

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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December 2013



Saxophonist Jimmy Heath takes a breather and lets the trio stretch out during the opening night of the TD Bank James Moody Democracy of Jazz Festival at Bethany Baptist Church in Newark. Also in the group are bassist David Wong, pianist Jeb Patton and drummer Winard Harper. Photo by Mitchell Seidel.

T U R N O N T H E S T A R S

NJPAC festival lights up Newark
with a week of world-class jazz

NJJS Annual Meeting
Sunday December 8
featuring Sarah Partridge
see details page 2

Photo highlights
begin page 28.

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Prez Sez

By Mike Katz President, NJJS

Happy Holidays to everyone! I hope to see as many of you as possible at our **Annual Meeting at Shanghai Jazz in Madison on Sunday, December 8**, starting at 2:00 PM, featuring Sarah Partridge and trio. Besides great music, we'll have officers' reports and election of directors. All are welcome! As usual, there is no admission charge for members; however, there is a \$10 food/drink minimum.

■ *Something new for the New Year: Give the gift of jazz this holiday season!* We're offering a special present for NJJS members only — a discount offer for our major upcoming Spring events, both taking place in March. It is in the form of a combination ticket for the **Pee Wee Russell Memorial Stomp** (Sunday afternoon, March 2, Birchwood Manor, Whippany), and the annual **New Jersey Jazz Society concert** (at the Mayo Performing Arts Center in Morristown, Sunday afternoon, March 30) starring



"HORNS A'PLENTY" HOLIDAY PACKAGE DEAL: Buy tickets to March performances by Warren Vaché (Pee Wee Stomp) and Bria Skonberg (Mayo PAC) before December 24 and get a discount price.

trumpeter/vocalist/composer Bria Skonberg. Each purchase of a combination Stomp (member advance price \$25) and Mayo (regularly \$20) ticket will result in a \$5 discount. Orders may be placed by mail, using the coupon on page 34, or by using Paypal on the NJJS website, and must be received by December 24 to get the discount. Your combo will arrive by mail:

actual tickets for the Stomp plus a voucher to be exchanged for your tickets at the Mayo box office (you'll get the best seats available following the expiration of this offer). Pay by check, and include a postpaid return envelope with your order and there's no additional fee; \$3 surcharge for each ticket combo paid by credit card or without a postpaid return envelope.

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 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!

The 2014 Stomp will feature bands led by Keith Ingham, David Ostwald, Warren Vaché and Dick Voigt. We've made the decision to present NJJS scholarships, and the group performance by jazz studies programs scholarship winners from the various colleges, at one of our socials at Shanghai Jazz, instead of at the Stomp. As a result, the professional band sets will be somewhat longer than they formerly were. We are looking forward to a great event, enlivened as in several Pee Wee Stomps of the recent past by the presence of many swing dancers.



Clarinetist Dan Levinson leads an all-star tribute to concert producer Bruce Gast in Maplewood on February 16.

around the theme of women in jazz, being that March will be Women's History Month. In addition to her regular working band of Dalton Ridenhour on piano, Sean Cronin on bass and Darrian Douglas on drums, Bria has invited as her special guest alto saxophonist Tia Fuller, who may not be as familiar to NJJS members, but who has a distinguished record of performances and awards, including touring with Esperanza Spaulding and Beyoncé. Further

details are available on the Mayo PAC website at www.mayoarts.org. Click on March 30 on the calendar.

The Mayo concert on March 30 will as noted feature Bria Skonberg, who needs no introduction to most of our members as a result of her previous appearances at Jazzfest and the Pee Wee Russell Memorial Stomp, as well as at the recent Princeton Jazzfest, where she wowed a huge crowd, not to mention her frequent performances at the Bickford Theater. Bria is preparing what promises to be a most interesting program

■ I also want to offer a shout-out this month to Al Kuehn and Don Greenfield, who in addition to producing next year's edition of the long-running **Chicken Fat Ball on Sunday afternoon, January 5, 2014**, will be offering a special **tribute concert on Sunday afternoon, February 16, honoring Bruce Gast** in recognition of his many years as a producer and friend of jazz, most

recently at the Bickford Theater in Morristown and Ocean County College in Toms River, and prior to that at the Somerset County Vo-Tech high school and the Watchung Arts Center. Bruce also served on the NJJS Board of Directors, and as its treasurer. NJJS is pleased to join Al and Don in honoring Bruce with this concert, which will feature Dan Levinson as leader and include Bucky Pizzarelli, Derek Smith, Bria Skonberg, Randy Reinhart, the Midiri Brothers and other NJJS favorites. Both events will take place at the Prospect Presbyterian Church in Maplewood. Ordering information will be in ads in this and following issues of *Jersey Jazz*.

I hope I will see most of you at some or all of the events mentioned above, and that you all have a joyous and jazzy holiday season.



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for updates and details.

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
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Madison
2PM

Sunday January 19
JAZZ SOCIAL
Conal Fowkess
Shanghai Jazz
214 Main St, Madison; 3-5:30PM
free admission
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\$10 all others;
+ \$10 min. for all

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 34 for details.

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 52)



Maple Leaf Jazz

NJJS's presentation of Bria Skonberg at the forthcoming concert at the Mayo Performing Arts Center in Morristown on March 30 is a reminder that the Canadian native is but the latest in a number of fine jazz musicians from our northern neighbor. See if you can identify some others with the hints below.

1. From Montreal, many thought that this large man's pianistic skills rivaled Art Tatum's. But it was also hard work, as he constantly exhorted his groups that even on their worst night they should play better than other groups on their best night.
2. A gifted trombonist and arranger from London, Ontario, he spent many years as a studio musician before forming The Boss Brass, his best known musical achievement.
3. From Hochfeld, Manitoba this guitarist was a charter member of The Boss Brass and formed an association with Paul Desmond in the 1970s.
4. This attractive blonde pianist initially gigged around her native western Canada where Ray Brown heard her and encouraged her to come to L.A. She later added singing to her repertoire.
5. This trumpeter from Montreal started as a child prodigy violinist before switching to trumpet, where he also achieved child prodigy status. He is best known for his strong upper register playing with Stan Kenton and for leading his own bands up until his death in 2006.
6. Originally from Vancouver, B.C. this drummer is best known for his tenure with the Boss Brass although his résumé includes playing with Toshiko Akiyoshi, Al & Zoot, and many others since moving south in 1985. Hint: he shares the same name as a Jazz Hall of Fame trumpeter, but in reverse order.
7. This classically trained pianist came all the way from Regina, Saskatchewan. She moved south of the border in 1986 and played with stars such as Wayne Shorter, JJ Johnson, James Moody, etc. Extra credit if you know her American-born husband, who is also a famous pianist.
8. Spike Knoblough wasn't born in Canada, but the famous band he led took its name from a Toronto hotel where it played in 1928. Spike also used a stage name for obvious reasons. If you can insert the stage names for "Spike Knoblough and The [Toronto Hotel] Orchestra" you've got it.

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

The Mail Bag

FRADLEY GARNER'S AND DON ROBERTSON'S ARTICLE ABOUT THEIR TEENAGE BAND ["The 'Sweet to Swing' Dick Oliver & His Orchestra," November *Jersey Jazz*] paints a picture of a Newark I never knew. But my parents did. We lived in a section east of Penn Station and downtown Newark called "Down Neck" because of the curve in the Passaic River. No wonder they loved their home city!

I was six when we moved away, but continued visiting relatives there. Later, in my 20s, I worked in Newark for the New Jersey Symphony Orchestra. I knew safety in my little neighborhood and school, where buying Italian ices for the whole family was a Sunday tradition. I took ballet classes downtown and was given treats by the Italian grocers we routinely visited. But things began to change.

Other memories displaced the happier ones, of a scary place where people tried to kidnap little children (me!) and things called drugs were taking over as close as my older cousins. The writers' descriptions for me turned the city back into what my family, with my dozens of aunts and uncles, must have once enjoyed.

I liked reading the follow-ups to the writers' and their friends' careers, knowing where music led them or didn't. The pictures are great, too. What dapper young men! Well done.

Gloria (Miglionico) Krolak, Flemington, NJ

[Now then, we do remember a famous kidnapping that took place, not in Newark, but in Flemington, NJ — followed by the "Trial of the Century." And, while it is true that good Italian ice is hard to come by in the city these days, there are still plenty of good eats to be had "Down Neck." — Editor]

"SWEET TO SWING" BY FRADLEY GARNER AND DONALD ROBERTSON hit the sweet spot for me, even though I missed most of the Swing Era (I was born in '48). But in the 1980s I ran into Frad in Copenhagen where, like him, I was playing second fiddle to a Danish woman. He'd been in PR in New York and was working as a freelance journalist. I'd left Madison Avenue and started an English language ad agency with a couple of Danes. We met Frad, and asked him to write a feature about Halley's Comet for a corporate magazine we produced. Soon we were friends, and I went to symphony concerts where Frad played in the bass section. I traded in the agency a couple of years ago for a casita in Spain, but whenever I'm in Denmark I get together with Frad and other old "Lunch Bunch" pals. Last year he showed us his *Harlem Jazz Adventures* book and today the article on his and his friends' teenage dance band in Newark. Just wanted you to know how much I enjoyed it.

Bill Riley, Copenhagen, Denmark

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- **Mohonk Mountain House** (January 2014)

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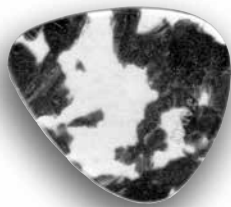
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The Editor's Pick

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

'Tis the Season... to go for a knockout

If you are among the fortunate folks able to consider being charitable this time of year — in these, still for many, difficult times — you may consider being of assistance to the great gentleman of the jazz trumpet — Mr. Clark Terry.

After recent challenges to his health, some of Clark's many friends — notably Marc Myers of the JazzWax blog, Jim Eigo of Jazz Promo Services and the good people at the Jazz Foundation of America — have been encouraging jazz fans to come to the aid of Clark and Gwen Terry to help defray some of the large medical costs not covered by his insurance. Chief among these is the \$6,000 monthly expense for the health aides who help to provide the 24-hour care that he needs to remain in his home.

When friends call and ask, "How are you doing, man?" Clark says, "I tell them that I take all of the difficult stuff that I'm going through, and try to 'positive-ize' everything. I try not to let things keep me down too long. Life's left hooks are hard, but I get back up as soon as possible and send a roundhouse punch. Go for a knockout, you know. Or I keep fighting until I can make my way clear."

"I was a pretty good boxer back in my day," he explains.

If you would like to include Clark and Gwen in your holiday good wishes this season you can make a tax-deductible contribution to support his needs online with an earmarked donation to the Jazz Foundation of America at jazzfoundation.org, or you may mail a check with "Clark Terry" in the memo line to: Jazz Foundation of America, 322 West 48th St., New York, NY 10036. You can also contribute, and see Clark's blog and hear some of his shimmering, magnificent playing, at <http://clarkterry.com/>.

After assistance started to pour in at the end of October, Clark's wife Gwen e-mailed JazzWax.com to say: "We talk about how much it means to us. It's amazing and humbling to receive so many donations from all over the world. There just aren't enough words to tell you how sincerely grateful we are each day. Thank you, thank you, thank you. If ever you want to see living miracles, just look in the mirror at yourselves."

And very Happy Holidays to our *Jersey Jazz* readers and advertisers. Eat some stollen, drink some eggnog, forget your troubles. 📺

**Jersey Jazz is an NJCSPJ
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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
January: November 26 • February: December 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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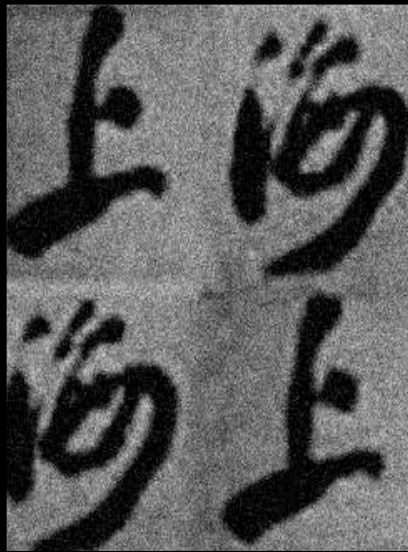
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Big Band in the Sky

By Sanford Josephson

■ Frank Wess, 91, *saxophonist/flutist, January 4, 1922, Kansas City, MO — October 30, 2013, New York.* Shortly after Count Basie died, I interviewed Wess for an article about Basie alumni. He told me he first met Basie in 1949 and declined an invitation to join his band because of the constant traveling. Four years later, Wess changed his mind. “There’s one thing Basie said that influenced me,” he said. Basie told him: “I can give you more exposure than you’ve ever had.” “I thought about that,” Wess said, “and decided maybe that’s what I needed.” He stayed with Basie for 11 years.

When Wess was growing up, his family moved from Kansas City to Oklahoma and then to Washington, DC, and he got his start playing in local bands in the DC area. He played in an army band during World War II and then joined a band featuring the vocalist Josephine Baker. He also played in bands led by Billy Eckstine, Eddie Heywood and Lucky Millinder.

While playing with Basie, Wess struck up a partnership with another saxophonist Frank Foster, and they developed a unique chemistry both in and out of the Basie band. In fact, the arranger Neal Hefti wrote a piece for the band called “Two Franks.” They also recorded together without the Basie band. *Two for the Blues* (Pablo: 1983) was described as “an excellent showcase by the two Franks” by Scott Yanow on allmusic.com. That CD was followed up by a Japanese import, *Frankly Speaking* (Concord/King: 1986). Both albums featured a rhythm section of Kenny Barron on piano, Rufus Reid on bass and Marvin “Smitty” Smith on drums. Wess played alto and tenor saxophone and flute with Basie and is credited with introducing the flute as an independent voice to jazz audiences during his tenure with the band. Jazz historian and critic Dan Morgenstern once said that Wess “gave the instrument its place in jazz...Of the people who played the flute, he was pretty much the best of them.”

After leaving Basie and moving to New York, Wess led his own groups and played with such bands as the New York Jazz Quartet

and Dameronia. The former was a group founded by pianist “Sir” Roland Hanna which also included George Mraz on bass and Ben Riley on drums. The latter was an ensemble founded by trumpeter Don Sickler and drummer Philly Joe Jones to honor the arrangements and compositions of Tadd Dameron. Wess was also a member of the television band led by his old high school classmate

Billy Taylor on the David Frost Show. In the late 1970s and ’80s, he led a Basie-style big band that included other former Basie band members such as trumpeters Harry “Sweets” Edison and Joe Newman and trombonist Al Grey.

In 2007, Wess was named an NEA Jazz Master by the National Endowment for the Arts. In a statement released the day after his death, the NEA said Wess was a “smoothly swinging tenor saxophone player in the Lester Young tradition, an expert alto saxophonist and one of the most

influential, instantly recognizable flutists in jazz history.” Other tributes followed.

Sonny Rollins tweeted that, “I have a huge respect for Mr. Frank Wess, his work and his life. He has earned the rewards which are now his.” Multi-reedist Scott Robinson sent out a blast e-mail, saying, “We have lost the great Frank Wess...a dear mentor, friend and giant of music. He is someone I have looked up to my entire musical life, a source of immeasurable inspiration and guidance, as well as friendship.” Robinson said he had seen Wess less than two weeks before his death, “and I knew it would not be long. I am incredibly grateful for the time I have known Frank Wess, and, for all he has given me. I will miss him more than I can say.”

Vocalist-pianist Champion Fulton recalled on Facebook that, “Frank Wess was one of the first people I met when I moved to New York. I told him I was from Oklahoma and that I would like to play with him (he laughed, ‘haha’). He was very generous. We played many times; he took me out to dinner when I didn’t know anybody in New York; and he taught me how to hail a cab. I can’t believe he’s gone.” WBGO personality Sheila Anderson, also posting

continued on page 10



The two Franks — Foster, left, and Wess perform before a packed house at The Village Vanguard in New York in April 1986. Photo by Mitchell Seidel.

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BIG BAND IN THE SKY

continued from page 8

on Facebook, said, “All I can say about Frank Wess, aka ‘Magic’, is that we talked, we laughed, we argued and talked and laughed! I will miss him dearly.”

