

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 1  
January 2014



## Newport Jazz Turns **60**

The latest edition of the George Wein Newport All-Stars perform in the Chase Room at NJPAC on December 6 (from left): George Wein, Bucky Pizzarelli, Lew Tabackin, Jay Leonhart, Bria Skonberg and Clarence Penn. Photo by Tony Graves.

The Newport Jazz Festival hasn't always been in Rhode Island. In 1971 the festival moved to New York City, and during that decade also presented Newport events jointly with the NJJS at Waterloo Village in northwest New Jersey. In 1973, there were also two concerts at Fenway Park in Boston, under the name "Newport New England Jazz Festival," and in 1977 the festival presented an ancillary "Newport Jazz Festival-Saratoga" in upstate New York. The festival returned to Rhode Island at Newport's Fort Adams State Park in 1981 and, after 17 years of joint presentations in NYC ended in 2008, still continues there. But for 60 years the festival's one constant has been the leadership of impresario George Wein, first an employee and then longtime owner of the festival. Newport Jazz celebrates the 60th year of its founding this year and the illustrious Mr. Wein was feted at an NJPAC reception last month where he reminisced about the famed festival's storied history.

**PEE WEE RUSSELL  
MEMORIAL STOMP**

SUNDAY MARCH 2

see details page 2 and ad page 5

**See story on page 28.**

## in this issue:

### NEW JERSEY JAZZ SOCIETY

Prez Sez	2
Bulletin Board	2
NJJS Calendar	3
Jazz Trivia	4
Editor's Pick/Deadlines/NJJS Info	6
October Jazz Social: Giacomo Gates	47
Crow's Nest	48
New Patron Level Benefits	49
Change of Address/Support NJJS/ Volunteer/Join NJJS	49
New/Renewed Members	52
NJJS/Pee Wee T-shirts	53

### STORIES

Newport Jazz Fest Turns 60	cover
North Carolina Jazz Fest	4
Big Band in the Sky	8
Talking Jazz: Catherine Russell	12
Dan's Den	18
Forest Hill Follow-Up	20
NJJS Annual Meeting	22
Noteworthy	24
Autumn in New York	26
ACS and The Philadelphia Experiment	29
Has Jazz Changed Your Life?	29
NJPAC Brick City Jazz Orchestra	30
3rd Annual Zootfest	32
Max Raabe Palast Orchester in New Brunswick	34

### REVIEWS

Book: Duke Ellington	36
Other Views	38
Cotton Club Legacy	40
Vaché and Corrao	42
Caught in the Act	44
Maria Schneider/Jazz Standard	47

### EVENTS

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

### ADVERTISERS

Rosalind Grant	4
Pee Wee Russell Memorial Stomp	5
WBG0	7
Shanghai Jazz	9
William Paterson University	11
NJPAC	13
Jazzdagen	17
Arbors Records	19
Trumpets	21
Barbara Kukla	22
SOPAC	23
Ocean County College	25
Rutgers Mason Gross School	27
Hibiscus	31
Concert to Honor Bruce Gast	33
Berrie Center at Ramapo College	35
Sandy Sasso	38
Jim Eigo Jazz Promo	40
McCarter Theatre Center	40
Cadence Magazine	41
RVCC	43
Stephen Fuller	44
WBG0 Photo Blog	45
Diane Perry	48
CTS Images	49
John Bianculli/Italian Bistro	51
LauRio Jazz	52
Princeton Record Exchange	56



## Prez Sez

By Mike Katz President, NJJS

### Happy Jazzy New Year to one and all!

■ On Sunday afternoon, December 8, we had our **Annual Meeting at Shanghai Jazz**. Those who attended were treated to two terrific sets by singer Sarah Partridge. Sarah is not a stranger to NJJS, having appeared several times at Jazzfest and been a frequent performer at Shanghai and other venues in the area.

Before the music began, we conducted our annual business meeting. I was pleased to report that NJJS is in good fiscal shape, and our treasurer, Larissa Rozenfeld, reports that we will finish out the year in the black for the first time in several years. This is good news in the sense that we did well at the 40th anniversary event last January and recently received a substantial member donation towards our educational

programs. On the other hand, it must be said that a major factor in this year's profitability was not having to take losses from Jazzfest, which had been substantial in the last few years, mainly due to lack of a lead sponsor and declining attendance. We are still hopeful of reviving Jazzfest in the future in some way, and if anyone reading this knows of any potential sponsors, I would certainly appreciate hearing about it. If we are to produce Jazzfest in the future, we will have to have greater support of the event from the membership — in 2012, less than 20% of member households were represented in the audience. We continue to receive reports of other long-running jazz festivals no longer being produced for similar reasons.

I reported last year's Pee Wee Russell Memorial Stomp was well attended and enjoyed by everyone. We also had an outstanding performance by

DIVA at the annual Mayo Theater concert, although the attendance was somewhat disappointing. We again awarded scholarships to jazz studies majors representing Rutgers, William Paterson, New Jersey City and Rowan Universities, and our Generations of Jazz program presented five performances under the capable leadership of Pam Purvis, featuring Bob Ackerman and other musicians, and coordinated by Board member Frank Sole.

We then conducted an election for the Board of Directors. Going into the meeting we had 20 elected directors (plus *Jersey Jazz* co-editors Tony Mottola and Linda Lobdell who serve ex-officio). The maximum number of directors authorized by the by-laws is 30. Directors serve 3-year terms. Re-elected this year for terms expiring at the end of 2016 were Cynthia Feketie and Sheila Lenga.

Stay tuned to [www.njjs.org](http://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  
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Plus, if you are already a member,  
a gift membership costs just \$20!

See page 49 for details!

Bob Beck and Lowell Schantz were elected as new Board members. Bob lives in Raritan and is a musician and music teacher. Lowell, who resides in Westfield, is a senior vice president of a major bank and is on the boards of several other non-profit organizations. We look forward to both of them bringing their enthusiasm for jazz and their areas of expertise to the Board as we move ahead.

After the membership meeting, the Board, including its new members, met for its December meeting. In addition to conducting routine business, the Board elected the officers for 2014. All current members of the management team were re-elected, including yours truly for another year as president, Stew Schiffer as executive vice president, Al Parmet as secretary, Larissa Rozenfeld as treasurer, and Sheilia Lenga, Caryl Anne McBride and Mitchell Seidel as vice presidents of publicity, membership and music programming respectively. We then returned to enjoy Sarah's second set, followed by the annual Board dinner, which featured entertainment by singer Bill Robinson and guitarist John Carlini. We thank David and Martha of Shanghai Jazz for once again hosting the meeting and dinner.

■ As we head into next year, we are eagerly anticipating the two annual events that we will be producing in March — the **Pee Wee Russell Memorial Stomp on Sunday, March 2** at the Birchwood Manor in Whippany, and the **NJJS/Mayo Performing Arts Center concert on Sunday, March 30**, starring trumpeter-vocalist Bria Skonberg with her quartet, and special guest Tia Fuller on alto sax. While the Stomp practically sells itself, having been a sellout for the last two years, we have 1,300 seats to fill at the Mayo theater and would like to fill every one of them. Bria is truly a rising star, having had her debut as a leader at Dizzy's Club Coca-Cola at Jazz at Lincoln Center last month, and there may not be many more opportunities to see her at only \$20 a ticket before she really hits the "big time." Please put this event on your calendars and invite all your jazz-loving friends. This would make an ideal group excursion for organizations, and we are aware of a number of church and synagogue social groups, service clubs and corporations that are considering it. Ordering information for both these events is elsewhere in this issue. I hope to see as many of you as possible at each of them.

■ On a sad note, we learned recently that Ray Kennedy, the great jazz pianist who worked with John Pizzarelli until about three years ago, has multiple sclerosis and is no longer able to play. *The New York Times* once described him as "making music that wore an ear-to-ear grin. It made you want to jump for joy." Ray appeared on over 100 jazz albums and played with and inspired top jazz musicians the world over.

An on-line fundraising campaign has been established to help support Ray, his wife, Eve, and their two young daughters, ages 10 and 12, in this time of need. Ray now requires full-time care and the family faces high health care costs not covered by insurance. Donations may be made online at [www.YouCaring.com](http://www.YouCaring.com). NJJS is going to contribute to this fund, and I hope that many readers who appreciated Ray's musicianship will do so as well. □

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for updates and details.

### Sunday January 19

JAZZ SOCIAL  
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Shanghai Jazz  
214 Main St, Madison; 3-5:30PM  
free admission  
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### Sunday March 2

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### Sunday March 30

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3:00 PM  
Morristown, NJ  
[www.mayoarts.org](http://www.mayoarts.org)

# NJJS Calendar

## Jazz Trivia

By O. Howie Ponder

(answers on page 52)



# 2014 Centenarians

A new year, a new batch of Centenarians, or at least they would have been had they stayed alive. The people listed below are just a fraction of famous jazz artists born in 1914, so we may see more — if things get slow in Howie's universe this year.

1. Born in Pittsburgh, this iconic drummer was also schooled in music theory and composition. He even played trombone in a US Army band in WWII. Along with Max Roach he is credited with changing drumming styles, emphasizing the ride cymbal, with the advent of bebop. He spent most of his career in Paris.
2. This Texas-born tenor saxophonist's career is primarily associated with Glenn Miller, for whom he played and sang. He led the first Miller "ghost band" after WWII. He is perhaps better remembered for his singing than his saxophone prowess.
3. One of the Swing Era's finest musicians, this New York-born bassist was also a talented composer and arranger. "What's New?" is one of his better known tunes. A founder of the Bob Crosby Orchestra, he later co-led with trumpeter Yank Lawson the modestly-named "World's Greatest Jazz Band," whose performances usually included his "Big Noise From Winnetka," a whistling duet with the band's drummer tapping his sticks on his bass strings.
4. This Newark-born alto saxophonist's main claim to fame is his composition "Jersey Bounce." He spent most of his playing career with Lionel Hampton and Count Basie and became Basie's music director.
5. Although born in Philadelphia, New Jersey can claim him as he grew up in Atlantic City. He became one of the top trumpeters of the Swing Era and joined Harry James and Chris Griffin in Benny Goodman's powerhouse trumpet section. He is best known for his Yiddish freilich style solo on Benny Goodman's "And the Angels Sing" and "Bei Mir Bis du Schoen."
6. Although he occasionally played the trumpet, this Pittsburgh-born singer gained fame for his baritone voice and strikingly handsome looks that transcended race. He gained fame originally singing with Earl Hines's big band. At mid-century he led a modern big band that included many stars of bebop.
7. Another Jerseyan, from Englewood, this bassist was known for his solo style of bowing while humming the melody an octave higher. Although he came to fame playing novelty songs like "Flat Foot Floogie" with Slim Gaillard, he was conservatory-trained. He also worked with Art Tatum and Benny Goodman and later taught at SUNY Binghamton.
8. Although he played the trumpet, this Brooklyn-born artist was best known for his arranging and composing. He gained fame with Benny Goodman with his charts "Benny Rides Again" and "Clarinet a La King." He co-led an adventurous band briefly with fellow arranger Bill Finegan of Glenn Miller fame.

*Howie also welcomes suggestions for future questions — or comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).*

## Got the Winter Blues?

### Head on down to Dixie for the North Carolina Jazz Festival

The North Carolina Jazz Festival, one of the the country's oldest jazz festivals, will mark its 34th anniversary February 6 – 8, 2014. This three-day event, held in the ballroom of the Wilmington Hilton Riverside, features a bevy of internationally known jazz musicians from across the U.S., Australia, Brazil, Canada, Israel and Italy.

Thursday is 'Special Event Night' featuring several different styles of jazz. Opening will be Brazilian singer Maucha Adnet performing a tribute to Antonio Carlos Jobim and his style of jazz samba music. Following that will be jazzman Grenoldo Frazier with his vocal and piano interpretation of Louis Armstrong. A rousing jam of traditional jazz by six Festival All-Stars, led by cornetist Ed Polcer, will close out the evening.

Friday and Saturday nights will feature 13 jazz All-Stars playing seven sets of traditional and classic jazz each night, with a different leader on each set. The star-studded lineup of musicians includes Harry Allen, Ehud Asherie, Herman Burney, Adrian Cunningham, Jim Fryer, Patrick Harison, Ed Metz Jr., Nate Najjar, Nicki Parrott, Ed Polcer, Chuck Redd, Bria Skonberg, and Rossano Sportiello.

Ticket prices are: Thursday, \$35 general admission; Friday and Saturday, general admission \$50. Discounts each night are: \$25 military, \$15 students. Patron tickets are \$175 and include Friday/Saturday evening concerts plus 'Special Patron Brunch' at 10:30 Saturday morning, where the musicians will play and socialize with patrons, then patron/musicians will be invited to "sit in" with the Festival All-Stars during the closing jam. Patrons receive preferred, reserved seating and their names will be printed in the Festival program. Top tier \$200 patron tickets include all of the above plus tickets to Thursday evening's Special Event.

For more information visit [www.ncjazzfestival.com](http://www.ncjazzfestival.com), send e-mail to [ncjazzfest@yahoo.com](mailto:ncjazzfest@yahoo.com) or call 910-703-1111. Special hotel room rates for attendees are available at the Hilton by calling 910-763-5900. 

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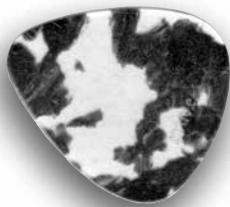
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<b>Students with current i.d.</b> \$10 (in advance or at the door)	_____	x	\$10	=	\$ _____
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## The Editor's Pick

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


### His career cut short by MS, pianist Ray Kennedy needs a helping hand

During a long stint in the John Pizzarelli Trio, Ray Kennedy always seemed to be a sideman ready to be a star. At some point each set Pizzarelli and his bassist brother Martin would sit out as Ray performed an extended piano solo that was always a crowd-pleasing tour de force, and always ended with wild applause — often the biggest burst of the night.

Reviewers were as enthused as the audiences, with the *The New York Times* describing Kennedy as "...an extraordinary pianist... [whose style] suggests a toned down fusion of Oscar Peterson and Erroll Garner, with a dash of George Shearing." NPR's Piano Jazz host Marian McPartland declared him "...a two fisted pianist with chops to spare and plenty of ideas to match."

So when the amiable and prodigiously talented Kennedy left the comfortable gig of the Pizzarelli trio a few years ago, teaming up with his own bassist brother Tom, a bright and successful solo career seemed assured. But lately comes news that fate has intervened and the pianist's career has been cut short by multiple sclerosis. The gifted musician, who appears on more than 100 jazz albums (and performed for the NJJS with Harry Allen and Randy Sandke in 1993), can no longer play the piano.

His family now faces major healthcare costs not covered by insurance and Ray needs fulltime care. Recently a friend created an online fundraiser at [www.YouCaring.com](http://www.YouCaring.com) to help Ray, his wife Eve and their two young daughters, aged 10 and 12. Already more than \$16,000 of the campaign's \$50,000 goal has been met by 179 contributors. The NJJS Board of Directors authorized a \$100 contribution at its December meeting and is encouraging Society members who are able to join them in this worthy effort for a special member of the jazz community.

To find out more about the fundraising campaign and make a contribution, just Google "Ray Kennedy [www.youcaring.com](http://www.youcaring.com)" and a link to the Kennedy fundraiser site should be the first search result returned. You may also donate by check. Make the contribution payable to Ray's wife, Eve Langner, who has set up a special account for his care. The address is: 135 Central Park West, Apt. 4 South, New York, NY 10023. 

**CORRECTION:** In our Van Alexander interview in the December issue of *Jersey Jazz*, we misspelled drummer Irv Cottler's last name. We apologize, noting in atonement that Frank Sinatra, with whom Mr. Cottler performed for more than 30 years, often introduced him as "the world's greatest drummer."

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

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**NJJS Deadlines** The deadline for submission of material for upcoming issues is as follows:  
February: December 26 • March: February 26

**NOTE:** EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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## Big Band in the Sky

By Sanford Josephson

■ Foreststorn “Chico” Hamilton, 92, drummer, September 21, 1921, Los Angeles — November 25, 2013, New York City. While touring with Lena Horne in the late 1940s and early ’50s, Hamilton did studio work and played with local bands in Los Angeles in between road trips. That’s how he connected with Gerry Mulligan in 1952 and became part of the baritone saxophonist’s pioneering pianoless quartet, which also featured Chet Baker on trumpet and either Carson Smith or Bob Whitlock on bass. Hamilton’s “understated, seductive approach to the drums,” according to the Associated Press’ Charles J. Gans (November 26, 2013) “contrasted with the driving, hard-bop style typified by East Coast drummer Art Blakey.”

The Mulligan quartet, which played on Sunday nights at a club called The Haig, became an immediate hit and personified what was being called the “cool jazz” of the West Coast. A big factor in the band’s appeal, according to Mulligan (*Jeru: In the Words of Gerry Mulligan*/Library of Congress) was Hamilton’s “good show sense that brought that out in all of us, so the group wasn’t as introverted as Chet and I were...Chico brought this kind of extroverted quality to it that kept the thing alive so that there was noticeable vitality there.”

Hamilton left Mulligan’s quartet in 1955 and started his own “cool” quintet with Buddy Collette on flute and alto saxophone, Fred Katz on cello, Jim Hall on guitar and Smith on bass. The group was featured in the 1957 movie, *The Sweet Smell of Success*, with Burt Lancaster and Tony Curtis. Hall, speaking with NPR’s Mandalit Del Barco shortly after Hamilton’s death, recalled that the drummer “was fearless. Nothing seemed to faze him...He felt secure in what he was doing and what we were doing, and we were doing something that was a bit unusual in those days.” The group was also featured in the acclaimed jazz documentary about the 1958 Newport Jazz Festival, *Jazz on a Summer’s Day*.



Jazz drummer Chico Hamilton appearing at the Charlie Parker Jazz Festival in Tompkins Square Park, New York City, August 26, 2007. Photo by Professor Bop.

Drummer Butch Miles told *Jersey Jazz*, “Chico Hamilton was the first drummer that I ‘purloined’ a solo from. I was a young teen-ager and the movie was *Jazz on a Summer’s Day*. I sat through that film maybe 6-7 times basically just to learn Chico’s solo. I was so impressed by his use of dynamics and melody in his playing I HAD to play his solo note for note. He had that impact on drummers. Chico was the epitome of taste combined with talent and yet he could swing like mad. I came from the Gene and Buddy school of drum set but Chico definitely left an impression on me. Now I’m tempted to go back into my musical vaults, pull out old Chico Hamilton records and learn from a Master all over again. He will be greatly missed.”

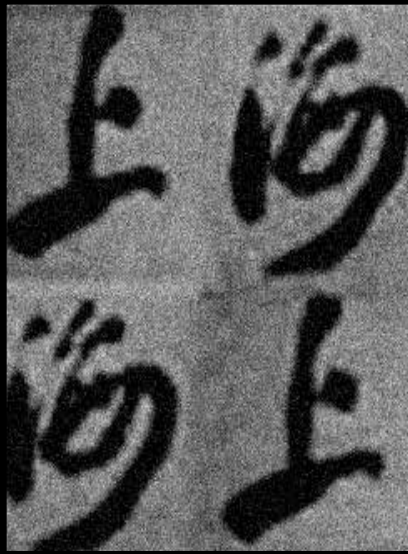
As musical tastes changed, Hamilton also changed the styles of his bands, replacing the cello with a trumpet and adopting a more upbeat sound. Then in the mid-’60s he began to concentrate more on

composing than playing and wrote the soundtrack for Roman Polanski’s 1965 movie, *Repulsion*. Shortly after that, he discontinued his band and began composing music for television programs and commercials.

He never gave up playing and bandleading entirely and eventually moved to New York where he would often lead bands featuring young musicians on the way up. Among those he mentored were bassist Ron Carter, saxophonist-flutist Eric Dolphy and saxophonist Charles Lloyd. Saxophonist Eric Person who performed with Hamilton in the ’80s and ’90s, recently posted a message on his Facebook page about the experience. “I learned many lessons with him on and off the bandstand,” Person said. “Chico didn’t get the credit he deserved for offering jazz a different style of drumming. He played the mallets and brushes like no other. And he was the consummate drummer/leader. He was always looking out for his band

*continued on page 10*





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## BIG BAND IN THE SKY

*continued from page 8*

members by letting us record our compositions.”

Hamilton became a faculty member at New York’s New School for Social Research when the school started its New School of Jazz and Contemporary Music in 1987. In a blog post on the New School website, Martin Mueller, the program’s executive director, called Hamilton a “friend, colleague, mentor and jazz giant. We have no greater or more central figure in our school history and community. Generations of New School jazz artists are his children and his legacy.”

Hamilton’s most recent album, *Revelation*, was released in 2011 on the Joyous Shout label, and he had recorded another one, *Inquiring Minds*, which was scheduled for release this year. He received a National Endowment for Arts Jazz Masters award in 2004 and also was named a Kennedy Center Living Jazz Legend. In 1997, the New School gave him its Beacons in Jazz award, along with an honorary doctorate.

Survivors include: a brother Don; a daughter Denise Hamilton; a granddaughter and two great-granddaughters.

■ **Bob Greene, 91, pianist, September 4, 1922, New York — October 13, 2013, Amagansett, NY.** Greene was a documentary writer who never planned to become a full-time musician, but his devotion to the music of Jelly Roll Morton won out, and in 1968, he switched careers. At the time, he had been planning to join Robert F. Kennedy’s presidential campaign. When Kennedy was assassinated, Greene decided to devote his life to music. He told the online arts magazine *Joyzine* that, “When Bobby got shot, I realized that the time had come for me to get into music full time. Certainly if he had lived, I wouldn’t have devoted myself to Jelly the way that I have.”

Greene graduated from Columbia University in 1943 and became a radio documentary writer, moving on to

television later. In 1957 and 1962, he won Writers Guild awards for history-based radio scripts. He also taught in the dramatic arts department at Columbia in the ’50s and ’60s and worked for the Voice of America in the ’60s. A self-taught musician, he was enamored by Morton’s music, which he became aware of in the ’40s.

In 1973, he formed his own version of Morton’s Red Hot Peppers band, which played at Lincoln Center during the Newport Jazz Festival in New York. John S. Wilson, writing in *The New York Times*, said that Greene “projected the flavor of Morton’s music — the breaks, the slurs, the accents, the coloring.” Whitney Balliett, the longtime jazz critic at *The New Yorker*, wrote, “If there were such a thing, Greene would hold the Jelly Roll Morton Chair of Music at an Ivy League college...He gets inside Morton’s Music.”

During the ’70s and ’80s, Greene promoted Morton’s music around the country and the world as both a bandleader and solo pianist, and he played Morton’s music on the soundtrack of the 1978 Louis Malle-directed movie, *Pretty Baby*, starring Keith Carradine, Susan Sarandon and Brooke Shields.

Writer and clarinetist Tom Sanction, writing in his “News & Views” blog on October 16, 2013, recalled when he and Greene “teamed up to form a regular Tuesday night quartet at the Cajun Bar and Restaurant on 16th Street. We would also meet up for dinners at PJ Clarke’s from time to time. When I was assigned to Paris as a *Time* correspondent in the 1990s, Bob visited our house and filled it with his music, his infectious laughter and his stories, all fueled by gin and tonics that he liked on the stiff side...Bob was a larger-than-life character who touched the lives of many people around the world. I am happy to have known him. And I will miss him.”

In January 2011, Greene presented a concert in Bridgehampton, NY, of music by Morton as well as other New Orleans musicians such as Louis Armstrong, King Oliver and Bunk Johnson. He described Morton’s music to Claire Walla of *The Sag Harbor Express* as

“an orchestral style. In his right hand, he’d have the trumpet and the clarinet, and in his left hand, the octave would be passing notes to the trombone. It was a full, rich sound.”

Cause of Greene’s death was lung cancer. There are no known survivors.

■ **Richard “Dick” Morgan, pianist, 84, June 5, 1929, Petersburg, VA — October 20, 2013, Silver Spring, MD.** In the late 1950s, while working in Norfolk, VA, Morgan would often play with guitarist Charlie Byrd, who helped bring him to Washington, DC. He became one of the capital city’s favorite local pianists, playing in a variety of venues including Kennedy Center, Blues Alley and the Showboat. In 1960, saxophonist Julian “Cannonball” Adderley saw Morgan play and was so impressed that he contacted his record label, Riverside Records, and had a recording crew capture Morgan live for an album, *Dick Morgan at the Showboat*.

Through the years, Morgan appeared with such artists as Tommy Dorsey, Frank Sinatra, Etta Jones and Joe Williams. According to Matt Schudel, writing in *The Washington Post* (November 1, 2013), Morgan “was a versatile, crowd-pleasing pianist who could embellish a large repertoire with improvised flourishes.” Morgan was modest about his talent. He told the *Richmond Times-Dispatch* that, “I don’t make any claims to be a first-class jazz pianist. I’m somebody who will immediately get immersed in the audience and get them to pay attention. That has carried me through the years.”

In the late ’70s, acting on the suggestion of his friend, the comedian Bill Cosby, Morgan returned to college, earning an undergraduate degree from Antioch College and a law degree from Howard University.

Cause of death was prostate cancer. Survivors include: his wife, Sylvia; daughter, Anita; stepdaughter, Verlon; seven grandchildren; and five great-grandchildren. The family has requested that, in lieu of flowers, donations be made to Howard University’s Law School Student Fellowships. □

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

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## Talking Jazz

### A Jersey Jazz Interview with Catherine Russell

By Schaen Fox

*If you are unfamiliar with Catherine Russell, and I doubt that many of you are, a brief visit to her website [www.catherinerussell.net](http://www.catherinerussell.net) will be a treat. There you may sample her marvelous voice and also see both home and Hollywood movies of the musical royalty she grew up with. Her mother, Carline Ray, once a member of the International Sweethearts of Rhythm, was a working musician her entire life. Her father, the great Swing Era bandleader Luis Russell, is probably best known for his long association with Louis Armstrong.*



Photo by Stefan Falke

*She has graced the stage at many NJJS and other area events. Her career has had several interesting twists that we had to discuss over a long period of time because, happily, she is a very busy working musician.*

**JJ:** When did you begin your daily yoga routine?

**CR:** Nine years ago. Before that I didn't have a daily regimen. I had been a dancer, but I hadn't been taking dance classes for years. I was on tour with David Bowie and the opening band, called the Dandy Warhols, was with us for about three months. The lead guitar player's wife was a yoga instructor. We got to talking, and the subject came around to I needed an exercise regimen. She said, "I'm a yoga instructor." I thought I could never afford to take as many classes as I wanted. She said, "I'm out here anyway. I'll come and train you." She trained me for a couple of months until I developed my own regimen.

**JJ:** About your dancing, how did you get into the Katherine Dunham dance company at age five?

**CR:** My mother was playing piano at her school on 42nd Street and entered me in her classes. It turned out I really loved it and took to it naturally.

She was a great teacher and later invited me into the company. I danced with her for six or seven years, and then she left to go to Haiti. I continued to take classes, but I wasn't competitive enough to be in a company. Dance is very competitive.

**JJ:** It must, however, have been exciting to dance in the *Aida* production starring Leontyne Price even for a child.

**CR:** Yeah, I did share the stage with Miss Price. [Chuckles] Yeah, being in the opera was very exciting. I didn't have any adult fears. I was a wide-eyed kid at that point. It was a lot of fun to dance in a beautiful old theater. For two years of the *Aida* run, we were at the old Metropolitan Opera House on Broadway before Lincoln Center was built. It was a shame when they tore that beautiful building down, but I got to experience that.

**JJ:** You also spent time doing theater, but the only show I saw mentioned was *Big River*.

**CR:** That was the only Broadway show, and that was in the '80s. I had gone to the American Academy of Dramatic Arts in my college years and graduated from there. I wanted to study that. I love being in the theater and acting. It has been a great thing for me personally. I got to do *Big River* because the pianist at Catch a Rising Star comedy club where I was singing was regularly an audition pianist. He heard that they were looking for a replacement for Jennifer Lee Warren who was playing a character who didn't have any speaking lines but had a featured song. He said, "Why don't you come down and audition for the director, Des McAnuff?" I went and auditioned with another woman. She could hit all of the high notes but I could fit the costumes. So I trailed for a week. You see every show, and they show you where you go for your costume changes and give you your blocking. It was the last six months of the run, so I did the show for a month straight and then went back in twice until the end. After that, I did a few Off-Broadway musical theater productions and one

*continued on page 14*

*This interview was conducted before Catherine Russell's mother, musician and vocalist Carline Ray, died in July of last year. A jazz guitarist, bassist and vocalist for seven decades, Ms. Ray had just released her first recording as a soloist, a month earlier. The recording was produced by Catherine Russell.*



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## CATHERINE RUSSELL

*continued from page 12*

straight dramatic production because I was in a theater company. That was in the mid '90s. After that, I haven't done musical theater.

**JJ:** What was the straight dramatic production?

**CR:** That was called *Necropolis* by a playwright named Don Nigro. The play was based on the Bosnian crisis, but since I was in the play we changed it around and put it in Zaire. It is a two character, one act play. That was great fun. We had an excellent director, and I played a sniper. It was really interesting to go into a completely, completely different world. We would be deep in rehearsal and then I'd come out and be in New York City and go, "Wow! We are really fortunate." [Chuckles] I had to speak in some kind of Central African dialect. They are French speaking, so it was very interesting to study a dialect like that. I can do a generic African dialect, but infusing the French in there put another level on that. That was maybe 1995 that we did that.

**JJ:** Your living in Paris for a year must have helped that dialect.

**CR:** Not really. [Laughs] I had a friend Carol Fredericks, who is deceased now, one of the sisters of Taj Mahal. She and I had been roommates in the '70s. She went to France to begin her solo career. When I graduated from the American Academy, she sent for me to work on her first solo album. I ended up staying because I kind of wanted to be an ex-pat. I thought that I had left the US, but I ended up coming back anyway. I spent the year there working and recording and having strange record deals. It was the beginning of my professional career. You learn a whole lot for better or for worse. [Laughs] I know Paris very well now, so it was good to live someplace else.

**JJ:** What a wonderful thing to be able to say, "I know Paris very well."

**CR:** [Laughs] Yeah. I have been there a lot since then, so when I arrive in Paris it is one place I can put my suitcase down and go live like the people, walk around, read a map and get along in the language — sort of. I was a lot more fluent when I was living there. It is still my favorite city. It is so beautiful.

**JJ:** I'm glad you returned, but what changed your mind about being an ex-pat in Paris?

**CR:** It's a long story. The short answer is that the business went sour, and I had to come back home.

**JJ:** I read that you are a real fan of the Grateful Dead and that they were big jazz fans.

**CR:** Yeah. I hear that is what they based a lot of their jamming on. They liked all types of music just like me. They were a very unique sounding unit. A friend of mine let me borrow his album *Live Dead* maybe in 1967, and I thought, "Gee that is great, so different, and the songwriting is really, really good." A friend took me to my first show for my 14th birthday, and I loved it so much I got hooked. I went to maybe a hundred shows between 1970 and 1995 when Jerry Garcia passed away. Now I am in The American Beauty Project. We do songs of the Grateful Dead. It is great fun because the songs are so good.

**JJ:** I assume you got to know the musicians.

**CR:** The Dead? No, I never did. Friends of mine were friends of the band and still are. I got to go without tickets and sit at the soundboard and be backstage and see Jerry Garcia and all of those things. I knew Dick Latvala, their archivist and so I got to meet Bob Weir but, no, I don't know them. I was called to sing with Billy Kreutzmann's band a couple of times and ironically had my own tour and could not work with him. [Chuckles] You wait 40 years to be able to work with people and then you can't make it when the call comes. [Laughs] That's life, but at least I got the call. [Laughs] I'm in the loop anyway, kind-of "one degree of separation" away.

**JJ:** How was working with Robert Klein?

**CR:** It is great working with Robert! I also got my Actor's Equity card with him. That was a good thing. That started because I was doing demo work for his musical director Bob Stein, who was co-writing songs with Dave Mancini and other songwriters. Singing songwriters' demos was a way that I made a living in my early adult years. Then Robert started doing HBO specials, which he is still doing. I was involved with that, and you can still see that today and see how I looked back in 1984. He did his stand-up routine, and then he would have music



Catherine Russell enjoying the performance in The Allen Room at Jazz at Lincoln Center. Photo by Elizabeth Leitzell/JALC.

at the beginning and the end of his show. Then we did a couple of weeks at the Circle in the Square Theater in New York and two weeks at the Henry Fonda Theater in Los Angeles. Yeah, that was my first stage show with a run of shows. He is great. I love Robert. He has been very nice to me. I've done maybe three of his HBO shows.

**JJ:** Steely Dan has also been a long running gig. How did you hook up with them?

**JJ:** I was singing at Catch a Rising Star comedy club. I met a whole lot of great musicians through that. The sub-drummer in the trio that used to play with the comedians on and off said, "I have another gig up the street at a club called Hades. I think you should come up and sing. I think they would like you." I did and sat in. I was singing blues and soul tunes in those days. The leader of that band was Jimmy Vivino, who is now the leader of the Conan O'Brian Basic Cable Band. He said, "I want you to come back regularly because a lot of well known people come and sit in with me, and one is Donald Fagen." So one night all of a sudden I'm sharing the stage with Donald Fagen. They became Donald's back-up band for his Rock and Soul years before the re-formation of Steely Dan. So Donald called me to be a part of that.

We did a bunch of shows called New York Nights where he would have celebrities do the shows. Charles Brown, Ruth Brown, Annie Ross, Pat Metheny and all kinds of people used to do that. Then when he formed the Rock and Soul Review with Michael McDonald, Boz Scaggs, Phoebe Snow and Chuck Jackson I was a part of that. There is a lot of YouTube on that now. Then when Steely Dan reformed I was asked to do that. It has been quite a few years. We just finished a four-month tour in 2011. That was really fun. Donald Fagen had

chosen a Willie Dixon tune for me, “I Live the Life I Love and Love the Life I Live,” knowing that I just love Willie Dixon material. Boz Scaggs, a great blues guitar player, was playing on that. I looked around at one point and thought, “Gee, Boz Scaggs is playing guitar for me.” [Laughs] How does that happen? [Laughs] It’s a good life.

**JJ:** I’d guess he was doing it because he liked it. What is the worst part of a musician’s life?

**CR:** Air travel. [Chuckles] It is really hard. You can’t bring anything, air quality is awful, and you never know if your flight will be on time. If the gig is within a day’s travel, I drive. I like driving. You just pack up the car and go. We travel by tour bus on these bigger tours, which is fine. It is much easier. It is expensive so it has got to be a big enough tour where the bosses are going to provide buses for the band, but it is much easier for us.

**JJ:** Do you have any favorite stories from the road?

**CR:** Let’s see. I wasn’t in rock and roll where people were trashing hotel rooms, so I don’t have those stories. I was in the Bowie band in Nice, France. They had put us in a hotel which looked like something out of Walt Disney — like a circus tent with larger than life sculptures and weird color schemes. We walked in, and David Bowie hated it. He is a rock star, so how are we going to get out of there? His fans are really dedicated. They would be at every show, down front. We knew their names and they would be waving and calling your name. They know where you are going to be. They wait for autographs. So a note comes to my door, “Pack your bags. We are leaving by 11:00 PM.” We are ducking paparazzi that are all over the place waiting. Everybody is yelling, “Get in these cars now.” It was this James Bond movie car chase scene until we lost the paparazzi. We end up staying at this place somewhere between Nice and Monte Carlo on the Riviera. When I worked with Cyndi Lauper, we went to South America. We ended up in Buenos Aires for 10 days because the show was cancelled in Paraguay. I was stuck in the hotel for 10 days because she had given me the opportunity to sing a song I had written in her show. Nobody does that, so she has a big heart. She’d leave the stage to change her costume or whatever and I’d sing this song, “Simple Not Easy.” So the fans knew me too. I couldn’t leave the hotel. Fans were camped outside. That was my only



Catherine Russell shown with Lee Hudson performing in the Earl May Tribute Band at NJJS Jazzfest at Drew University in June 2008. Photo by Tony Mottola.

experience with that. I thought, “Gee being a star is not easy. You can’t go anywhere. It is very difficult to go out and have a meal without fans coming up to the table. You can’t walk down the street.”

**JJ:** That brings me around to asking about your going to Sweet Basil and having your career focus change. Would you tell us about that?

**CR:** Sure. My mother, Carline Ray, was subbing on bass for Earl May when he was playing with Doc Cheatham. I didn’t really know who Doc was at the time. One time I did go and see him play. I was kind of lost because the Grateful Dead had been my home group. After Jerry passed on I thought, “What do I do now?” I walked into Sweet Basil and heard that music, and it was like a little piece of New Orleans in New York. The food was great. There was a crew of people that went there every Sunday, so I got to know them. Doc sounded great, and I got to meet him, Chuck Folds, Eddie Locke and Earl May. I thought, “This is great.”

One afternoon, I went up to the table and said, “I’d love to sing a song and sit in.” I don’t know how I got the guts. I would never do that. Everybody was, “Yeah, yeah, yeah.” They were in the middle of a meal. The next week, they did actually call me up. I thought, “Oh God, what have I done now?” I think the first song I sang with them was “Just in Time” because I was well aware of a lot of standards. I had grown up hearing them. Then they asked me to sing another one. I was so shocked at that. They started calling me up every Sunday, and I became one of Doc’s songbirds. Charles Linton, who sang with the Chick Webb Orchestra, was one also. He was around Doc’s age and would sing every week. He had a beautiful voice.

I stayed friends with Earl after Doc passed. He said, “I work at a club out in New Jersey called Shanghai Jazz. I would love for you to come out there. I think they would like you.” At that, I felt, “Now what have I done?” [Laughs] I just put together a list of standards that I knew. That is how my singing jazz started. Before that, I had sung standards in wedding bands but never in clubs. It was me standing there making my way through the gig. I didn’t know anything about leading a jazz band. Earl was going, “Yeah, yeah, yeah. Sing another one,” from behind the bass. He actually led me through the forms of the tunes.

Earl really fathered me through that and how to tune in a club for the audience. I’d never sung jazz in front of people who were listening. I worked with Earl for a couple of years and recorded the *Live at Shanghai Jazz* album at Shanghai Jazz, but it was pretty terrifying there for a while...[Chuckles] David and Martha [Shanghai Jazz owners] kept hiring me, and I was just there New Year’s Eve. They have been wonderful. I’m not there very often because of travelling, but I’m there a few times a year. They say it has been 14 years. It has become my jazz home in the New York area.

**JJ:** Has anything else in New Jersey played a significant role in your career?

**CR:** WBGO has been amazing, amazing! All the people there, Rhonda Hamilton, Gary Walker, Michael Bourne and Dorthaan Kirk, have been so nice and so great to me I feel like they are my friends. They have given me great work. I appreciate how involved they are in the community and how much they support the musicians. Jersey pride is a real thing. It is very interesting for me to see how strong that is. They love their jazz in Jersey, and that is a beautiful thing.

**JJ:** Do you have any memories of 9/11 you are willing to share with us?

**CR:** I was teaching on Mondays at Berklee College of Music [in Boston]. I would take the train or fly up on the 6:00 or 6:30 shuttle Sunday night. Before 9/11 you could get to the airport at 6:25 with no ticket and get on a 6:30 airplane. [Chuckles] I was on my way back to New York the Tuesday morning on an Amtrak train. All of a sudden the conductor was going through the cars saying, “Something happened in New York at the World Trade Center, but it doesn’t say what.” We got to New Haven, and the conductor said, “Everybody off the train. The

*continued on page 16*



## CATHERINE RUSSELL

continued from page 15

train is stopping here. Everybody has to get off the platform and go down into the station." Still we didn't know what was happening. We go into the station. There was a little television monitor, and a hundred people crowded around as they showed the footage of the planes striking the towers. There was mayhem and confusion in the station.

Then there was one muffled announcement, "There is going to be one Greyhound bus going back to Boston." At that time, I was staying with my now husband when I was teaching. I thought, "Gee, if I don't get on this bus, I'm going to be stuck in New Haven, and I don't know anybody in New Haven." I got my ticket, got on the bus, and then we found out that everything had been shut down, and the towers collapsed. It took six hours to get back to my house. I called my mother and said, "I'm fine I wasn't on a plane." My mother was terrified because [previously] I had taken that very same flight that the hijackers had turned around. I might have been on that flight.

Then I was stuck in the Boston area for a week. I finally got to New York, which looked like Night of the Living Dead. I live about 40 minutes walk from Ground Zero. It smelled horrible with photos all over the place. People were walking like they were in a trance. Everything stopped. There was no work. You couldn't fly anywhere. No one was going to shows. I did have a few shows with other artists in the Northeast where 10 people would show up but not on my own. It was really, really bad. I ended up taking a second day of teaching at Berklee and I had some session work, and that was about it.

That was an end of an era and a new beginning for a lot of things. In 2000, there was a six-month union strike, which put a big hole in the jingle business; then 9/11 was the death of a lot of that. A lot of jingle studios went out of business. It ended a lot of work for people. The advertising business was struck very hard by those two things.

**JJ:** Let's change the tone. Do you have any career souvenirs that you would like to tell us about?

**CR:** I don't have artifacts, but I have a lot of photos from places. There is one photo I have of when the Bowie band did the Montreux Jazz Festival. We had a Claude Nobs evening. He invited us up, so I have a photo of the band with him at his home. Claude Nobs is a collector of juke boxes and model trains and I love trains. He has a beautiful home, of course.

**JJ:** Is there any film or play that you feel will give us non-musicians an accurate view of a musician's life?

**CR:** I have been reading about Louis Armstrong a lot. I like biographies. That is the way you learn how people actually lived. I can't think of a play that would do that. A play is going to really dramatize it. There are some great books about his life. *What a Wonderful*

*World* by Ricky Riccardi, a fantastic read, is what I'm reading now. Gary Giddins wrote one which is also a great read. Duke Ellington's *Music is My Mistress* is great. *Dancing in the Dark* is a book about black ballroom dancers in Harlem and the struggles they had. It is a great account about the limitations of race. You just don't get the same opportunities, period. We have it really easy these days by comparison. It is not easy, but these people paved a tough road.

Fradley Garner did a great thing by translating Timmy Rosenkrantz's memoir of his life in Harlem [*Harlem Jazz Adventures: A European Baron's Memoir, 1934-1969*]. That is a fantastic read. A lot of things really came alive for me. He tells you the step by step: arriving at a club and how he was greeted by the door people, actually what the room was like and meeting all the greats like Billie Holliday and Fats Waller. It is a bird's eye view of Harlem in its heyday. Also, my favorite photo of Luis Russell and Louis Armstrong was taken by Mr. Rosenkrantz in Harlem, 1935. He took a lot of great photos!

**JJ:** Since you mentioned your dad, I wanted to ask about your family. You are from musical royalty. Your father, Luis Russell, was a famous band leader and worked with Louis Armstrong. Your mother, Carlina Ray, was with the International Sweethearts of Rhythm. Were any other relatives professional musicians?

**CR:** My maternal grandfather, Elisha Ray, was a sousaphone player with James Reese Europe, the



Young Catherine Russell gets a music lesson from her famous father. Photo from [www.catherinerussell.net](http://www.catherinerussell.net)

world renowned composer, arranger and bandleader in the early 20th century. He was a graduate of the Julliard School of Music. He was offered a job with the New York Philharmonic in the brass section but did not take the job because he needed full-time work. The Philharmonic did not perform all year round in those days.

**CR:** Has anyone given you some memorable

career advice that you care to pass along?

**CR:** My mother has been a wonderful adviser regarding areas of the music business. She mainly guided me to take care of business and save the drama for the stage. I learn lessons from everyone I work with and work for. I like to observe what works and what doesn't, then I try to learn from that.

**JJ:** Is there anything coming up that you would like to mention?

**CR:** I'm happy to say that many exciting opportunities are unfolding for me here and abroad. We plan to record another album in the spring as well. I am thankful for all blessings.

**JJ:** Thank you for being so generous with your time.

**CR:** Thank you so much. I hope to see you soon. Bye. JJ

*Bring It Back*, Catherine Russell's 5th album, to be released in February, digs deep into a rich vein of musical treasures. Mining collaborations between her legendary father, Luis Russell, and the great Louis Armstrong, Catherine brings along the same team from her two previous chart-topping albums. Gems from the Jazz Age and the Swing Era performed with new arrangements for 10-piece orchestra, blend seamlessly with reinventions sourced from Blues icons Esther Phillips, Al Hibbler, Wynonie Harris, and Little Willie John. She will also appear at Dizzy's Club Coca-Cola on January 13 and February 24, 2014.

For more information, please visit [www.catherinerussell.net](http://www.catherinerussell.net).

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



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## Dan's Den | Year-end Roundup

By Dan Morgenstern

It was a private affair, so this is no review. The tribute to Jean Bach's "life and legacy" held by and for her friends at one of the great documentary film maker, radio producer and jazz aficionado's favorite hangs, the Cafe Carlyle, was so lovingly and splendidly produced and hosted by her friend, the photographer Carol Friedman, that it must not go unmentioned. On the afternoon of November 1, friends including Bill Charlap, Sandy Stewart, Annie Ross, Barry Harris, Barbara Carroll, Loren Schoenberg, Jimmy Heath, Gary Giddins, Joe Temperley and Jessye Norman spoke, sang, played and reminisced, accompanied by a slide show spanning the one-of-a-kind life that began on September 27, 1918 and ended on May 27, 2013. Jean would have approved.

■ Evan Christopher is one of today's foremost clarinetists, so it's always a delight when he comes up from New Orleans, his home since 1994. At the Sidney Bechet Society concert at Symphony Space in October, his "Clarinet Road" comprised Randy Reinhart, cornet and trombone; Eli Yamin at the piano; Thaddeus Expose on bass, and Lafrae Sci on drums, with Hilary Gardner, vocals. There were some memorable moments, but the leader was in a particularly talkative mood, eventually exhausting this listener's patience. Randy scored with a "New Orleans" à la Bobby Hackett, and Miss Gardner did a lovely job on Ellington's challenging and seldom heard "Azalea" — and everybody was on form for "The Mooch," Eli à la Monk and Evan hinting at Pee Wee Russell. And we were taken with Miss Sci's lively and engaged drumming.

■ At my old haunt, the Rutgers Institute of Jazz Studies, a first-rate trio led by Daryl Sherman, piano and vocals, with Joe Temperley on baritone sax and Boots Maleson, bass and cello, was the highlight of an afternoon celebrating the Institute's reception of a Literary Landmark Award from the New Jersey Center for the Book.

With an ear for two of the Institute's primary collections, Daryl saluted Mary Lou Williams with a rendition of "The Land of Oobla-dee," assisted on the refrain by Mr. Temperley, who was the star of Benny Carter's "When Lights Are Low." A surprise treat was Maleson's cello outing on "Perdido," a tip of the cap to Oscar Pettiford and beautifully done — no wonder Ron Carter always enlists Boots among his stringed accompanists. (Boots and Daryl have been a team for lo, these many years.)

■ Sir Richard Rodney Bennett (March 29, 1936 – December 24, 2012) was a man of many musical parts — an accomplished classical composer, an excellent pianist, a writer of film scores, and a devotee of the Great American Songbook, which he mastered as an accompanist to singers such as Marian Montgomery, Karin Krog and Mary Cleere Haran, among others. Jazz was another love. Some of these bases were touched at the memorial concert held October 28 at St. Peter's Church in Manhattan, with his "Concerto for Tenor Saxophone," written for Stan Getz, who performed it, and saw it captured on film, though he did not commercially record this piece de resistance. Eddie Daniels did a marvelous job on the demanding solo part, with admirable support from an expert ensemble of 16 strings, conducted by Scott Dunn, a longtime friend and collaborator of Bennett's.

Other works on the program included two world premieres, and the American premiere of "Songs Before Sleep," a cycle for children, scored for bass baritone and strings. The singer, for whom the work was composed, and who has recorded it, was Jonathan Lemalu, born in New Zealand of Samoan parents. I had the great pleasure of dining with Sir Richard and Daryl Sherman after a performance at the Algonquin with



Barbara Rosene

Mary Cleere. He was a true polymath with a sparkling sense of humor.

### Big Night at Smalls

Smalls is one of the most varied and active venues for jazz in Manhattan, and perhaps in the world. This narrow Greenwich Village cellar with its rows of metal folding chairs (there's a small banquette on one side by the bandstand), long and well-stocked bar, and overpowering blow-up, vintage 1934, photo of

Louis Armstrong above the bandstand, offers music every day of the week, starting at 7:30 PM Monday through Thursday, at 4:00 PM Friday and Saturday, and at 1:00 PM on Sunday, continuing well into the night. Attractions span a wide range of sizes — duos to big bands — and styles. Pianist Spike Wilner, who usually performs on Tuesdays, is the brains behind this one-of-a-kind place. Go to [www.smallsjazzclub.com](http://www.smallsjazzclub.com) or look it up in Hot House; admission is \$20. Because of its proximity to a famous, venerable fellow jazz cellar, I think of Smalls as a down-home cousin of the Village Vanguard.

On November 10, a Tuesday, it was duo time at 7:30 and a full house greeted Barbara Rosene and Conal Fowkes. These two first met as members of Vince Giordano's famous Nighthawks at the turn of the century and have worked together, live and on recordings, since then. The relationship between singer and accompanist is a very special and crucially important one, and these two definitely have that vibe. I've been aware of Barbara for quite some time, but must confess that Fowkes is a recent discovery. He is one of that special group of British-born pianists who settled in the United States. It started in 1946 with Marian McPartland. Then followed the late Ronnie Ball, then Derek Smith, then my dear friend,

*continued on page 20*

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## DAN'S DEN

*continued from page 18*

the late Dill Jones, then in 1979 Keith Ingham, and in 1996, Conal Fowkes. (If I missed anyone, apologies.) Individuals all, they share deep Anglo roots in the jazz piano tradition.

It was clear from the start that this full house was Barbara's audience, and she responded with comparable warmth. I enjoyed the groove too much to take consistent notes, so this report does not cover the considerable breadth of repertoire. There was a Rosene favorite, "Sunday Kind of Love," and that Johnny Green-Eddie Heywood (not the pianist!) gem, "Easy Come, Easy Go," which she does with just the right feeling. For a solo turn, Fowkes offered "Black Beauty," one of Ellington's early masterpieces, at the proper tempo with a Ducal touch. "You'd Be So Nice To Come Home To" showed off the duo's good time, as did a swinger, "What a Little Moonlight Can Do," with a fine piano spot. "Maybe You'll Be There" was imbued with longing — the first of two good ones by Rube Bloom. There were more first-set goodies, among them a mellow "Shadow Of Your Smile."

There was much intermission socializing for our star in this narrow yet cozy space. The second set's surprise guest, Michael Hashim and his alto sax, raised the temperature with some hot stuff. I've been a fan of Hashim's since the days of the Widespread Jazz Orchestra (remember?) and was very sorry to have to miss his Billy Strayhorn concert a few weeks later, which among other fine players, included Jordan Sandke, whom I haven't seen in far too long, and my main man Scott Robinson who, according to Barbara (when asked for a report), wore "a crazy red smoking jacket." She also noted the contributions of baritone saxophonist Lauren Sevian, with whom she tours with the Harry James Band. This event is covered elsewhere in this issue (page 46) by our good friend Joe Lang.

Back to Smalls and set two, for which Barbara uncorked one of her naughty but nice specials, "My Man O'War," which nearly brought down the house. "Seems Like Old Times" changed the mood. Colin, vocally as well as pianistically, and Mike joined forces on "You've Got That Thing," an atypical 1929 Cole Porter hit. Fun and games. Barbara scored with "Fools Rush In," the second good one by Rube Bloom, done with the verse, and with Mike soloing in a Johnny Hodges groove. His work behind Barbara was notable throughout the set. Cole Porter in a more familiar vein was Barbara's "From This Moment On," once again at the good tempo she and Colin consistently picked. Tempo was also just right for an instrumental duet on "Some Of These Days," torrid indeed, after which Mike complimented the pianist. (He knows about such teamwork from his duo days with Judy Carmichael.) To my chagrin, I can't recall what Barbara tried to sign off with, but an encore was demanded, and that I do recall as a gently floating "I'll See You In My Dreams," a proper landing following a delightful evening.

*And so long until February!*



## Forest Hill Follow-up

By Don Robertson Former Editor *Jersey Jazz*

Frank Garner and I ended our saga of the Dick Oliver Orchestra (November *Jersey Jazz*) with an appeal to our missing (for 69 years) alto sax player, Lou Rossi: "If you are out there, Lou, give us a holler. Do you remember the name of the other trumpeter in the band picture?"

Through the good offices of Marie D'Amico, of the Barringer High School Alumni Group, Lou was located next door to Newark at his home in Belleville, NJ. So I gave him a holler — in fact, several calls. He remembered Dick and most of his other band mates — except our mystery trumpeter — and was delighted to reconnect.

Lou, now 86, said the Oliver Orchestra was just one of the bands he played in back then. "I started playing in the Barringer Blue Jackets," the big stage band, "as a freshman and led the band in my senior year," he said.

After graduating in 1945, Lou spent two years in the Army, playing clarinet and sax in the army band at Fort Belvoir, VA. Back in civilian life, he pursued his interest in composition and arranging, hoping to make a career in music. "I went to the Sherwood School of Music in Chicago for a year in 1947-48," he said, adding, "While in school I led a 12-piece swing band organized for Columbia College in Chicago." The next year, however, found him back in Newark, looking for regular employment. Music became an avocation when he started working for Public Service Electric and Gas Company's Engineering Testing Laboratory in Maplewood, NJ.

"I got interested in accounting, and went to Rutgers evening school for most of the '50s," Lou told me. He earned an accounting degree in 1958. That was three years after he married his Barringer classmate, Jean Vinciguerra, a union that lasted until Jean's death in 2008.

In addition to his managerial responsibilities in the Testing Laboratory, he was company representative as a member of the American Society for Testing Materials, sitting on the Laboratory Accreditation Criteria Committee. He was also Chairman of the Board for the American Association for Laboratory Accreditation in Washington, DC for two years. He was a member of the American Delegation to the International Laboratory Accreditation Conference, attending meetings in Mexico City, Tokyo, Prague and London.

Lou retired from PSE&G in 1990. He followed his muse, playing in a number of community bands and, being a member of the Maplewood Rotary Club, he joined the Maplewood Community Band "Swing Town." But by 2005, rheumatoid arthritis had stiffened his fingers. Forced to stop playing, he has kept right on listening to the music we love.

During our conversation, Lou remembered that he had in his archives a photo of himself soloing with the Dick Oliver Orchestra at the Newark Stage Door Canteen in 1943, which he graciously agreed to share; an added bonus was an image of yours truly drumming in the background.

We still have to find "the other trumpeter in the band picture."



Lou Rossi playing with the Dick Oliver Orchestra at Newark's Stage Door Canteen in 1943.

Don Robertson on the drums.





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## NJJS Holds Annual Meeting at Shanghai Jazz

As required by its bylaws, the NJJS convened an Annual meeting and report to the membership at Shanghai Jazz in Madison on December 8, 2013. President Mike Katz reported on Society activities in the past year and outlined plans for 2014, the organization's 41st year. He noted that the NJJS ended 2013 with its budget in the black for the first time in several years. The reversal was due, he said, to the discontinuation of Jazzfest and funds raised by the 40th Anniversary Concert. He stated that the Board is continuing to explore the possibility of reviving Jazzfest in a new cost-effective format sometime in the future.

At the meeting Cynthia Feketic and Sheila Lenga were re-elected to three-year terms as Board members, and Robert Beck and Lowell Schantz were elected as new members of the Board.

The Board then adjourned to conduct its regular monthly business meeting at which its current officers were all re-elected for one-year terms.

Several past presidents of the society were on hand for the annual gathering, including Andi Tyson, