa Auditorium in
the Montville Township Library, Nov. 24, 2-4 PM. For
information call 973-402-0900 x 227.

STARDUST BIG BAND at United Reformed Church,
Somerville, Nov. 17 at 4 PM. \$20 adults, \$15 seniors
and students, free for children under 12.

Also visit Andy McDonough's njazzlist.com



c/o New Jersey Jazz Society
 Michael A. Katz
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