Doug Ramsey, in his RiffTides jazz blog on October 30, wrote that Wess “played with undiminished spirit and creativity that kept him in the forefront of jazz soloists for decades after most of his contemporaries had retired or died.”

Wess liked to talk about how Basie would play mind games with his musicians. “If he sensed that you’d been drinking or you didn’t feel like working,” he told me, “he’d have you running to the mike to do solos. But if he thought you wanted to play, he might not call you to play until the last set of the night. But it worked both ways. If I really felt like I wanted to play, I’d come in and say, ‘Boy, my head’s killing me. Anybody got an aspirin?’”

Wess’s most recent album was *Magic 101* (Ipo: 2013). His last concert was held in April at the 54 Below club in New York. He is survived by his companion Sara Tsutsumi; two daughters, Michele Kane and Francine Wess of New York; two grandchildren and four great-grandchildren.

■ **Gloria Lynne, 83, vocalist, November 23, 1929, New York City (Harlem) — October 8, 2013, Newark, NJ.** Lynne made her recording debut in 1958 on the Everest label with an album called *Miss Gloria Lynne* (reissued by Evidence in 1993). It featured standards such as “April in Paris” and “Bye Bye Blackbird” and jazz musicians such as trumpeter Harry “Sweets” Edison and guitarist Kenny Burrell. However, her biggest hit came six years later with the recording of the single, “I Wish You Love,” an English-language version of a French song that reached Number 28 on the Billboard ‘Hot 100’.

Lynne was a guest on two Harry Belafonte television specials in the ‘60s and had other hits, but never reached major stardom. She left the music business in the mid-1980s, working at a bank in downtown Los

Angeles, but she was eventually persuaded by a promoter to return to music. An appearance in 2002 at Feinstein’s at the Regency in New York was praised by *Daily Variety*. “This is a weathered and comfortably confident performer,” the paper said, “and she demonstrated full command of a lyric and its content.” She was also a favorite of the late jazz critic Leonard Feather, who wrote about her in *The New York Times* in 1981, saying, “If greatness and fame have eluded Lynne, it cannot be for want of talent.” The jazz writer Will Friedwald, in his book, *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books, New York: 2010), wrote that Lynne reminded him most often of a young Carmen McRae as well as Billie Holiday and Dinah Washington. “But whomever she resembles,” he said, “at her best, Gloria Lynne sure sounds good, no doubt about that.”

Adam Bernstein, writing in *The Washington Post* (October 18, 2013), singled out Lynne’s rendition of “Birth of the Blues” on a 1961 album, *I’m Glad There Was You* (remastered by Essential Media in 2008). “If ever a song captured the allure of chanteuse Gloria Lynne at her peak,” he wrote, “it was the improbable jazz-pop warhorse ‘Birth of the Blues.’ Backed by a romping trio, she transformed the tune into an electrifying tour de force. It began with a teasing gospel refrain before blasting completely unforced into the stratosphere...” Feather also praised that recording, saying Lynne “shook it apart, disintegrating it and reintegrating it in revitalized shape.”

In her memoir, *I Wish You Love* (Forge: 2000), co-written with Karen Chilton, Lynne recalled troubles with record



Gloria Lynne in an undated publicity photo.

companies, which included being cheated out of royalties. Her son, Richard Alleyne, a rock arranger known professionally as P.J. Allen, told the *Los Angeles Times* that her career had been hampered by “a combination of factors, including shifts in record company ownership, management troubles and personal problems having to do with relationships.” In

1994, Lynne told the *Philadelphia Inquirer* that, “The crash for me was when disco came in. Disco seemed to have taken over the whole era in the ‘70s, and singers like myself were put in the background. After that, I found that the clubs were fading rapidly, and it seemed there were only a few quality houses left where an artist such as Carmen McRae or myself or Nancy Wilson or any of the singers who were on the borderline of jazz could get work.” Her last album, *From My Heart to Yours* (High Note) was released in 2007, and her last live performance was at 54 Below in New York in August of this year.

The cause of her death, according to Alleyne, was heart failure. Her only other survivor is a brother, John Wilson.

■ **Ronald Shannon Jackson, 73, drummer, January 12, 1940, Fort Worth, TX — October 19, 2013, Fort Worth, TX.** After spending four years with Ornette Coleman’s band, Prime Time in the late ‘70s, Jackson formed his own band called the Decoding Society. According to Steve Smith, writing in *The New York Times* (October 22, 2013), the Decoding Society, in the ‘80s and ‘90s “was a proving ground for veteran instrumentalists...as well as promising newcomers.”

One of those promising newcomers was saxophonist/flutist Eric Person, who recalled

to *Jersey Jazz* that Jackson “took a chance on young musicians such as myself, [guitarist] Vernon Reid, [bassist] Melvin Gibbs, [guitarist] Jef Lee Johnson and others. His was the first big gig for all of us. He won’t be forgotten.” Looking back on that period in the early ’80s, Person believes Jackson “was a guy doing some real fresh innovative music in the jazz/rock fusion vein. His drumming and his composing style, with its mix of rock beats, tone-row chromatic melodies that drifted over funk and transcendental vibrations were revolutionary. And, like Miles, he had fantastic sense for finding the right musicians to pull off what he was trying to do.”

The *Times’s* Smith said the Decoding Society “showed his knack for writing rigorous yet approachable music.” Although he played with such well known artists as bassist Charles Mingus, vocalist Betty Carter and saxophonist Jackie McLean, Smith pointed out that, “his name was most closely linked with three free-jazz pioneers: the saxophonist Albert Ayler, the pianist Cecil Taylor and, foremost, the saxophonist Ornette Coleman, who also hailed from Fort Worth.” Commenting on *jazztimes.com*, Howard Mandel, president of the Jazz Journalists Association, said the band’s debut album, *Eye on You* (only available on vinyl) “was a bolt of lightning in the soundscape of 1980. Shannon had his own sound, putting his own stamp even on recordings with Ayler, Cecil and Ornette. Sad he’s left this world.”

After a bout with drugs in the late ’60s, Jackson converted to Buddhism before joining Coleman’s band.

In the late ’80s, he played with a jazz-metal band called Last Exit, and he later formed a trio with Gibbs and guitarist Bill Frisell. In 2000, a nerve injury in his left arm limited his playing, but five years later he had recovered and joined trumpeter Wadada Leo Smith’s Golden Quartet. His last public concert, with a new version of the Decoding Society, took place in July 2012 in Dallas.

His death, according to his son Talkeye, was a result of leukemia. Other survivors are: his wife Natalie; two other sons, Gregory and Clifford; a daughter Sunday; three grandchildren and one great-grandson.

■ **Donald “Duck” Bailey, 80, drummer, March 26, 1933, Philadelphia — October 15, 2013, Montclair, CA.** Guitarist Bob DeVos never played or recorded with Bailey, but he did see him play with organist Jimmy Smith, with whom he’s most closely identified. Bailey played with Smith from 1956-64 and was on more than 20 of his albums. DeVos described Bailey to *Jersey Jazz* as “the quintessential organ drummer. There was nothing flashy, but he had a perfect feel — everything was in the right place. That’s why Jimmy Smith loved him.”

In addition to his association with Smith, Bailey played with a long list of jazz notables including the Three Sounds, John Coltrane and Sonny Rollins. He also recorded three albums as a leader. DeVos’ favorite album featuring him is saxophonist King Curtis’s *Live at Small’s Paradise* (originally released in 1966 and remastered by Wea Japan in 2013). Jazz photographer Ben Johnson, commenting on *jazztimes.com*, singled out Jimmy Smith’s *Midnight Special* (released in 1961 and remastered by Blue Note in 2007), saying it “was my first jazz LP. It’s still easy to hear Donald’s cadence. Sadly, he’s another under recognized musician.” DeVos confirmed Bailey’s undeserved obscurity. “I tell young drummers,” he said, “to listen to Donald Bailey, and they say, ‘who?’”

Survivors include: his wife Joy; sons, Donald Jr. and Woodrow; daughters, Julia, Deborah Bailey-Harleaux, Joy and Darlando; several grandchildren and great grandchildren and one great-great grandchild.

■ **Edward “Butch” Warren, 74, bassist, August 9, 1939, Washington, DC — October 5, 2013, Silver Spring, MD.** In the early ’60s, Warren joined Thelonious Monk’s quartet just before a European tour. According to Robin D.G. Kelley (*Thelonious Monk*, Free Press: 2009) “Monk liked the big sound Warren got from the lower register and his inventive choice of notes.” And *Time Magazine*, in a 1964 article, reported that “Warren’s rich, loping bass is well suited to Monk’s rhythms if not his harmonic ideals. He is like a pony in pasture who traces his mother’s footsteps without stealing her grace.”

Since Warren was only in his early 20s at the time, he seemed to be on the cusp of a long

and successful career. But, like some other jazz musicians of his generation, he became addicted to heroin and that, combined with bouts of depression, derailed his future. Marc Fisher, writing in *The Washington Post* (October 6, 2013), said Warren was troubled by both the heroin overdose of his friend, pianist Sonny Clark, and the assassination of President John F. Kennedy and checked himself into St. Elizabeth’s Hospital in Washington. He told the *Post* in 2006 that he was diagnosed as paranoid schizophrenic. “It just came over me,” he said. “The drugs was part of it.” Fisher said *The Post* had found Warren in ’06 in the locked-down psychiatric ward at Springfield Hospital, about 50 miles north of DC in Sykesville, MD. “He had lost most of his teeth and seemed dazed and distracted. The staff at the mental hospital knew him only as ‘Ed’ until one of the workers became curious, Googled him, and discovered that the patient who kept asking for permission to play the piano in the recreation room was one of the lost bassists of the venerated Blue Note era.”

Warren was first noticed by the trumpeter Kenny Dorham, at the Bohemian Caverns jazz club in Washington, and, at age 19, he was working in New York with the top hard-bop jazz musicians. He became the house bassist for the Blue Note Records label, and, in addition to Monk, recorded with such artists as tenor saxophonist Dexter Gordon, trumpeter Donald Byrd and pianist Herbie Hancock. He is featured on many well-known albums including *Gordon’s Go* (reissued by Blue Note in 1999), *Hancock’s Takin’ Off* (reissued by Blue Note in 2007) and *Miles & Monk* at Newport (Columbia: 1964).

In recent years, according to the *Post’s* Fisher, he began playing occasional dates in the DC area but was unable to support himself, depending on soup kitchens and some of his fans, who helped him find a subsidized apartment in Silver Spring. He also, amazingly, recorded one album as a leader in Paris, *French 5tet* (Black and Blue: 2011). The cause of his death, according to his daughter Sharon Warren, was lung cancer. There is no information about other survivors.

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.

Talking Jazz

A Jersey Jazz Interview with Van Alexander

By Schaen Fox

Few artists ever reach the level of popularity where everyone knows them by just their first name. Ella is one, and a key factor in her rise to that status occurred in 1938 when she asked Van Alexander to arrange “A-Ticket, A-Tasket.” Mr. Alexander has had an exceptionally long and interesting career that started with the Chick Webb band in New York and relocated to the studios of California. We talked by phone in the weeks leading up to his 98th birthday on May 2nd about his career and some of the other artists he has known.



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

VA: I wrote a book called *From Harlem to Hollywood, My Life in Music*. You know I started as an arranger and then became a band leader and then I came to California and started to do pictures, radio and television. I did it all in the music business, for which I am very grateful.

It has a lot of wonderful pictures of my days with Dean Martin, Bob Hope, Benny Carter and, of course, Chick Webb and Ella. The foreword was written by the great Johnny Mandel who was once a pupil of mine when he was starting out. Quincy Jones wrote a nice thing, “I found his book un-put-down-able.” He coined a new word. The book has been out a couple of years and is doing nicely. I did it primarily to tell my grandchildren and great grandchildren what the old man did in his life. So it is a bit of an ego trip, but a history of my career. It is available on Amazon at a very reasonable price, if anybody is interested.

JJ: You went to California with Bob Crosby. Was that with the intention of getting into the movie business?

VA: First of all I saw the hand-writing on the wall back east. The big bands situation was deteriorating; there weren’t too many jobs around. When Bob Crosby offered me the opportunity of

coming to California I knew television was in its infancy and would give me the chance to get my feet wet, which I wanted to do. My first job, of course, was to do arrangements and contract a band for Bob, which I did. He gave me a pretty good deal. I came out by myself to make sure everything was okay before I brought my wife and two daughters. Bob and I had a wonderful rapport for about six weeks. So I sent for my wife and kids. Shortly after that, Bob fired me. [Chuckles] I was in California with my family and without a job. It was a disaster but also a blessing in disguise. Without poor old Bob I may never have come to California at all. I had a pretty good reputation back east, but nobody knew me out here. It was kind of rough but the good Lord was with me and little by little I got back on my feet.

JJ: How did you survive while you were trying to get back on your feet?

VA: I had two friends that were music publishers: Howie Richmond and Michael Goldsen. I was doing a lot of stock arrangements, that is, arrangements that the publishers distributed to radio stations just to get plugs. They gave me some work. Then I had a couple of friends from New York that were out here. One was Maurice Duke, who used to hang around when I was doing a radio show with Morey Amsterdam. He was managing Mickey Rooney who was in one of his picture lulls, as they say. His

career was so great in its early life and now he was doing B pictures. NBC signed Mickey to do a television show called *Hey Mulligan* and Maurice Duke asked, “Would you like to do the music to it?” I said, “Sure.” I didn’t know anything about television music but I got my feet wet. I hired a 10 piece band and we did 39 shows with Mickey. We hit it off so well that I did, subsequently, six full length pictures, including the last Andy Hardy picture that Mickey did.

Little by little I got into television and pictures and established a good reputation. But I did everything. I took a band to Vegas for 4 weeks to accompany Lorraine Cugat. She was a beautiful gal and a fairly good singer married to Xavier Cugat. I was living by the old adage, “Friend or foe, get the dough.” Then I did a series with Jonathan Winters and one with the Gold Diggers and before that with Guy Mitchell. I was also the staff arranger at Capitol where I got to do so many different types of things, country/western with Tex Ritter and Molly Bee and Kiddy albums with Mel Blank and Eddie Cantor. Somebody once called me “A journeyman’s arranger.” Whatever the job called for I was able to do.

JJ: Did you write any of those popular themes for the TV shows you worked on?

VA: No I did not. I wish I had. That would have been really valuable. I was part of a stable of

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VAN ALEXANDER

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arrangers at Screen Gems. There were five or six of us because there were so many half-hour shows — they were grinding them out like sausages in those days. Later I did write the closing theme for the *Dean Martin Show*.

JJ: What was Vegas like when you worked there?

VA: [Chuckles] Actually I first went in the late '40s. Vegas was a beautiful town, relaxing and reasonable, and people were so friendly. They used to have breakfast and late night snacks on the house. Of course they expected you to gamble to pay for that and in those days I didn't gamble. I had some wonderful years in Vegas because I had met Gordon MacRae, one of the great voices of all time. I went on the road with Gordon as his arranger and conductor. We played all the great clubs in Vegas and all over the country. We just had a wonderful rapport so I spent a lot of time in Vegas with Gordon. The first place we played was the El Rancho Vegas which was one of the three first hotels in Vegas. This was in 1950.

I got to meet some fellows that were old school Chicago gangsters, I guess. We played at Lake Tahoe and Gordon in those days was a pretty good drinker, which was one of the things that finally did him in. When he drank he gambled. One night my wife and I saw one of these pit bosses tell a cocktail waitress, "Follow Gordon and give him anything he wants; keep giving him drinks." They did and he finally went to the tables and lost thousands of dollars. That was part of his downfall because he made so much money but lost it on the tables. Then he had to pay taxes on that money and got into big trouble with the government. That is all in my book.

The big part of my story is the beginning with Chick Webb and Ella Fitzgerald at the Savoy Ballroom. That was my first opportunity to make some money as an arranger and get some hands on experience. I can never be more thankful to Chick Webb and meeting Ella and the mega-hit that we wrote together ["A-Tisket, A-Tasket," 1938]. I saw Ella through the years out here in California. I did some arranging for her nightclub act, but I was always a little chagrined that I was never asked to do any of her songbook albums, which I wanted to do. For some reason or other her manager Norman Granz didn't dig me. I never found out why. I didn't pursue it because I was so busy in pictures and television at the time, but it was sort of a sore spot with me.

JJ: In your JazzWax.com interview with Mark Myers you talked about selling Chick Webb your first arrangements, but getting home at 4:00 AM. I'd like to ask you for a little more about that.

VA: When Chick said, "Bring me the arrangements after rehearsal Friday night," I got there at 8 o'clock in the evening. I didn't know they started to rehearse after the job finished at 1. Then they took an hour off and started to rehearse at 2. But there were other arrangers before me, like Edgar Sampson and Charlie Dixon. By the time they got to my work it was about 4 in the morning. They rehearsed it for about 45 minutes so I didn't get home until about 5 o'clock. My mother had called the police wanting to know what her son could be doing in Harlem at 5 o'clock in the morning.

JJ: Well, you were very young but walking in with the money from selling those arrangements. How did she react?

VA: She was very happy about it. I must tell you that in the beginning she and my father both frowned on me spending so much time with the black musicians. They didn't see much of a future in it. Why couldn't I write for white bands? They didn't realize that this was just the beginning, an opportunity, a God-given gift. Through Chick and Ella I got to write for many white bands, Paul Whiteman, Benny Goodman, Les Brown and so forth. Of course after we had our hit song, my mother and father were very proud of me and realized that I had a future. [Chuckles]

JJ: Your mother was a classical pianist; did she want you to go into classical music?



The Chick Webb/Ella Fitzgerald 1938 recording of "A Tisket, A Tasket," co-written by Ella and Van Alexander, was inducted into the Grammy Awards Hall of Fame in 1986.

The big part of my story is the beginning with Chick Webb and Ella Fitzgerald at the Savoy Ballroom.

his band. He was a good friend. Later when they put me on a weekly salary, we had a good business arrangement. Unfortunately he didn't live long enough to cash in on the rewards of "A-Tisket, A-Tasket." That really put him, Ella and myself on the map. His name catapulted to the top and he had a few good months where they booked him in places where he could never be booked before — white hotels, different restaurants, the Paramount Theater and all the great theaters throughout the country. Yeah, I lost a boss, a friend and a very nice guy.

JJ: What was that first weekly salary?

VA: Seventy-five dollars for three arrangements, but I had to do the copying also. It was pretty good money and I was happy to get it.

JJ: Do you recall how you learned of Chick's passing?

VA: Not necessarily. She just wanted me to learn harmony and theory and how to play properly and to read music. So many kids today have no formal training. Everything is done by ear. Of course as a young kid I fought her, the curse of practicing. I wanted to go out and play stick-ball with the kids. Thank God she kept at it.

JJ: What was Chick Webb like off the bandstand?

VA: To me he was a pussycat. He was very likable. We traveled a little bit together. I was with the band on the bus for a couple of trips. We spent a lot of time together at his home and had dinners together. He was always listening to records. He didn't have much money, every nickel or dime he could spare he wanted for new arrangements for



ON BROADWAY: Mexican singer Tito Guizar and “Queen of Swing” Mildred Bailey, appearing with the Van Alexander Orchestra, share the bill at New York City’s Loew’s State with the 1943 Mickey Rooney drama *The Human Comedy*.

VA: At the time I had started my own band. I knew he was ill and in the hospital but I didn’t know he was that bad. When the news came out, I was doing a remote with my band from Roseland Ballroom in New York City. I announced it over the air, “I just heard that my former boss, Chick Webb, has passed away. I’ve lost a dear friend and the world has lost a marvelous musician. I send my condolences to his wife and family.” Then my wife and I went to his funeral in Baltimore. That is all in my book with pictures of the funeral.

Chick had a front man whenever he played in theaters, a man named Bardu Aly. He was a handsome Indian and a pretty good musician, too. He would lead the band on stage shows. He later became the manager for the comedian Red Foxx. I met him many years later at NBC and one time I asked, “Bardu do you ever go back to Harlem to see anybody?” He said, “Yeah I go back once in a while, but it is not like it was when we were working there. I always carry this sort of thing with me.” He took a little gun out of his pocket, like a starter pistol and said, “When a couple of guys come up to me at night and say, ‘You got a match?’ I pull out this little gun and say, ‘This is the only match I’ve got,’ and these guys split pretty fast.”

He passed away out here a few years ago and I went to his service. Of course when Ella passed away I went to her service also, so I went to the services for three good friends from the Savoy days. They are all gone now. Actually there used to be three guys out here, Benny Carter, Gerald Wilson and myself that used to work at the Savoy

Ballroom. Now Benny is gone but Gerald and I are still here.

JJ: I once heard that due to racism, Ella was banned from a major room in California. Then Marilyn Monroe said she would come to that club every night Ella was there if they lifted that ban. Is that true?

VA: It seems I heard something like that. I know Marilyn Monroe and a lot of the other stars used to go to see her. I know in the early days in Vegas the black entertainers had a

was very gracious but Gordon was so mad he stomped out and went to the bar and had a few drinks. Then he went to the craps table and lost \$10,000. For years, every time he saw Billy he joked, “You son-of-a-bitch; you cost me \$10,000.” But that is the way it was and it was terrible. It has all changed, thank God.

JJ: The legendary Joe Glaser [Louis Armstrong’s manager] was also your manager. What was he like?

VA: He was a rough and tumble “dees, dems and does” guy, but an artist in his own right. He had connections for anything you wanted. During the war days he never wanted for good steaks or nylon stockings or anything. He always had in and outs of where to get anything but he was a good agent. He was Louis Armstrong’s agent for many years, just with a handshake.

JJ: Would you tell us about some of the musicians in your band?



In the studio: Van Alexander at work conducting a session for singer Gordon MacRae.

VA: We didn’t have any real big hits like some of the other bands. I had some great years running the band. I had a lot of great guys go through my band. Shelly Mann played with me as a kid. Neal Hefti played third trumpet with me for a while. Butch Stone, who was my dear friend from George Washington High School, we stayed friends for 80 years. Ted Nash was in my band for about a year. The drummer, Irv Kottler stayed with me the longest. I was the best man at his

rough time even going in the main entrance. They could go and do a show and bring a lot of people in but they couldn’t go out into the casinos. It was terrible. Gordon MacRae one time invited Billy Eckstine to meet him and play golf at The Desert Inn. Billy was playing at the Flamingo. Ten o’clock Billy walked in ready to play and the pro said to Gordon, “I don’t know how to tell you this but Billy can’t play on this course.” Gordon said, “What are you talking about?” Gordon got so belligerent, but Billy Eckstine said, “Oh don’t worry about it. I know about these rules. We will play another time.” He

wedding. Sinatra heard him play and said, “I want you to travel with me.” He stayed with Frank for over 20 years.

JJ: What was Shelly like when he worked for you?

VA: He was just coming up. He only did two or three dates with me. He never stayed with me for any length of time, but we became good friends. When I came to California I would always have him on a record date whenever he was available. He passed away too early, but I see his wife all the

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VAN ALEXANDER

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time. He called her Flip. Her name is Florence.

JJ: Ted Nash's son, Ted Nash junior, has been in the Jazz at Lincoln Center Orchestra for quite some time. What was Ted senior like?

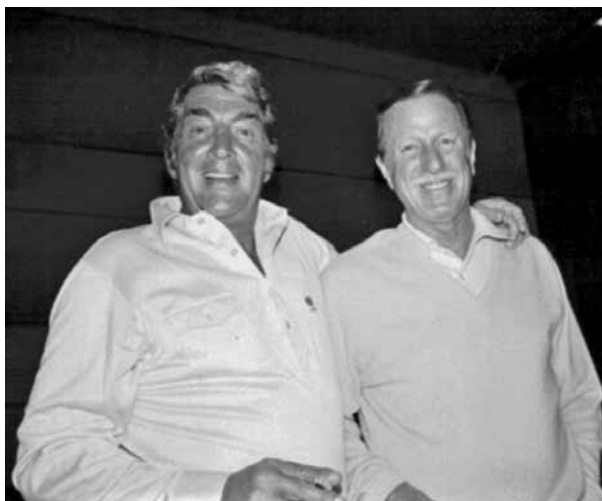
VA: I loved Ted Nash as a musician and as a gentleman. When my band was faltering I recommended him to Les Brown. He went with Les and had great success with him but then he branched off into studio work and worked with me on many television shows and picture scores that I did. We were friends for many, many years. We were great Yankees fans and went to quite a few games, so my memories of Ted Nash are just beautiful memories.

JJ: Do you have any road stories from your band days?

VA: Every band has what is called a "band boy" who sets up the drums, carries the music and puts it on the stands and sees to the lights. When I left Chick Webb, Chick's band boy said, "I'd love to go with your band." I said, "You better ask Chick." Chick said, "If you want to go with Van and it is okay with him you go ahead." His name was Pugh and he was my band boy. On my first date we left New York for a college prom date in Boston and got to Boston in plenty of time. We unpacked and Pugh calls me, "I can't find the first trumpet book. I think I left it in the hotel lobby in New York City." I said, "What are we going to do?" If it was the second or third trumpet book we could get by, but without the first trumpet, I couldn't play my arrangements. It was real panic time. There was a bandleader in Boston named Late Nobel. I called him and asked, "Can I use your stock arrangements?" He said, "Sure." All night long we played these stock arrangements. At the end of the night the dean of the college said, "When we hired your band I thought it was going to be a loud jazz band, but your music tonight was just delightful." I thought to myself, "So much for all my hard work and arrangements."

JJ: During World War II, you did some work for the Russian war relief.

VA: Yeah, I was classified 1-A which meant I was prepared to go into the service. Three days before I was to report, they rescinded the order. They didn't want fathers over 27 years old, but I was required



Van Alexander served as arranger and conductor on singer Dean Martin's television variety show for seven seasons.

to get a defense job. Which I did; I worked at a meat packing plant unpacking refrigerated trains and taking the big slabs of meat to the butcher shops. It was a little bit out of my line. I started out at 5 o'clock in the morning but I did it. At that time Russia was our ally and we were packing meat for Russian war relief. That lasted for a little more than a year. Then the war news got better and I went back into the music business.

JJ: I was wondering if that caused you problems during McCarthy's Red Scare days.

VA: Oh no. I had no complications from that.

JJ: I read that you were an avid golfer.

VA: I played golf most of my life due to my dear friend Gordon MacRae, who was an excellent golfer. He got me interested in it and got me my first set of clubs. I played with Bob Hope, Guy Mitchell, Les Brown Paul Weston and Vince Scully. I like to say, "I've played golf most of my life. The rest of the time I've just wasted." I was a pretty good golfer at one time. I shot in the middle 80s. I played in a pro-am in North Carolina in 1978. Gordon was invited to play and entertain at the Greater Greensborough Open. He said, "I've got to take my conductor with me if you want me to entertain." My wife and I had a wonderful five days there. I played with Lee Elder. Our group finished fourth and I have a plaque on my wall from it.

JJ: Who were the most fun to play with?

VA: Some of the musicians. I used to play with Sweets Edison, Les Brown and Ray Brown. We had so many laughs. Sweets had so many one-liners. When I sunk a 20 foot putt he said, "You are so

lucky you could piss in a swinging boot." [Chuckles] Of course, the most fun was Bob Hope. He had a nine hole golf course behind his house. He would call me and say, "Come on over and play nine holes today, Van." I would never say "No." We had a lot of fun. His wife Dolores was a great golfer too.

JJ: Did anything of significance in your career take place in New Jersey?

VA: Yes. [Chuckles] I was playing at the Steel Pier in Atlantic City when my wife was pregnant with our first daughter. I had to leave the band to get to the hospital in time to be there at the birth of my daughter. I came back the next day. I spent a lot of time playing different spots in Jersey — Steel Pier, Million Dollar Pier, Palisades Park and The Top Hat in Union City, but the band never quite really made it as some of the big bands did. I had some wonderful players, but we were young and, I guess, not too dedicated

at the time. We were having fun doing one-nighters to New England, down south and as far west as Chicago. It was part of my career.

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

VA: I did have a photo album of autographed pictures of Chick, Ella and guys in the band. When I moved to California the album disappeared and to this day I am heartbroken that I didn't preserve it. I've got a lot of other mementos of those days in picture form, but not the autographed ones. I have pictures of myself with Ella. I presented her with her Grammy. I was president of the Record Academy in 1962. She wasn't able to be at the affair. She was working in Vegas, so I went there and presented her with her Grammy. I have a Chick Webb Memorial album with mostly my arrangements. That's a collector's item.

JJ: That is about it, but I see your birthday is approaching, so I want to offer my congratulations and ask the usual question about your thoughts on reaching 98.

VA: "Do not regret growing older because it is a privilege denied to so many." I've tried to live by that and I've had a pretty good ride.

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

VA: It is perfectly alright. Bye-bye. 

There is an excellent two part interview with Mr. Alexander on Mark Mayer's Jazz Wax Web site. You can find that at <http://www.jazzwax.com/2012/05/interview-van-alexander-part-1.html>.

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.



Dan's Den | Swingin' at 88

By Dan Morgenstern

George Wein turned 88 on October 3, and Jazz at Lincoln Center celebrated that milestone with two nights at the Allen Room, featuring the birthday boy at the helm of his current Newport All Stars. Billed as “George Wein: The Life of a Legend,” the event offered not only music, but also several interludes of conversation with Nate Chinen.

Nate collaborated with George on his superb autobiography, *Myself Among Others* (Dell, 2003), and has for quite some time been doing an excellent job covering jazz for *The New York Times*.

We caught the second night, and it was most enjoyable. There have been many editions of the Newport All Stars, never less than good and often outstanding — George was a bandleader well before he became a festival founder and producer — and this was at the high end: Randy Brecker, trumpet; Anat Cohen, clarinet and soprano

sax; Lew Tabackin, tenor sax and flute; Howard Alden, guitar; Peter Washington, bass; Lewis Nash, drums, and the leader at the piano. George started alone with “Sophisticated Lady” (George loved Duke Ellington), then did some mellow reminiscing with Nate. He notched his best solo of the night on the first band number, the Ducal classic “The Mooch.”

Then more Ellingtonia: “Caravan,” featuring Tabackin’s agile fluting and a notable Alden outing. Howard and Anat stayed with the Duke, doing their fabulous duet version of “Jubilee Stomp” at a tempo inspired by the Kenny Davern-Dick Wellstood recording, fittingly titled “Fast As A Bastard.” It reminded me that George’s first encounter with Anat was at a Sidney Bechet Society concert, where she and Howard wove their “Shreveport” magic and George said, “You’re incredible.” Whereupon she became a Newport All Star regular.

The band did “I Thought About You,” proffering a bright and shiny Randy Brecker trumpet spot. For his feature, Randy, surely one of today’s best, chose a venerable

evergreen, proving that “Body and Soul” is not an exclusive tenor sax property. His opening chorus in ballad tempo was a standout, though the double-time passages that followed were just dandy. Back to Ellingtonia with “Take the A Train,” on which the stellar rhythm team got its innings — Lewis Nash is such a tasteful drummer that one sometimes forgets he can conjure up some fabulous solo stuff.

In between, more conversation, and at the end, what this old fan had anticipated, a vocal offering from George. No, not “Just a Gigolo,” but a sunny yet nostalgic “Wrap Your Troubles In Dreams.” Afterwards, in the spacious lobby, George was engulfed by friends and fans. It was a happy ending to yet another memorable musical event involving a man who has presided, in one role or another, over countless of these celebrations, many, many of which I’ve been fortunate to partake in, all the way back to Storyville in 1953. Thanks a million, George — and congrats on the Red Sox!

Happy holidays to you, dear readers, and so long until January!



SING THAT THANG!

Jersey Jazz’s Dan Morgenstern takes to the stage at Birdland

David Ostwald always lets Dan Morgenstern sing a number at his annual Birdland birthday celebration. In August, the Satchmo Summerfest in New Orleans put together a band with David, Wycliffe Gordon, myself and others and Dan was the crooner. When Dan took the stage at Birdland, he began telling the story of the “Satchmo Summerfest All Stars.” He noticed David and Wycliffe in the band and since I was also part of the New Orleans thing, he invited me to come up and join them from the audience (my first time sitting in at Birdland... whee!). Dan did “After You’ve Gone” (with scat chorus!) and “I’m Confessin’.” — *Ricky Riccardi*



Jazz singer Dan Morgenstern performs at Birdland on October 23 (one day before his 84th birthday) accompanied by (l-r): Adrian Cunningham, Bria Skonberg, Ricky Riccardi, Alex Raderman, David Ostwald and Wycliffe Gordon. Photo by Michael Katsobashvili.



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NJ Teen Trombonist Wins \$25,000 Fellowship



Coleman Hughes

Newark Academy and Jazz House Kids trombonist Coleman Hughes was recently named as one of 20 Davidson Fellows for 2013. The Davidson Fellows is a program of the Davidson Institute for Talent Development, a nonprofit organization that supports profoundly gifted youth. The Reno, Nevada-based Institute annually awards \$10,000, \$25,000 and \$50,000 college scholarships to students 18 or younger who have created significant projects that have the potential to benefit

society in the fields of science, technology, engineering, mathematics, literature, philosophy and music.

The 17-year-old Hughes, who was awarded one of this year's nine \$25,000 scholarships, is the first jazz musician chosen as a Davidson Fellow since the program began in 2001.

"Coleman rose to the top in a big way," Davidson Fellows Program Manager Tacie Moessner told *The Montclair Times*. "We've never had a trombonist win. To have one come in who has virtuoso qualities, he just kind of blew the judging panel away. His musicianship was superior."

Hughes won the award for a music portfolio entitled "The Rhythm of Free Expression: Honoring the Great Jazz Masters." He assembled jazz pieces that represent the evolution of 20th century jazz, the diversity of jazz as a global musical genre, and his experience as a jazz performer. The portfolio includes works in bebop, swing, ballad and waltz tempi, and bossa nova styles by jazz masters, including Charlie Parker, Miles Davis, Duke Ellington, and J.J. Johnson. The goal was to celebrate jazz music, and reinforce its status as the embodiment of the American ideal of creativity and freedom of expression.

The Davidson Fellows Scholarship has provided more than \$5.3 million in awards to 226 Fellows since its inception in 2001. The 2013 class of Fellows were honored at a reception in Washington, D.C., on September 28.

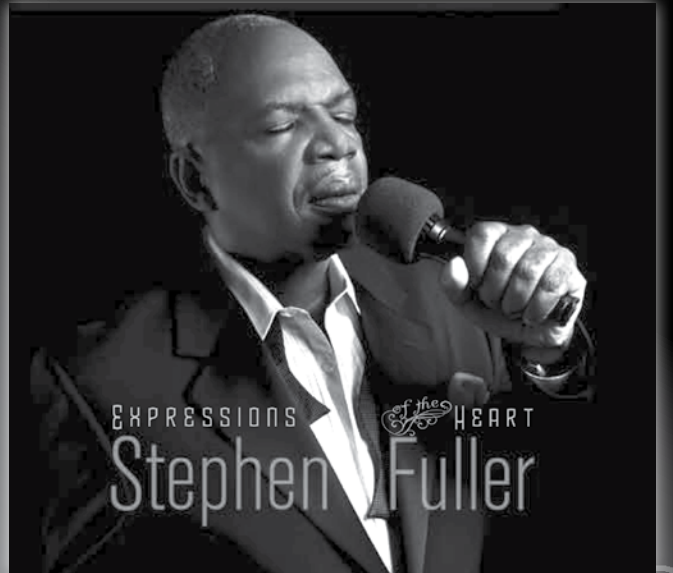
Awards are nothing new for Hughes. As reported earlier this year in *Jersey Jazz*, he received the 2013 Ella Fitzgerald Outstanding Soloist Award at the Essentially Ellington Competition at Jazz at Lincoln Center, and he was previously cited with the "Best Student Arrangement" award at the Charles Mingus High School Competition at the Manhattan School of Music. The young musician plans to pursue a joint academic and conservatory degree.



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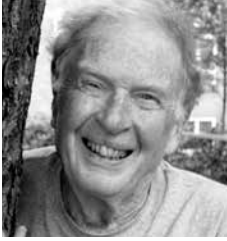
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APRIL SHUTTERS FOR ROSELAND BALLROOM ... FEWER CLUBS, BUT MANY GOOD OLD ONES THRIVE ... WORKING MUSICIANS PRESSED TO PLAY FREEBEES ... JAZZ VERSE CONTEST CLOSES DECEMBER 15 — JOIN AND WIN A YEAR OF JERSEY JAZZ

“I WAS THERE IN THE ’60s with Hank,” recalls a dear friend. “Jimmy Durante singing ‘Me and My Shadow.’ The floor had springs under it so the dancing was divine!” The lady referred to Roseland Ballroom in midtown Manhattan, daddy of the music and dance mega-venues. *The New York Times* called the nightclub “an anomaly in an area dominated by high-rise office buildings and hotels.” Holding over 3,000



New York’s Roseland Ballroom to close.
Photo by Americasroof.

standees in a long, narrow space, Roseland had limited sightlines and bad acoustics. But like its city block-size Savoy Ballroom emulator in Harlem, Roseland had the acts. The club opened in 1919 around the corner from its present site on 52nd Street between Broadway and Eighth Avenue. Its all-white, ballroom dancing character changed with the rise of swing and African-American bands. Fletcher Henderson played there in the 1920s-1930s. Louis Armstrong and Count Basie (remember “Roseland Shuffle”?) and Chick Webb followed. Glenn Miller, Tommy Dorsey, Benny Goodman packed ‘em in, as did Frank Sinatra. More than 700 wall plaques honored married couples that met in this house of romance. When the closing news broke, an outdoor sign listed upcoming concerts by bands like Simple Minds and New World Punx.

JAZZ CLUBS WORLDWIDE last month marked its seventeenth year online. Does the site’s founder, British trombonist Peter Maguire, find the global club scene as vigorous today as when he started compiling the Internet’s by-far longest listing — over

20,000 clubs in 90 nations, including 40 U.S. states — and contact service? The prime sign is not encouraging: “Far more clubs have closed than been opened,” reports Maguire. “My general impression, when talking to musicians, ... is that things are tough. Fewer clubs. Less gigs. Fewer festivals.” Maguire has updated the site’s Jazz Musicians Worldwide Index, with a montage of random musicians on JCW’s home page. Performers

are invited to send in a photo and logo with a brief career CV. The site also lists global jam sessions and hosts artist aid services. Latest is Jumpstart Digital UK, providing venues for British musicians. Maguire points to one upbeat gauge: “It is good to see just how many long-established clubs are continuing to present jazz on a regular basis.” www.jazz-clubs-worldwide.com

“SLAVES OF THE INTERNET, UNITE!” urged an op-ed headline in the October 26 *New York Times*. Essayist Tim Kreider protested the alleged Net-age resurgence of an old ploy: enticing professionals to donate their services for a worthy cause. For instance, “the club owner or event promoter who explains to your band that they won’t be paying you in money, man, because you’re getting paid in the far more valuable currency of exposure.” The essay struck a chord with Mike Vax, leader of the Stan Kenton Alumni Band in Prescott, Arizona. There, he finds, “Everyone wants you to give away your music (art) for a good cause.” The city fathers make it worse, Vax e-mailed a

friend. “From June through early September they have FIVE nights a week of free entertainment in our city center. They have created a whole cadre of people who don’t buy tickets to music events because they can get it for ‘free’ downtown. They put on a Bluegrass Festival and a Christmastime evening event where 5,000 people crowd into downtown because it is FREE! And — they are proud of the fact that NONE of the musicians get paid. There are around 100 musicians who perform in all the downtown businesses and “donate” their time. Now right in front of every band, there is a tip jar. NONE of that money goes to the musicians. It all goes to a local foundation who can then look really great by donating that money to education. But it is done ON THE BACKS OF THE MUSICIANS!!”

OUR JAZZ POETRY CONTEST CLOSES DEC. 15! Yours doesn’t have to rhyme. Best under 100 words. Entries will be judged by Garrison Keillor, host of the National Public Radio flagship show, *A Prairie Home Companion*. You needn’t be a member of the New Jersey Jazz Society. If not, and you win, the prize is a one-year membership in NJJS — with the monthly *Jersey Jazz* delivered to your door. Here’s a poem plucked off the Internet:

Tarnished

By Jazzcat

Tarnished saxophone
keys gummed
with time,
shattered reed
holds memories
of jazz riff
softly singing golden
vibrations
of blue and dusky red.

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

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THE ARTS & COMMUNITY CENTER • TOMS RIVER

DIVA Turns 20

By Schaen Fox

Twenty thirteen marked the 20th anniversary of the DIVA big band. In those years the band has scored numerous significant achievements. They have backed, and recorded with, artists such as Cleo Laine, Joe Williams, Nancy Wilson, John Pizzarelli, Marlene VerPlanck, Marlena Shaw, Ann Hampton Callaway, and Diane Schuur. They performed at the launch of the “Mary Lou Williams Women in Jazz Festival,” and Dr. Billy Taylor picked DIVA to be part of The Kennedy Center’s 25th anniversary television special. One man responsible for several of their CDs, famed jazz concert and record producer Todd Barkan, added, “Johnny Mandel insisted that they be the big band that plays his music for the first non-soundtrack recording of his whole career. (*Johnny Mandel The Man and His Music*) He really felt passionately that DIVA should do that.”

Just considering the daunting economic realities of the music business, the band might have faded away long ago. It has endured primarily due to its two extraordinary founders, leader/drummer Sherrie Maricle and the late Stanley Kay. When he helped form DIVA, Stanley was the Entertainment Director of the New York Yankees, one of many hats worn in a long and distinguished career. He spent many years as both the manager and substitute drummer for Buddy Rich as well drummer for artists such as Josephine Baker, Patty Paige and Frankie Lane. Along the way, he developed sensitivity to the deep prejudice women musicians suffered and resolved to do what he could to alleviate it. In 1992, he broached the idea to Sherrie of their forming a serious all-female modern big band based on talent, not glamour.

For the rest of his life, Stanley was a much loved force for the band. Trumpeter Carol Morgan recalled his “true interest in my career. He was very encouraging and wanting to help.” Saxophonist Sharel Cassity added that, “He would always be giving us Yankee gifts and had stories about Buddy Rich, Phil Woods, Stan Getz, and anyone you would ask about. He knew the



Photo by Shaun Mader

guys first hand.” He was old school, so when clarinetist Anat Cohen asked him, after every concert, “So what do you think?” He would always say, “It doesn’t matter what I think. Listen to the audience.” Pianist Tomoko Ohno had a different relationship because her son “...is baseball crazy. About one year before Stanley passed away, he promised to take my son to Yankee Stadium. He was already very weak but he kept the promise. He said, ‘You must always keep a promise to children.’ He invited us to [team owner George] Steinbrenner’s Suite. It was an unbelievable experience.”

Sherrie also cherishes his memory, “I doubt I will ever meet another human being as amazing as Stanley Kay. He was fun and so extraordinarily creative, kind and giving; such a wonderful, wonderful man. Although he didn’t know how to write music, he could (and did) sing everything he wanted to the arrangers who would transcribe it and write it down for DIVA. He was very humble and so caring; he always thought of others and made sure everyone was taken care of before himself.”

As Sherrie noted, it took nine months for the birth of the band. During that time, they auditioned over 40 musicians, and Stanley used his extensive contacts to build the band’s infrastructure. He got old friends such as Tommy Newsome and Johnny Mandel to write charts, and impresario Todd Barkan to take notice. The latter is a longtime supporter because, as he said, “DIVA is indisputably one of the great swinging big bands and a major institution

in the jazz world; and one of the most remarkably cohesive jazz ensembles of all time. They play as one being. It is quite a remarkable band on many levels.”

Lisa Parrott has been in the sax section for 15 years and recalls how a European tour soon after the 9/11 attack helped mold that remarkable esprit de corps. In the chaos following that disaster, “...a lot of the gigs got cancelled. A town right next to Mannheim [Germany] put us up, basically as guests of the town. ‘Don’t cancel the tour. We will cover your hotel and food expenses.’ We played

outdoor concerts for the town and at a club. We would have spontaneous jam sessions every night in the hotel lobby. We were treated so nicely. The following week in Paris we were very inspired by the generosity of people there, [who were] also dealing with September 11. The solo sections used to be very structured, how many choruses you would do. This one night Sherrie decided to leave it open, and it really changed the band. There was a lot more room for individual freedom from then on. We bonded a lot more on that tour, for all those reasons. The band had more of a free spirit from that point onward.”

The band’s unique spirit is a constant topic of band members. Saxophonist Sharel Cassity said, “I was shocked at how outgoing and comfortable everyone was. I was focused inward and being around them taught me a lot about myself.” Carol Morgan and trumpeter/manager Jami Dauber noted that most of their closest friends are in the band. Jami added that thanks to DIVA, “I’ve been able to see a lot of the world, play in great clubs and festivals, and develop my own playing.” Sherrie noted that “We have had such incredibly great human beings in the band that both Stanley and I genuinely like and respect. Stanley used to say, ‘The music is all great, and look at these deep, serious long-running friendships.’ We socialize outside of the band and help each other with moving, pet-sitting, babysitting, whatever it might be.” Tomoko added, “DIVA is a support team. We pass gigs to each other.”

continued on page 26



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DIVA TURNS 20

continued from page 24

Saxophonist Roxy Cross spoke of it when relating her unusual debut with DIVA, “Sharel Cassity recommended me. They needed somebody for a tour, so Jami sent me an e-mail saying, ‘We don’t normally do this without hearing you, but we really need somebody, and I’ve heard good things about you.’ So my first time meeting everybody was at the airport. I was really surprised at how supportive everybody was and their willingness to take me on faith. Everybody trusts each other. I was overwhelmed with the community and family feeling from the initial meeting.”

Other aspects of the band also impress the players. Claire Daly, an original band member, remembers that at the first rehearsal “A lot of the top players from about town were there and I was very excited about that.” When, Lisa Parrott took Claire’s place she remembers, “I was extremely intimidated at such a high level of reading and musicianship. It really forced me to up my game. I remember thinking, ‘This group is extremely professional. I can’t be a slouch.’ I definitely felt I was being pushed.” Anat Cohen noted the band shared something the New York Philharmonic is noted for — a lack of rehearsals. “This band will rehearse when they have new repertoire. Everybody sight reads so well, that we would just meet for gigs.” When she joined, saxophonist Lauren Sevian remembered, “Feeling a little bit nervous sitting next to Anat Cohen and the other great players. But everybody was so nice to me. I remember having a good time and actually getting paid to rehearse. I was used to being in school and rehearsing for free. ‘What? I’m getting paid to rehearse? This is awesome.’”

The list of artists who have been in the band is also awesome. In addition to those already mentioned, some others are: Helen Sung, Laurie Frink, Ingrid Jensen, Virginia Mayhew, Tia Fuller, Nicki Parrott and Bria Skonberg. For many the band incubated their careers. Lauren Sevian noted, “Even though I haven’t been regular, just being in that band and making the connections I

made definitely had a great impact on my career. It is certainly a feather in my cap to have played with DIVA.” Sharel Cassity remembers that, “Before I was in DIVA, the phone wasn’t ringing. I hadn’t gone on a professional tour at all. DIVA gave me a chance to play lead alto and hone my sound and approach. It is a strong band, not a training band. It was a large stepping stone for me. Sherrie put me in situations, whether playing or teaching, that pushed me. That really helped me be seen and heard by people.”

For Australian bassist Nicki Parrott, “I was really excited because I didn’t know there were that many women playing jazz here who were that good. There were [only] a small handful of us back in Sydney. It gave me a jolt of energy. I felt honored to be part of the band. It got me out of playing little restaurants and onto bigger stages. It made me think about being more than just a background musician. It brought me out of my shell a little more.” Anat added, “I learned so much from the band. I got to travel and saw places from Europe to South America and so many places in this country. That was my first real touring band. I learned my road chops being alongside Sherrie and Stanley Kay. I learned that the audience mattered from watching Sherrie night by night talking to the audience being witty, informative, and serious, and the respect she gave every person in the band. She was very generous featuring people in the band. There were so many things to learn and aspire to be when I had my own band.”

Roxy Cross added, “DIVA is the first band I’ve been in that has a public name. My friends started coming up to me with, ‘Wow you got the DIVA gig. That’s a good gig.’ Having a band that has been around for so long endorsing you really says something to the community. People know about DIVA. It helped as a stepping stone.” Clarinetist Janelle Reichman said, “It has been great for me just learning to be a performer and getting to the point that when you stand to solo in a concert hall your nerves are just getting in the way of being creative. It has really helped me get comfortable on stage. Probably the biggest thing that it has done for me is that Anat Cohen used to play the

lead tenor chair and the solo clarinet chair. I took her spot in the band. Sherrie knew that I had started on clarinet. Her pushing me brought my clarinet playing to another level. Now I’m playing more clarinet than saxophone and a lot of that is directly because of Sherrie.”

Sherrie is an inspiring leader, but she can occasionally throw a curve. Roxy Cross noted that her start with DIVA was, “sort of like trial by fire. When I joined Sherrie said, ‘Okay here is what I expect, I want you to play like an animal.’ I thought, ‘What does that mean?’ The energy that she provides forces you to step up your energy and become a higher level performer in all ways.” Sherrie is deeply committed to her band. “I’m very, very passionate about this style of music. Being rooted in tradition is something I really enjoy, but I also enjoy taking it to a more contemporary level. It still swings and it is modern harmonically. There are interesting things for the musicians to play but it is still melodically accessible to the audience. I want people to walk out smiling. Equally, I’m committed to showcasing these incredibly talented musicians. Every single one of them is a miraculous artist. It is a magnificent band, organically created from the amazing talent of all of its musicians. It has a unique sound but maintains the roots and great traditions of jazz. I’m very, very proud of that.”

The position is so demanding that many other leaders have simply given it up to front a small group or to just be a sideman. Reflecting on this, Sherrie said, “When I’m a sideman I often make more money. It’s so easy to just show up and play the drums without the leader and business responsibilities and stress. Sometimes I think to myself, ‘What if I just played?’ but I can’t because it would be like breaking up with someone I loved with all my heart and soul...DIVA...I couldn’t do that!” Both Sherrie and her band mates also are moved when they are approached by females from the audience who say, “‘you’ve changed my life. I didn’t know I could pursue music as a career.’ That is an unexpected by-product of what we do.” With motivation like that the lady that drives the band promises that, “The next 20 years are going to be even better.”



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2013 TD Bank James Moody Democracy of Jazz Festival



In early November Newark was Swing City once more as NJPAC programmed nine jazz events over seven days at the downtown arts center's halls and venues around the city, including Bethany Baptist Church, the Newark Museum, the Gateway Center and the PAC's restaurant.

The festival opened November 4 with a free performance by the Jimmy Heath Quartet at Bethany Baptist Church that found Linda Moody, widow of Newark native jazz great James Moody for whom the festival is named, in the first pew.

NJPAC President/CEO John Schreiber, second from left, chats with Jimmy Heath as the saxophonist waits to go on with pianist Jeb Patton, left and bassist David Wong to open the 2nd annual TD Bank James Moody Jazz Festival. Photo by Mitchell Seidel.



Amiri Baraka.
Photo by Tony Graves.

The next night the festival moved to the Newark Museum where the 50th anniversary of Newark poet Amiri Baraka's *Blues People: Negro Music in White America* was celebrated by the premier of "Keep Your Razor Sharp," an NJPAC commissioned composition performed by Craig Harris & the Nation of Imagination.

After a free afternoon performance by guitarist Dave Stryker on Thursday at the Gateway Center the event moved into NJPAC proper beginning with an evening performance by the Vanguard Jazz Orchestra and special guests honoring the Village Vanguard Jazz Club owner — and Newark native — Lorraine Gordon.

The festival took a trip south Friday evening with a "Jazz Meets Samba" concert starring Brazilian musician Sergio Mendez. Then Saturday offered three events devoted to swing: a full day of swing music workshops, classes and performances; an afternoon panel and performance devoted to Duke Ellington by Vince Giordano and the Nighthawks and author Terry Teachout; and an evening performance by festival Artistic Director Christian McBride's Big Band, where the bassist demonstrated that "the big band swing tradition always included singers." Four singers were on hand to make the point, including Melissa Walker, Al Jarreau, Cyrille Aimée and Diane Reeves, who provided the show stopper when she and McBride teamed up to reprise the "One For My Baby (And One More For The Road)" duet they performed in the 2005 film *Good Night and Good Luck*.

The festival's final day began with the first edition of this season's Dorthaan's Place brunch with a performance by Paquito D'Rivera at NICO Kitchen + Bar. The festival came to a dramatic conclusion later that day at the 2nd Annual Sarah Vaughn International Vocal Competition when Jazzmeia Horn, a popular finalist at last year's competition, grabbed the first place \$5,000 prize. Ms. Horn, a student at the New School for Jazz and Contemporary Music in Manhattan, sang "I Remember," "You Go to My Head" and "East of the Sun" in what *The Star-Ledger* called an "unpredictable, uninhibited and thrilling performance."



Craig Harris and the Nation of Imagination perform "Keep Your Razor Sharp" at the Newark Museum. Photo by Tony Graves.



Pianist Jeb Patton accompanies Jimmy Heath during the opening night concert. Photo by Mitchell Seidel.



Organist Rhoda Scott, right, guest solos with the Vanguard Jazz Orchestra during a tribute to Lorraine Gordon and the Village Vanguard at NJPAC on Nov. 7. Photo by Mitchell Seidel.



Anat Cohen performing at the Village Vanguard tribute on Nov. 7. Photo by Tony Graves..



Sergio Mendes performs at the “Jazz Meets Samba” concert presented by Jazz Roots and NJPAC on Nov. 8. Photo by Mitchell Seidel.



Diane Reeves and Christian McBride perform a duet at Prudential Hall. Photo by Tony Graves.



Paquito D’Rivera chats with Dorthaan Kirk, series curator for “Dorthaan’s Place” Sunday morning jazz brunches at NJPAC. Photo by Tony Graves.

Paquito D’Rivera’s group performs for a soldout house at NIKO Kitchen + Bar at a Sunday brunch on Nov. 10. Photo by Tony Graves.



Giants of Jazz Honors Gary Bartz

October 19 | SOPAC

Photos by Tony Graves

On October 19, South Orange's Giants of Jazz once again presented an astonishing collection of top-flight jazz players, all of whom came together to honor one of their own — saxophonist Gary Bartz at SOPAC. This is the 16th year of the Giants festivals. Among the marquee names on the bill were: McCoy Tyner, Jimmy Heath, Roy Hargrove, Antonio Hart, Sharel Cassity, Jaleel Shaw, Cyrus Chestnut, Roberta Gambarini and TS Monk.

Bartz was born in Baltimore MD where he graduated from the Baltimore City College High School. His break into the music industry came when sitting in with Art Blakey's Jazz Messengers at his father's club in Baltimore.

He came to New York to study at Juilliard in 1958. By the mid-'60s, still in his early 20s, began performing throughout the city with the Max Roach/Abbey Lincoln Group and quickly established himself as the most promising alto voice since Cannonball Adderley.

Bartz has played and recorded with Chick Corea, Miles Davis, Charles Mingus, Max Roach, McCoy Tyner, Woody Shaw, Donald Byrd, Roy Hargrove and Jackie McLean.

His group, the NTU Troop, combined soul, funk, African music, hard bop, and avant-garde jazz. As a leader he has recorded 33 CDs to date.

In the liner notes to his 1994 album *The Red and Orange Poems*, jazz critic Stanley Crouch calls Bartz "one of the very best who has ever picked up the instrument."

In 1998 he won a Grammy Award for playing on Roy Hargrove's Crisol album *Habana*, and another in 2005 for playing on McCoy Tyner's album *Illuminations*.

Bartz teaches at the Oberlin Conservatory of Music when not touring.



Front Line: Gary Bartz, center, is flanked by Lummie Span, Sharel Cassity, Jaleel Shaw, Julian Lee, Justin Robinson and one unidentified player at SOPAC concert.



Justin Robinson, Roy Hargrove and Gary Bartz



TS Monk congratulates 2013 South Orange Jazz Master Gary Bartz.



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Music in the Moonlight

West Orange's Luna Stage Highlights Local Jazz Players

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

Photos by Chris Drukker

Now in its 21st season, Luna Stage is a West Orange, NJ Equity Theater with a dual mission to "...produce thought-provoking theatre that gives voice to emerging American playwrights and re-examines contemporary and classic plays that speak to our times."

They also have an ear for good jazz and have, since 2011, showcased musicians living in the West Orange area in a Sunday evening series called "Music in the Moonlight."

The series is the brainchild of *Jersey Jazz* contributor and NJJS Board Member Sanford Josephson, a West Orange resident who was well aware of the healthy supply of top jazz musicians to be found in the Essex County suburbs.

"I approached Luna in the spring of 2011 and asked if they had ever considered having jazz. We had a couple of meetings and decided to try a three-concert series in 2011-2012. The idea was to feature local artists and always have a theme," says Josephson who is curator for the series.

The first season's three concerts were: Sarah Partridge/Allan Farnham, Jazz and the American Songbook; John Lee leading a quartet in a tribute to Dizzy Gillespie; and a tribute to Hank Crawford and David "Fathead" Newman by Bob DeVos on guitar, Eric Alexander on tenor sax and David Braham on piano.

The second season grew to six concerts: Dave Stryker with a trio in a tribute to Wes Montgomery; Claudio Roditi, "Jazz Goes Samba" with guitarists Roni Ben-Hur and Paul Meyers; Daniela Schachter leading a quintet playing the music of Johnny Burke and Jimmy



Brandon McCune

Van Heusen; Diane Moser leading a trio in tribute to Jaki Byard; Don Braden leading a quartet playing "R&B Goes Jazz;" and a tribute to Philly Joe Jones with a quintet led by drummer Greg Bufford.

The series, which is now sponsored by City Science, opened its third season on October 27 with a performance by pianist Brandon McCune, who, joined by bassist Kenny Davis and bassist Cecil Brooks III performed a tribute to the recently deceased pianist and music educator Mulgrew Miller.

Miller, as he did for many young musicians, served as a mentor to McCune. The first time they met, the bear-like Miller hugged him. "Mr. Brandon," he said, "I was listening to you playing with Abbey Lincoln." "How did it sound?" McCune asked nervously. "Oh, don't worry about that." Miller responded, and promptly invited the young musician to his home. It was the first of many visits. McCune would often sleep on the couch and be awakened by Miller's wife cooking breakfast at dawn, and the two musicians would have an early meal and get back to work at the piano.

This night's opening piece is a Miller composition, "When I Get There." It's a muscular bluesy piece, and McCune is indeed a two-fisted player with plenty of punch. He twists and turns and hunches low over the piano in turns, his body almost constantly in motion, arms flying, fingers plunging the keys. Seated just over his shoulder it's something to see.

Next is Benny Golson's "Whisper Not," a softer tune taken in swing, but drummer Brooks brings it down so quiet during a brush solo that a audience member lets out a "meow." This is followed by "Eastern Joy Dance," a Miller composition recorded by Tito Puente. An early drum solo sets the tone and the tune has a driving rhythm and a complex melody.



Cecil Brooks III



Kenny Davis



NEA Jazz Master Slide Hampton (2nd from left) poses with musicians (l-r) Kenny Davis, Brandon McCune and Cecil Brooks III after the concert.

After an uptempo “What a Difference a Day Makes” the pianist interrupts the musical program to introduce the legendary trombonist Slide Hampton who is in the audience. McCune recounts a visit by Hampton to a church where he was playing 12 years ago. “Came in with his trombone and I thought, ‘Oh Lord, please don’t let me mess up.’”

Wayne Shorter’s “Black Nile” has all hands on deck for some powerful and racing music that leaves drummer Brooks soaked in sweat.

But now the mood turns reflective, and while Miller — who died in May — is not mentioned he’s clearly in the thoughts of the musicians as they perform the haunting Gordon Jenkins ballad “Goodbye.” When they follow with “I’ll Be Seeing You” some in the audience seem moved to tears.

With which Brandon declares, “Let’s send them out dancing,” and the trio launches into Strayhorn’s “Something to Live For,” done as a bossa nova, spiced with a dose of — of all things — “Salt Peanuts.”

In all it’s been a quite an evening of richly satisfying musical performance and the audience seems elated. The

Luna’s 99-seat Black Box Main Stage is a perfect setting for small combo jazz. The room is as cozy as any club, but without the clinking glasses and annoying chatter. And the first-class stage lighting is something you’ll never encounter in a Jersey jazz club.

“This is our third year producing our Music in the Moonlight Jazz Series and it’s become a terrific addition to our regular programming,” says Luna Stage’s Artistic Director Cheryl Katz. “There are so many phenomenal Jazz artists that call Essex County home and there’s something incredible about seeing them perform in our cozy theatre. The acoustics are great and it really feels like you’re getting a private concert in your living room. The artists perform on whatever set we have up for our current theatrical production. So sometimes they really are performing in a living room, or on a porch or in the round. It makes it all feel very personal and special.”

Special is a good word for this series and setting. A visit is highly recommended and you can find information about the upcoming performances at www.lunastage.org. Dining tip: Luna Stage is just a 7-minute drive from the famed Star Tavern Pizzeria. **J**



Jazz Nativity Coming to Morristown

Bending Towards The Light: A Jazz Nativity was written and arranged by singer-songwriter Anne Phillips at the suggestion of the late Father John Garcia Gensel, pastor of Manhattan’s St. Peter’s Church who established a jazz ministry at the church that continues to this day. The Nativity first premiered in 1985. Since then, the work has been a popular Christmas offering across the country, in recent years at soldout shows at B.B. King’s in New York.

This year the popular holiday musical is coming to Morristown with a performance at the Presbyterian Church on the Green. The show combines well-known Christmas carols with original music by Ms. Phillips, Bob Kindred and Dave and Iola Brubeck.

The performance on Dec. 15 features a jazz band that includes Rob Middleton, saxophone; Nicki Denner, piano; Anton Denner, saxophone; Josh Rubin, guitar; Bud Ayres, bass; Pablo Bencid, percussion; Steve Hess, drums; Christian McIvor, trumpet and Pete McIvor, trombone. The performance will also include dancers and is conducted by the church’s Director of Music Matt Webb.

The public is invited to this special performance at 6 PM on Dec. 15. Ticket cost is Freewill Donation. For more information please call 973-538-1776. **J**

An original soundtrack recording of Bending Towards The Light released in 1995 featuring the late CBS News journalist Charles Kuralt as narrator, with Lionel Hampton, Dave Brubeck, Tito Puente, Benny Powell, Toots Thielemans, Jon Faddis, Clark Terry and many other jazz greats in the band, is available at iTunes and Amazon.com.

Sharel Cassity Shines at New York's 54 Below But WBGO Jazz Series There Goes Dark

By Schaen Fox

One of Todd Barkan's final productions at 54 Below headlined saxophonist Sharel Cassity. Her group consisted of Freddie Hendrix on trumpet and flugelhorn, Cyrus Chestnut on piano, Dezron Douglas on bass and E. J. Strickland on the drums. While the others are about their leader's age, Mr. Chestnut is the band's senior veteran musician and long a headliner. He was, however, so impressed with Sharel's playing, that he volunteered to play in the group after working with her in the Dizzy Gillespie All Stars.

Despite the facts that every player on stage was a proven talent with gifts well above average and that they were playing with the endorsements of both radio station WBGO and Mr. Barkan, a jazz impresario whose importance in the business is on the same level as that of his friend George Wein, the number of empty chairs attending that night was painfully high. If that adversely affected the musicians, it never showed. Indeed, when I spoke to her, the young saxophonist said the size of the crowd "... didn't bother me because I'm there for the music and I'm a new artist." She also noted "When I play downtown in well-known jazz clubs and at Dizzy's generally there is a good crowd. I think it's difficult to get people out for a Tuesday night jazz series in midtown."

Sharel started the performance by saying, "I don't want to talk too much. We'll start with one of mine and then one of Mr. Chestnut's." The first was "Throughline" a hard-swinging infectious composition. The soloists inspired each other and by the time Mr. Chestnut took his turn he pounded the piano hard enough that I feared it might need a few weeks of R&R to recover. "The Happiness Man," a politely swinging number followed and calmed things down. True to her word, it was about half an hour after starting that Sharel spoke again. The time between was filled with excellent solos and ensemble work that pleased both those on and off the stage. That was the pattern for the night — minimum talk, maximum good music.

The set lasted two hours with no break. With but two exceptions, it was a nice mix of new music written by Sharel or Cyrus. While most were new to me, all were so pleasingly melodic that I hope to see them soon recorded. One standout was Sharel's "Love's Lament" a pulsating blues that started with a wailing sax solo and was propelled by Dezron Douglas's stellar bass playing. The audience loved it. Sharel introduced the only standard of the evening with a wry story. She said she was very pleased with a song she once wrote until she played it for a friend. "He said, 'Sharel that's 'How Insensitive.'" Her "new song" became her arrangement of the classic.

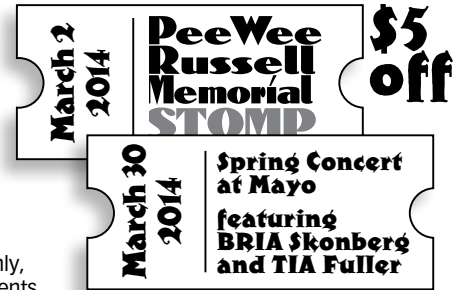
The WBGO Jazz Series at 54 Below is sadly gone, but it provided many glorious moments. Happily, Sharel's band has been together for about a year and shows no sign of fading away.



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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.

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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

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One More Time, Once

An Exhibition of Jazz Photography
by Tony Graves and George Wirt

WBGO Art Gallery | Newark, NJ

By Tony Mottola *Jersey Jazz* Editor

If you attend jazz concerts and club performances in the New Jersey/New York area, chances are you've seen Tony Graves and George Wirt at work. The veteran photographers have been documenting the jazz scene here and throughout the Northeast for more than two decades, producing memorable images which have been published in many books, newspapers and magazines, including *Jersey Jazz* where Tony Graves is a regular contributor.

Several dozen photos by the two lensmen are now on view at jazz radio WBGO's studios in Newark. The exhibition features large prints of many jazz luminaries, including George Benson, Ramsey Lewis, Tony Bennett, Jimmy Heath, Terence Blanchard, Ahmad Jamal and others.

Wirt's images feature vivid, dramatic colors while Graves's work is rendered in the more muted grayscale palette of black and white. "Our work is different, but it works together," Graves said at an artist's reception at the radio station on October 17, their distinctive styles hanging comfortably together on opposite walls of the station's hallway gallery space.

In addition to several dozen images of jazz artists in performance, the exhibit includes two large and dynamic multi-image murals created by Wirt and the first showing of the "Jazz in Sync" images, group photos of jazz musicians at local musical landmarks made simultaneously in several cities around the county that Graves organized earlier this year.

The crowded October reception included a musical performance by a trio of Jazz House Kids students, wine and refreshments and an added bonus poetry reading. The gallery showing was included as a stop in this year's Newark Arts Council's "Open Doors in Newark" program and the Dodge Foundation, in an off year from their biennial poetry conference, arranged for the appearance of New Jersey poets Cat Doty and Khalil Munell, both of whom read several of their ear-catching poems.

Serving as the event's gracious host was WBGO's Dorthaan Kirk who sang the praises of the exhibiting photographers. "They always show up, whether I've got money, or no money. We all have to support each other."

Indeed, there is a great generosity of spirit and a love for the music in the images of jazz artists captured by Tony Graves and George Wirt and a visit to the current show is recommended. The WBGO Gallery is located at 54 Park Place in Newark. The gallery is free and wheelchair accessible and the public is invited to visit during regular business hours, Monday through Friday, 9 AM to 5 PM.

The exhibit continues through December 31.



Guitarist Pat Metheny and bassist Christian McBride perform a duet during the gala celebrating the 10th anniversary of the Jazz House Kids music instruction program. Photo by George Wirt.

Rufus Reid in performance. Photo by Tony Graves.

Photographers pose: Tony Graves and George Wirt at a gallery reception at radio station WBGO on Oct. 17, 2013. Photo by Tony Mottola.



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Gast



Other Views

By Joe Lang Past NJS President

The new releases keep coming, and there is still a lot of good new music being released, as well as some fine reissues.

Last month I wrote about some new Christmas season releases, and here are a few more.

■ Many people have complained over the years that there are too few real jazz Christmas albums, ones that respect the integrity of the music, and add the kind of improvisation that makes it welcome listening for both jazz enthusiasts and others who simply want to hear some holiday sounds. Well, *Tis the Season: Live at the Mainstay (Mainstay Music — 101)* by guitarists **STEVE ABSHIRE** and **VINCE LEWIS** fits this paradigm perfectly. Recorded live at The Mainstay in Rock Hall, Maryland, we find two master guitarists at the top of their game. Supporting them are bassist Paul Langosch and drummer Brooks Tegler, two cats who really know how swing in their own rights. They address a mix of popular Christmas songs, "Jingle Bells," "Jolly Old St. Nicholas," "Rudolph the Red-Nosed Reindeer," "Santa Claus Is Coming to Town," "White Christmas," "Little Drummer Boy," "Winter Wonderland" and "Have Yourself a Merry Little Christmas;" and traditional carols, "Deck the Halls," "God Rest Ye Merry Gentlemen" and "Silent Night," making all of it work beautifully. Abshire and Lewis are frequent collaborators, and work together as smoothly as any guitar duo that you will experience. *Tis the Season* is sure to find its way into your holiday listening rotation. (www.mainstayrockhall.org)

■ Vocalist **NNENNA FREELON** had long desired to release a Christmas collection, but after meeting with resistance from her usual label, she decided to use a small inheritance from her mother to undertake the project on her own. The results can be found on *Christmas (Brown Boulevard)*. She recruited her longtime musical associate bassist John Brown, director of Duke University's jazz program, and his big band to accompany her on this program of holiday favorites sung by Freelon with her acute jazz sensitivity and singular vision. In addition to traditional favorites like "Christmas Time Is Here," "Silent Night," "Little Drummer Boy," "O Little Town of Bethlehem," "Baby, It's Cold Outside" and "I'll Be Home for Christmas," she gives a moving rendition of Duke Ellington's "I Like the Sunrise," and a medley of spirituals centering

around "Children Go Where I Send Thee" and "Go Tell It on the Mountain." This is a spirited and welcome addition to the catalog of music for the Christmas season. (www.nnenna.com)

■ A few years ago guitarist/pianist **DAVID IAN**, who normally is active in the rock genre, released a wonderful jazzy album of Christmas music titled *Vintage Christmas* that I reviewed in the December 2011 issue of *Jersey Jazz*. This season, he has produced a five-song EP, *Vintage Christmas Wonderland (Prescott Records — 002)*, in a similar vein. As on the previous disc, vocalists Acacia and Andre Miguel Mayo contribute tasteful vocals. Although short in length, it is will provide a delightful interlude to your Christmas mix. (www.iantunes.com)

■ *Christmas Is Here (Deanna Reuben)* is a straight ahead recording from vocalist **DEANNA REUBEN**. With fine arrangements provided by pianist Jason Long, Reuben assays a collection of popular Christmas songs with help from Long on piano, Paul Colombo on guitar, Steve Varner on bass and Dan Monaghan or Byron Landham on drums. Tenor sax master Larry McKenna adds some tasty playing on three tracks, "Silver Bells," "Rudolph the Red-Nosed Reindeer" and "What Are You Doing New Year's Eve." Reuben has a nice easy-on-the-ears voice that lends warmth and understanding to the lyrics, and she swings too. This is a good one for when the chestnuts are roasting on an open fire. (www.deannareuben.com)

■ Back in 1976, long after the Big Band Era had ended, **HARRY JAMES** was still leading a first rate aggregation. The folks at Sheffield Lab Recordings decided to capture the excitement of the James band on record. This was before the CD era. Despite some technical problems with the recording process, they eventually released *The King James Version* to the pleasure of this listener, as well as many others. Three years later, *Still Harry After All These Years* served as a magnificent follow-up to the first James recording on the Sheffield label. All these years later, Sheffield has released a two-disc set containing the material from these two classic albums, *The Harry James Sessions 1976 & 1979 (Sheffield Lab — 10090A-B)*. If you dig big band sounds, and the still brilliant trumpet mastery of Harry James, this is a must have set. You will snap your fingers, tap your toes, and sit there listening with a big and satisfied grin on your face. (www.sheffieldlab.com)

■ **OCTOBOP** is a northern California octet that carries on a West Coast tradition of hip jazz bands that get a swinging big band sound out of a mid-sized group. Leader/saxophonist Geoff Roach, guitarist Jack Conway, bassist Brian Brockhouse and trumpeter/flugelhornist Randy Smith provide the appealing arrangements for the group that also includes saxophonist Eric Patience, trombonist John Schermer, drummer Michael Henning and vibist Rick Gray. The album is titled *Out of Nowhere (Mystic Lane Productions — 060100)*. The program includes some familiar favorites like "Out of Nowhere," "I'll Take Romance," "Charade," "Beautiful Love" and "Baby Elephant Walk," as well as eight jazz tunes from the likes of Steve Swallow, ("Bug in a Rug"), Gerry Mulligan, ("Lonesome Boulevard"), Paul Desmond ("Embarcadero"), Jack Conway ("Cars and Coffee"), Tadd Dameron ("Whatever Possessed Me?"), Teddy Edwards ("Sunset Eyes"), and Wayne Shorter ("El Goucho"). With each new release, these cats prove increasingly impressive. The charts are sophisticated yet accessible. The ensemble playing is tight, and the soli are consistently interesting. It sure would be nice to hear this band back in these climes, but economics probably preclude that from becoming a reality. You can however enjoy their recordings wherever you live, and *Out of Nowhere* is a good place to start. (www.octobop.com)

■ Last year my Top 10 list was headed by *Side By Side: Sondheim Duos* by bassist **TOMMY CECIL** and pianist **BILL MAYS**. They have just released *Our Time: Sondheim Duos, Volume 2 (Tommy Cecil)*, and it will be a strong contender for top of the list honors for 2013. These two gentlemen have a knack for digging deeply into the catalog of Stephen Sondheim, and addressing material that is not normally heard outside of his shows. They also find fresh approaches to some of his more familiar numbers. In this instance, there are three songs that have had significant attention outside the context of the musicals from which they came, "Joanna," "Losing My Mind" and "Being Alive." The other selections are rarely, if ever, heard outside of their source musicals. These are "Everybody Says Don't" from *Anyone Can Whistle*; "Our Time" and "Rich and Happy" from *Merrily We Roll Along*; "Moments in the Woods" and "Agony" from *Into the Woods*; "Finishing the Hat" from *Sunday in the Park with George*; "The Miller's Son" from *A Little Night Music*; and "The Best Thing That Has Ever Happened" from *Road Show*. Cecil and Mays project their imaginations onto these songs in ways

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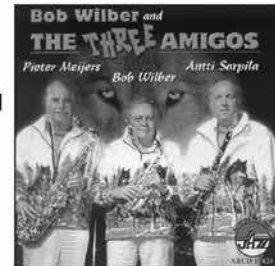
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that are fresh, often unexpected, and always scintillating. This is an album full of delights from start to finish, and another triumph of creative magic from this duo. (tommycecil.com)

■ After too long a hiatus, the Chiaroscuro record label is once again active. Their initial release includes an enchanting program from the **BILL MAYS INVENTION TRIO**, a group of Mays on piano, Marvin Stamm on trumpet and flugelhorn, and Alisa Horn on cello. The album is titled **Life's a Movie (Chiaroscuro — 400)**. The disc is divided into four sections. First up is "Homage to Bill Evans." This consists of the trio addressing four selections composed by Evans, "My Bells," "Interplay," "Turn Out the Stars" and "Waltz for Debby." Mays has been influenced by Evans, and this is a natural grouping for the trio, giving them the occasion to give some unique perspectives on these classic jazz pieces. When he resided in Los Angeles, Mays did some composing for films, and his *Life's a Movie: 4 Cues in Search of a Film* reflects his experiences in this field. Those of you who are film fans, and sensitive to the music on soundtracks will understand the generic pieces that he wrote with the titles "Main Title," "Love Theme Bittersweet," "Chase" and "End Credits." These

compositions have a unity that could form the core of a full score. Rodrigo's "Concierto de Aranjuez" was a key work incorporated into the classic Miles Davis album *Sketches of Spain*. The Adagio from this piece was the inspiration for Chick Corea's "Spain." Mays chose to address both pieces for the album's next segment. Finally, they perform their "Monk Tribute." The tunes that they have chosen, "Trinkle, Trinkle," "Pannonica" and "Straight, No Chaser" are all classic compositions from the man that I consider the greatest of all jazz composers. Both Mays and Stamm, although both possessed of the ability to play classical music, have their foundations in jazz, while Horn has come to jazz from the world of classical music. They have formed a cohesive trio that incorporates influences from both fields, and the music that they produce is sublime beyond words. Give this music your attention, and you will be pleased that you opted to do so. (www.chiaroscurojazz.org)

■ In their continuing issues of tracks from the vaults of German state radio stations, the Jazz Haus label has released a wonderful taste of the eclecticism engendered in the playing of **THE MODERN JAZZ QUARTET** on **Lost Tapes: Germany 1956-1958 (Jazz Haus — 101731)**. There are nine selections with the quartet, John Lewis on piano, Milt Jackson on vibes, Percy Heath on bass and Connie Kay on drums; one, "Midsommer," with a group called the Harald Banter Ensemble; two, "Bluesology" and "Django," with the Kurt Edelhagen Orchestra; and a brilliant solo take on "Tenderly" by Jackson. As the holiday season is approaching, I must mention their fascinating approach to "God Rest Ye Merry Gentlemen." Many jazz fans dismissed the MJQ as too polite. Listen to how they play here, and you will find smiles on the faces of the hipsters, while your most prissy acquaintances will be snapping their fingers, even if they do so behind their backs. (www.jazzhaus-label.com)

■ In 1973, jazz impresario Norman Granz launched his new record label, Pablo. It had been a bit over 10 years since he

had sold his Clef, Norgran and Verve catalogs to MGM, and the desire to get back to hands-on record production was too strong for him to resist. For the next 15 years, he produced over 350 albums with artists like Ella Fitzgerald, Count Basie, Zoot Sims, Dizzy Gillespie, Oscar Peterson and Sarah Vaughan, many of whom had been featured on scores of Verve albums. In celebration of the 40th anniversary of the start of the Pablo label, Concord Music Group has begun releasing remastered versions of Pablo albums. There are five titles in the first release. (www.concordmusicgroup.com)

One of the first things that Granz did when starting the Pablo label was to repurchase the masters of the recordings that he had done with **ART TATUM** for his Clef label. The first sessions that Tatum recorded for Granz were solo takes on over 125 songs that were released as a boxed set and on 13 individual albums. These were rereleased on Pablo, again as a boxed set and as individual albums. The first release in the new remastered series is **Solo Masterpieces, Volume One (OJC Remasters — 34620)**. There are 16 selections played as only Tatum could play them. His prodigious technique was matched by his limitless imagination, and he put his personal stamp on any music he played.

Zoot Sims and the Gershwin Brothers (OJC Remasters — 34623) matches the masterly tenor sax of **ZOOT SIMS** with the classic compositions of George Gershwin. When Sims states the melodies, the words of Ira Gershwin linger in the background. Abetting Sims are Oscar Peterson on piano, Joe Pass on guitar, George Mraz on bass and Grady Tate on drums. I have often stated that I believe Zoot Sims came out of his mother's womb swinging, and never stopped doing so. Listen to him play on tunes like "The Man I Love," "I Got Rhythm," "Someone to Watch Over Me," and eight other selections, and you will understand what I mean. As a bonus, there are two previously unreleased alternate takes, one on "Oh, Lady Be Good" and the other on "I've Got a Crush on You." As our former New Jersey Governor might have said, "Zoot and the Gershwins, perfect together."

SKOL (OJC Remasters — 34617) pairs two of the legends of jazz, pianist **OSCAR PETERSON** and violinist **STEPHANE GRAPPELLI** with guitarist Joe Pass, bassist Niels-Henning Ørsted Pederson and drummer Mickey Roker for nine selections, including three previously unreleased tracks. There is often some concern about musical chemistry when you combine musicians who have not worked together as a group, but there is no basis for concern here. These are jazz giants who appreciate each other's artistry, and they have

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suppressed their individual egos to produce a session containing music for the ages. From the opening notes of “Nuages” to the final ones of “I Got Rhythm,” you will experience clouds of joy as you feel the pulse of their every note.

DIZZY GILLESPIE, JOE PASS, RAY BROWN AND MICKY ROKER are the cats referenced in the title *Dizzy’s Big 4 (OJC Remasters — 34611)*. Fleet and nimble fingers and hands are the hallmarks of these gentlemen, and the excitement that they generate throughout this program of seven selections plus alternate takes on two of the tunes, “Russian Lullaby” and “Jitterbug Waltz” is always palpable. There is always a touch of devilish good humor in any project involving Gillespie, and you can hear him smiling through his horn. This is an album of pure fun and magnificent musicianship.

In 1959, **DUKE ELLINGTON** composed and recorded “The Queen’s Suite” in honor of Queen Elizabeth II. He presented her with what was purported to be the only pressing of the music. It achieved legendary status, and copies did find their way into the hands of a few collectors. It was not until 1976 that Pablo gathered “The Queen’s Suite” with two other extended works, “The Goutelas Suite” and “The Uwiv Suite” onto a single release as *The Ellington Suites (OJC Remasters — 34614)* that this music received general release. This remastered reissue contains one bonus track, “The Kiss,” recorded at the same session as “The Uwiv Suite.” Other than “Single Petal of a Rose” from The Queen’s Suite, a selection that has had many fine recordings, the music here has had no musical life outside of the original performances. Like anything created by Ellington, there are moments of brilliance here, but this is one mostly geared to hardcore Ellington enthusiasts.

■ After reviewing many albums by **HOUSTON PERSON** over the years, I have begun to run out of superlatives. On his latest effort, *Nice ‘n Easy (HighNote — 7257)*, Person and his tenor sax are joined by vibist Chuck Redd, pianist John di Martino, bassist Ray Drummond and drummer Lewis Nash. The program is divided between lush ballad playing and medium tempo swingers. In either mode, Person is simply perfection. His note selection is always immaculate, his intonation is

impeccable, and his sense of swing is inescapable. He also has a knack for selecting tunes that are sometimes surprising, but always first rate. A prime example is a lovely Tadd Dameron composition, “Sweet Life,” that is receiving its initial recording on this disc. Among the other selections that made me hit the repeat button are “It’s All in the Game,” “If It’s the Last Thing I Do” and “Bluesology.” Redd fits in nicely with Person’s frequent associates di Martino, Drummond and Nash. It is always refreshing to hear di Martino, a man who instinctively knows what notes and chords to play, and when to play them. *Nice ‘n Easy* is a well named album, one that I will be anxious to share with others. (www.jazzdepot.com)

■ I was unfamiliar with the name **TOM ARTWICK** until a CD titled *Jazz Scenes: Music from the Movies (Max Frank Music — 005)* arrived in the mail. It was sent to me by the disc’s producer Terry Vosbein, a colleague of Artwick on the music faculty at Washington and Lee University. The music on the album was recorded at the university’s John and Anne Wilson Hall in March of this year. Accompanying Artwick, who plays alto sax, tenor sax and flute, are trumpeter John D’Earth, pianist Bob Hallahan, bassist Paul Langosch and drummer Robert Jospé. The program is comprised of 12 compositions written for films. They open with the lovely Leslie Bricusse/Anthony

Newley song “Pure Imagination” from *Willie Wonka and the Chocolate Factory*, and conclude with “Samba de Orfeu,” a Luiz Bonfá composition for *Black Orpheus*. Along the way they visit tunes by the likes of Quincy Jones, Henry Mancini and Michel Legrand. Artwick is a terrific player on all of his instruments. D’Earth has a superb tone. Hallahan is an exceptional pianist whether comping or soloing. Langosch, who spent many years as the bassist for Tony Bennett, is consistently strong, and Jospé is a kicking good drummer. Put it all together, and you have a sparkling album, full of life and exceptionally well executed and recorded. (maxfrankmusic.com)

■ In conjunction with the release of the **RAY CHARLES** stamp by the USPS, Concord Records has released a CD/DVD set titled *Forever (Concord — 34827)*. The CD has 12 selections that cover the spectrum of styles that Charles encompassed during his career. Included are his classic takes on “I’m Gonna Move to the Outskirts of Town,” “Come Rain or Come Shine,” “Till There Was You” and “America the Beautiful.” Charles was unique in his talent for adapting his musical personality to a wide range of music from rhythm ‘n blues to soul to jazz to country to rock to gospel, and whatever other style he attempted. That is evident in this eclectic collection, one that reinforces that he was indeed a musical genius. The DVD combines performance footage with snatches of interviews that touch upon his musical philosophy. This is a terrific way to become introduced to the genius who was Ray Charles, and for established fans to revisit some of the highlights from his career. (www.concordmusicgroup.com) *Note: This set is available at U.S. Post Office facilities in a format that includes a bonus track.*

■ Pianist/vocalist **LOSTON HARRIS** is one swingin’ cat. His new album, *Swingfully Yours (Loston Harris Music — 101)*, finds him masterful at the keyboard, and hip with the vocalizing. In this undertaking, he is ably supported by Ian Hendrickson-Smith on tenor sax, Gianluca Renzi on bass and Carmen Intorre, Jr. on drums. Harris, who is often found holding court at Bemelman’s Bar in the Carlyle Hotel, is a cat who is a throwback to the days when there were a lot of rooms where a talent like his could find a home. The fact that he is succeeding at pursuing this career path in a day when it is ever more difficult to do so is a tribute to his talent and perseverance. Having found a semi-permanent professional

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residence at the Carlyle, the comparisons to Bobby Short are inevitable, and Harris certainly has the kind of spark and flare that was endemic to Short's approach to music. Stylistically, however, he has developed his own thing. If I can hear the hint of another singer in the phrasing and sound of Harris, it would be the recently departed Frank D'Rone. He has included several standards, "Nice Work If You Can Get It," "I'm Old Fashioned," "How About You," "I've Got the World on a String" and "The Lamp Is Low." He has also found a couple of gems from Sammy Cahn and Jimmy Van Heusen that have escaped recent notice, "Hey You With the Crazy Eyes," from the film *Let's Make Love*, and "You Can't Love 'em All," a swinger recorded by the likes of Dean Martin, Sammy Davis, Jr., Mel Tormé and Tony Bennett. There are two instrumental tracks, "Kiss and Run" and "9:26 Special," both of which are terrific. Loston Harris has given us an album for the cocktail hour. (www.lostonharris.com)

■ Vocalist **PHILIP CHAFFIN** has a perfect voice and style for his latest project ***Somethin' Real Special: The Songs of Dorothy Fields (PS Classics — 1318)***. Fields was one of the few females to gain prominence as a songwriter during the Golden Age of American Popular Song. Her witty and intelligent lyrics were applied to music by the likes of Jerome Kern, Jimmy McHugh, Cy Coleman, Arthur Schwartz, Sigmund Romberg and Harold Arlen. For this album, Chaffin digs deeply into the Fields catalog. While he gives us a lot of familiar Fields songs like "I'm in the Mood for Love," "Don't Blame Me," "Alone Too Long," "The Way You Look Tonight," and "Exactly Like You," he has included a lot of rarities that may be picked up by other singers thanks to Chaffin's diligence. A few such as "Remind Me," "Where Am I Going," "Diga Diga Doo" and "I'll Buy You a Star" get occasional attention from discerning vocalists. The others have basically been ignored for too long, and Chaffin has thankfully resurrected them from their undeserved obscurity. The song that has had the most popularity from the Romberg/Fields show *Up in Central Park* is "Close As Pages in a Book," but Chaffin has chosen two others from that show to highlight, "Carousel in the Park" and "April Snow." There are two selections that are receiving their first recordings with the release of this album, "Cow and a Plow and a Frau," with music by Morton Gould for a short lived 1950 musical, *Arms and the Girl*, and "Somethin' Real Special," written with Arlen for the 1953 film, *The Farmer Takes a Wife*, but never published. Chaffin is backed by a full orchestra conducted by James Moore for this delightful collection of Fieldsiana. (www.PSClassics.com)

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



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On The Road | The Jost Project: Finding Its Way Home

By Gloria Krolak

The Somers Point Jazz Society threw a first album release party for the newly-formed Jost Project at Sandi Pointe Coastal Bistro this fall. *Can't Find My Way Home*, the CD is titled. The venue offers a seaside bar on one side and its opposite on the other, a rentable banquet room with brocade upholstered chairs.

The quartet was finishing dinner in the big, dimly lit room in a kind of pre-game huddle. When they broke, bassist Kevin MacConnell finished his soup standing up. Anwar Marshall made micro-adjustments to his drum set. Vocalist Paul Jost sought privacy to take a last-minute call. Vibraphonist Tony Miceli, last to leave the table, wandered off into the space where musicians go just before they go on.

Michael and I ordered dinner. I was curious what the soup of the day, "Vegetarian Lambo," might be. Our waiter assured me there it had no lamb bone in it. We all laughed when the soup arrived and I spelled "lentil" for him. We chose two of the many varieties of burgers from a largely seafood menu. They were big and plump and served with kettle chips.

The 70 seats soon were filled, and activity began to whirl around the stage as the musicians took their places. Joe Donofrio, the SPJS artistic director, introduced the band, which whisked us back to the sixties and seventies. Let the record show, however, that this was no nostalgia junket by a "cover" band. And unlike tribute groups that play the most familiar versions of old songs for a senior audience, The Jost Project translates early classic rock into straight-ahead jazz language, hoping to attract a new audience of jazz fans in the bargain. The arrangements always honor the melody and the lyrics. What happens on top is a mix of inspired improvisation and joyful exploration by four gifted musicians who infuse each other like garlic in olive oil.

Popular rock tunes by, for instance, the Beatles and Stevie Wonder, have been seeping into the jazz songbook for years. Tony Miceli and Kevin MacConnell set out a couple of decades ago to translate the music of their youth into jazz. In 2003 they recorded an all-instrumental album that included not only Monk tunes, but good ones by Paul McCartney and Led Zeppelin. When the pair met Vineland, NJ native Jost at Philadelphia's University of the Arts where they all teach, they'd found the vocalist who would animate their idea. "The 'project'," said Miceli, "was getting Jost to sign on." Charlie Patierno played drums on the CD but was unable to make the gig. Jost, Miceli and MacConnell remembered Marshall from his undergrad days at UArts where teachers were in awe of his talent. They were happy to have him in the driver's seat.

The band played all the tunes on their record plus others, opening with "Sunshine Superman," the 1966 Donovan hit. Paul Jost's vocals and scat and Miceli's vibes solo put a nice easy swing on it. They played pieces by Aerosmith, Lennon and



The Jost Project in Somers Point, NJ: (foreground) Anwar Marshall, (from left) Tony Miceli, Kevin MacConnell and Paul Jost.

McCartney, with Marshall light on the cymbals and brushes, and an Ashford and Simpson tune with Jost using slap-hands as another percussion instrument. A mysterious "Bridge Over Troubled Waters" rolled like a train, building to a crescendo that oh so gradually faded into Jost's soft whistle.

Other endings were just as creative. In "Can't Find My Way Home," the CD title track by Stevie Winwood, Jost played harmonica, scatted his way through the tune and reached a high point of panting as if out of breath, and a well-earned "phew," possibly the first time a song ever chased itself to the end.

A high point was Led Zeppelin's "Kashmir." Kevin MacConnell, who plays bass like a lead instrument from somewhere inside the tune, and whose solos often define it, lay down a deep intro to the familiar riff, all the while the supple-wristed Miceli, who can do no wrong on vibes, floated in, out and over with drummer Marshall matching Miceli's energy. Jost's scatting reached an intensity so moving — maybe like where the tormented Job asks God why he was born — that you realize this singer draws from a very deep well. Only better lighting could have improved the performance.

The final mystery song — purposely not announced — sent a ripple of surprise through the audience. "In A Gadda Da Vida" is the most unlikely candidate for a jazz interpretation there ever was. You have to hear it to believe it. In Jost's other arrangements the tempos have been slowed, accentuating the lyrics, as in the wrenching encore of the country tune, "Tennessee Waltz."

The Jost Project's musical journey is, as we used to say in the sixties, "outta-sight." □

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Caught in the Act

By Joe Lang
Past NJJS President

THE GLENN MILLER ORCHESTRA

The Newton Theater, Newton, NJ
October 20

In December of next year it will be 70 years since Glenn Miller's plane disappeared over the English Channel. In

the ensuing years, his music has enjoyed a continuing popularity that is amazing. Of all the bands of the Big Band Era, the Miller band seems to have retained more currency than that of any or its contemporary peers. The Glenn Miller Orchestra was reconstituted in 1956, and has been touring continuously since then. The current band, under the leadership of vocalist Nick Hilscher, is on the road for about 48 weeks each year.

Given this history, and having seen a few other "ghost" bands through the years, it would not have been surprising to attend the concert by the Glenn Miller Orchestra at the Newton Theater, and find a group of musicians going through the motions, bored with playing the same charts night after night. Well, I am pleased to report that the Glenn Miller Orchestra is a vibrant band that plays with enthusiasm, and is manned by excellent musicians who make the arrangements seem as fresh as the day that they were conceived.

Yes, they play the hits, and while doing so make you recognize why these arrangements have a continuing appeal. Having been a longtime fan of this music, I found the performance that I saw thrilling. The band is comprised of 16 quality musicians who are magnificent in their ensemble playing, and impressive when given opportunities to solo. The charts are opened up to allow virtually each member of the band to have a chance to exhibit their individual creativity and outstanding musicianship.

From the first strains of "Moonlight Serenade," the feeling in the Newton Theater was one of happiness and expectation. When they went immediately into a rousing take on "Everybody Loves My Baby," it became evident that this was a band with jazz chops as well as an unrelenting swing feeling.

As the program progressed, there were the expected favorites like "String of Pearls," "Pennsylvania 6-5000," "St. Louis Blues March," "American Patrol," "Jersey Bounce," "Little Brown Jug," "Tuxedo Junction" and, of course, "In the Mood."

Hilscher was an engaging host, and the man can sing. He mixed Miller favorites like "Moonlight Becomes You" and "(There'll Be Bluebirds Over) The White Cliffs of Dover" with Sinatra/Riddle versions of "I've Got You Under My Skin" and "Night and Day."

Filling the "canary" chair was the wonderful Julia Rich. She brought back many memories with "I Know Why (and So Do You)," and sparkled on her other selections. Joined by three gentlemen from the band, reedmen Kevin Sheehan and Ian O'Beirne plus trombonist Joe Zeigenfus, they formed the Moonlight Serenaders, patterned after Marion Hutton and the Modernaires. That memorable sound was reflected as they, along with Hilscher, gave us "Chattanooga Choo Choo" and "Don't Sit Under the Apple Tree."



The United States Glenn Miller Orchestra. Other licensed territories include the U.K., Europe and Scandinavia.

Hilscher indicated that they try to include a few surprises at each performance, and in this instance the gem was an unrecorded and unnamed chart written by Billy May that was simply numbered 791 in the band book. It was unmistakably May, and great to hear.

As the band returned to "Moonlight Serenade," the Miller theme song that signified the conclusion of the concert, the sold-out audience rose to its feet in enthusiastic tribute to a superb afternoon of music. This reception resulted in the band digging into Jerry Gray's flag-waver "Here We Go Again" to serve up as an encore.

As the crowd exited, there was a sea of smiling faces reflecting the joy that the cats in the Glenn Miller Orchestra had brought into their lives. The smiling faces in the band throughout the concert indicated that they were having as much fun as the audience, and that was reflected in their playing.

MARLENE VERPLANCK MEETS HARRY ALLEN AND THE SAXES

Sharp Theater, Ramapo College | Mahwah, NJ | October 5, 2013

MARLENE VERPLANCK

Monmouth County Library | Manalapan, NJ | October 6, 2013

In the space of less than 24 hours, Marlene VerPlanck gave two magnificent concerts in two distinctly different musical settings. On both occasions she demonstrated why she has earned a place the upper echelon of interpreters of the Great American Songbook.

At the Sharp Theater in the Berrie Center for Performing and Visual Arts at Ramapo College of New Jersey, VerPlanck had the backing of a four saxophone section, Harry Allen, Al Regni, David Demsey and Dan Willis, plus a rhythm section of Tomoko Ohno on piano, David Finck on bass and Ron Vincent on drums. The charts for this evening were those penned by her late husband Billy VerPlanck for two recordings that she made with the French jazz group Saxomania in 1994 and 1999.

The program included a variety of tunes that ranged from the familiar, "You Turned the Tables on Me," "Beautiful Friendship"

and “Embraceable You” to some that are not often heard like Dave Frishberg’s “El Cajon,” Stephen Sondheim’s “Sooner or Later” from the 1990 film Dick Tracy, and the terrific Gerry Mulligan/Mel Tormé song “The Real Thing.” As she usually does, she included some tunes by Billy VerPlanck including “Sing Me to Sleep,” lyrics by Ray Hoffman, “What Are We Going to Do with All That Moonlight,” words by Leon Nock, and “Left Bank Blues,” a tune that he wrote for the John LaSalle Quartet in the late 1950s when his wife was a member of that vocal group.

These are not easy charts, and the musicians did a remarkable job of playing them with a minimal period of rehearsal time. Marlene VerPlanck has been doing many of the selections in versions scaled down to a trio setting, so it was also a challenge for her to sing them in the context of the larger group. The results were just what you would expect from any project that VerPlanck undertakes — refreshing and exciting.

The following afternoon, VerPlanck was joined again by Allen, Finck and Vincent, along with pianist Mike Renzi, for a completely different, but equally satisfying program of great songs at the Monmouth County Library in Manalapan, a gig that she has been doing for many years at this ongoing series produced by former NJJS Board member Jack Livingstone.

Again the song selection was wide-ranging, encompassing standards like “There Will Never Be Another You,” “Dearly Beloved,” “You Can Depend on Me” and “I Only Have Eyes for You,” to some tunes by jazz musicians, Bill Evans who provided the tune to “In April,” with a lovely lyric added by Roger Schore, and “Here’s That Sunny Day,” words and music by guitarist Barney Kessel. There were also a couple of Billy VerPlanck songs, “Speaking of Love” with lyrics by Frank Grant, and a collaboration between VerPlanck and lyricist Leon Nock, “Why Was I Thinking of Springtime.”

The standing ovation that greeted VerPlanck’s final selection, “It Might As Well Be Spring” encouraged her to provide an encore with “The Song Is You.” On this afternoon, the song was Marlene VerPlanck and her superb cast of musicians. The folks in Manalapan seemed like they are already anticipating her appearance in next year’s jazz series. JJ

Guitarist Peter Leitch Featured at October Social

Peter Leitch performed two sets of thoughtful solo jazz guitar at Shanghai Jazz on October 20 for the NJJS’s monthly Jazz Social. A program of standards such as “Stella by Starlight” and “Autumn Leaves,” rendered with warm and singing lines, held the audience in quiet and rapt attention. His playing at times is reminiscent of George Van Eps, as on a “Laura” filled with gently flowing arpeggio runs. You can learn more at <http://www.peterleitch.com>. JJ



Guitarist Peter Leitch performs a solo set at the October NJJS Jazz Social at Shanghai Jazz in Madison. Photo by Mitchell Seidel.

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From the Crow's Nest

By Bill Crow

■ Linda Novis sent me this story that was told to her by her late father, Frank Pomerantz, who

worked in New York advertising for over forty years. A colleague, Ken Silverbush at *Hi-Fi Stereo* magazine, told him that one day his phone rang. A voice said, "Hello, this is Sammy Cahn. I'm sure you know my work. I need a good stereo system. What can you do for a guy like me who just won an Academy Award for best song?" Without missing a beat, Ken put the receiver down on desk and applauded loudly, and then immediately hung up the phone. Cahn called right back, and thus began a long friendship.

■ Audrey Kimball sent me a story about her late husband, Ken, who was a colleague and friend of mine when I lived in Seattle. In the late 1950s, Ken was blown away by the playing of trombonist George Roberts on Sinatra's recording of "I've Got You Under My Skin." In the early 1960s, Sinatra played in Seattle, and Ken and Audrey bought the best seats in the house to hear him. During the intermission, Ken went to the orchestra pit to visit with some of the local musicians who had been hired to augment the key players who traveled with Sinatra. He chatted with one of the out-of-towners about the way the tour was set up, and as he left to return to his seat, he thanked the musician, shook his hand, and said, "Ken Kimball." The musician replied, "George Roberts." Ken was thrilled. "Not THE George Roberts?" The somewhat amused trombonist shrugged and said, "I'm the only George Roberts I know."

■ Ian Royle forwarded the following to me:

Hello, you have reached the automated answering service for the music department. Please listen to all options before making a selection:

To lie about why your child missed their music lesson, press 1.

To make excuses for why your child did not practice last week, press 2.

To complain about what we do and comment that the procedures in other schools are much better, press 3.

To abuse the music director, press 4.

To ask why you did not receive information about concerts and rehearsals that was included in last week's newsletter and several other bulletins posted to you, press 5.

If you would like the music staff to raise and/or adopt your child, press 6.

To request a change of instrumental teacher for the third time this year, press 7.

To ask for your child's music lessons to be moved back to the original time after having asked us to change it three times already, press 8.

If you wish the music department to assume responsibility for the state of the railroads, and/or all other global problems, press 9.

To inform us that your child's instrument was in the trunk of the car and had not in fact been stolen, press 0.

If, on the other hand, you realize that this is the real world, and that you and your children are accountable for your own actions, and that it is not always our fault, please hang up and have a nice day.

■ Abby Mayer told me about playing with the Indianapolis Symphony in the late 1950s, where he made friends with the orchestra's gifted piccolo player, John Routenberg. For a special program, the conductor selected a gigantic work that called for several extra musicians, one of whom was a second piccolo player. At a rehearsal, during a passage that featured the piccolos, the conductor stopped the orchestra. "Routenberg, you have metal piccolo. It sounds very strident. Second piccolo has wooden piccolo which sounds very sweet." After the rehearsal, John stopped at a hardware store and bought a spray can of paint. At home he painted his piccolo black. The next morning during rehearsal, the conductor again stopped the orchestra and said, "Routenberg! Ah, now you have wooden piccolo! It sounds much better!"

■ This is a note that was sent in by Brent Hahn:

In the late '70s I was a very green assistant at National's old Edison studio, where the owners were thrifty and the gear had seen better days.

A few minutes before downbeat on a big movie date, with Roger Rhodes engineering, Joe Beck got my attention.

"Would you please tell Mr. Rhodes that this guitar amp has a nasty buzz?" Which I did. And Roger responded, "Please tell Mr. Beck that he's absolutely correct."

Which I did. And Joe said, "Please tell Mr. Rhodes that I apologize. For a brief moment, I forgot where I was."

Sheldon Sanov was a friend and colleague of the late violist David Schwartz, who told him about his adventures playing with the Glenn Miller Band which entertained the troops in Europe during World War II. Sanov noticed a photo on Schwartz's wall that showed him getting a medal pinned on him, along with several other members of the Miller band. When he asked what it was for, Schwartz replied, with a straight face, "That was for playing 'In the Mood' 276 times with the Miller band." J

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

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The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

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About NJJS

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

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

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

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- Pee Wee Russell Memorial Stomp e-mail updates
- 'Round Jersey (Regional Jazz Concert Series):
- Ocean County College Bickford Theatre/Morris
- Student scholarships American Jazz Hall of Fame

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

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"Cat in the Hat" at the Bickford! How exciting is that! This is neither Seussical chatter nor the dream of some "Mad Hatter." On Wednesday, December 4 the Bickford welcomes a local icon — master of the piano and Latin rhythms — the one and only "cat in the hat" **Rio Clemente!** Start your holiday season in New Jersey with visions of sun, sand, palm trees, and umbrella drinks. Should you feel the irrepressible urge to get up and move your feet to the Latin beat, please don't be shy. Dancing may be necessary! If you have seen or heard him in person before, you know what a great time is in store. "If you never did you should. These things are fun and fun is good," said Dr. Seuss. Great music and stories from a living legend. Rumor has it that he may bring a special friend. OK! For the young at heart, I must say right now it will not be Santa!

Even though Santa is too busy to come to the Bickford at this time, we will have the next best thing — **Warren Vaché!** There is a special evening planned for Monday, December 16. Museum doors will be open early at 6:30 PM for Jazz Showcase ticket holders only. Former patrons of the Bickford Theater know it is a beautiful venue with terrific acoustics, but many have not been lucky enough to experience the wonders of the Morris Museum. It is the third largest museum in the state with permanent and revolving exhibitions. After touring this New Jersey treasure, enjoy refreshments in the lobby before the concert and a discount at the gift



shop on unique items for last minute gift shopping. At 8:00 PM you will be thrilled by the ever popular cornet of Mr. Vaché on the stage. Perhaps, on this special evening, he will grace us with a vocal or two as he has the ability to elicit both smiles and tears with his voice (the latter is meant in a good way). Warren will bring helpers from his workshop including **Tardo Hammer** on piano, **Earl Sauls** on bass and **Leroy Williams** on drums. All will probably be taller than you might expect! What a deal for \$18! (Still \$15 for those who plan ahead.)

Coming up in January, you will be invited to yell more than Happy New Year. Hopefully you will be sufficiently recovered by Wednesday, January 8 to help celebrate the birthday of John, Martin, Ann and Mary's dad, **Bucky Pizzarelli!** This is not just any birthday party. Those in attendance at this past summer's "Jazz on the Green" in Morristown got to witness **THE GUITAR SUMMIT!** Unbelievable! This could not be a one time event to disappear into the ethers. So this night is Bucky's Birthday Guitar Summit! Recreating the original with Bucky will again be **Ed Laub, Frank Vignola** and **Gene Bertoncini** with a special finale of "Sing, Sing, Sing"...this time with drums! Plans are in the works to record this occasion for a CD. This will be a special night and prices will be \$25 at the door (if any are available) and \$20 in advance. Don't miss this! You will want to be able to say you were there when.



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Jazz For Shore

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It's been a big year for hot jazz, especially in the northeast of the United States where crowds have flocked to hear this music at venues such as the New York Hot Jazz Festival in August, Jeff and Joel's House Party in Connecticut in October and of course, the monthly offerings provided in the Garden State by the New Jersey Jazz Society. MidWeek Jazz continued another stellar year of bringing top acts such as Dan Levinson, the Midiri Brothers, Mona's Hot Four, the Jazz Lobsters, the Vaché brothers and many more down to Ocean County College on any given Wednesday night (again, many thanks to my predecessor Bruce Gast for running this series so successfully for so many years!).

But like anything else, the key is to finish strong and the 2013 MidWeek Jazz series is closing with quite a bang thanks to **Molly Ryan** and the All Star group of friends she is bringing to Toms River on December 4.

Always a wonderful singer, Ryan gets seemingly gets better and better each time out — I saw her

Attention dancers! The Bickford will close out the Month of January with the New Deal Orchestra under the direction of drummer "Never to be Forgotten" Robbie Scott. This big band will fill the stage with musicians eager to make dancing impossible to resist! Robbie has played with Tony Bennett, Carrie Underwood, Bobby Short, Woody Allen, Benny Goodman and many other greats. His New Deal Orchestra has experience

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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

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 Mrs. Joan Bauer, Bethlehem, PA *
 Boyle Hotels Management Group, New Providence, NJ
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 Rich and Regina Desvernine, Whiting, NJ
 Mr. & Mrs. Donald Engesser, Chatham, NJ
 The Fayetteville Free Public Library, Fayetteville, NY
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 Ms. Faith Giovino, Bound Brook, NJ
 Mr. Morris Grossman, Springfield, NJ
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 Joe McManemin, Netcong, NJ
 Mr. & Mrs. William F. Murray, West Hartford, CT
 Mr. & Mrs. Walter Olson, Chatham, NJ
 Mr. Stanley Parker, Saddle Brook, NJ

Mr. Peter Pearson, Andover, NJ
 Mr. & Mrs. Ilse & David Pease, Bridgewater, NJ
 Mr. James Penders, Madison, NJ
 Michael & Joanne Polito, Somerset, NJ *
 Gary V Robertiello, Lodi, NJ
 Rutgers U. SPCOL, New Brunswick, NJ
 Mr. Edward Stuart, Short Hills, NJ
 Mr. & Mrs. John Tierney, Berkeley Heights, NJ
 Mr. David Voorhees, Hopewell, NJ *
 Dr. Ira L. Whitman, East Brunswick, NJ
 David & Anne Yennior, Belleville, NJ *

New Members

Vinnie Bell, Tenafly, NJ
 Diane Langworthy, Summit, NJ
 Barbara Martin, Staunton, VA
 Faye Molesphini, Chatham, NJ
 Steven Monat, Hankins, NJ
 Andrew J. Murro, Woodcliff Lakes, NJ *
 Geraldine Nathanson, Wharton, NJ
 Paul Oster, Rockaway, NJ
 D. K. Pryor, Yorkshire, UK
 Gary Robertiello, Lodi, NJ
 Timothy A. Rogers, Pine Brook, NJ
 George Sabel, Westwood, NJ
 Alex Samu, Valley Stream, NY
 David Sandler, Oakland, NJ
 Leonard N. Schoenberg, Fairfield, NJ
 Bill Shadel, Springfield, NJ
 Dave Spinelli, Ringwood, NJ
 Joe Veltri, Mt. Arlington, NJ



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

JAZZ TRIVIA ANSWERS

questions on page 4



1. Oscar Peterson
2. Rob McConnell
3. Ed Bickert
4. Diana Krall
5. Maynard Ferguson
6. Terry Clarke
7. Renee Rosnes, who is married to Bill Charlap
8. Glen Gray and The Casa Loma Orchestra

Holiday gift idea!

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.

free concerts

CONCERTS/PERFORMANCE

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

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

■ Watch for upcoming announcements.

on WBGO radio

JAZZ FROM THE ARCHIVES

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

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.

12/8: Johnny On the Spot: Joe Peterson plays the music of bassist Johnny Miller, the original bass player in pianist Nat King Cole's Trio.

12/15: The 1968-74 Bill Evans Trio: Host Bill Kirchner takes a look at pianist Evan's longest lasting trio which included bassist Eddie Gomez and drummer Marty Morell .

12/22: Annual IJS Christmas Cheer: Host Vincent Pelote presents jolly holiday tunes with a jazz flavor.

12/29: Picks of the Year, Part 1: Host Dan Morgenstern offers personal best recordings of 2013.

■ Watch for upcoming announcements.

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 Cotch Road
609-882-6841

Fairfield

BRUSCHETTA RESTAURANT
292 Passaic Avenue
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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 FARMISHED FROG

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

Mount Holly

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

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.

Newark

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

27 MIX
27 Halsey Street
973-648-9643
www.27mix.com

BETHANY BAPTIST CHURCH
275 Market Street
973-623-8161
www.bethany-newark.org

IDEAL LOUNGE
219 felinghuysen 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.terramoto.com/
restaurant/mediterrera

SALT CREEK GRILLE

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

WITHERSPOON GRILL

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

Rahway

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

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
www.ucpac.org
732-499-0441
(Call for schedule)

Red Bank

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

JAZZ ARTS PROJECT

Various venues
throughout the year...refer to
www.jazzartsproject.org for
schedules and details

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

SIAM GARDEN

2 Bridge Ave., 07701
732-224-1233

Somerville

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

South Amboy

BLUE MOON
114 South Broadway
732-525-0014
www.blumoonhome.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.

STEPHEN FULLER CD RELEASE PARTY
featuring special guests at The Priory Jazz Club,
Newark, Dec. 6, 7-11 PM, no cover

ERIC MINTEL at Shanghai Jazz, Madison,
Dec. 21.

CARRIE JACKSON TRIO with Noriko Kamo,
Thaddeus Expose and Les Mc Kee at Hyatt
Regency, New Brunswick, Dec. 18, 8-10:30 PM, \$15

BOB DEVOS ORGAN QUARTET with Ralph
Bowen, Dan Kostelnik and Billy Drummond at
Trumpets, Montclair, Dec. 27, 8-11 PM, no cover

RIO CLEMENTE TRIO WITH SANDY SASSO
at Rutherford Hall, Allamuchy, Dec. 29, 3-5 PM, for
tickets visit: rutherfordhall.tix.com.

Also visit Andy McDonough's njjazzlist.com



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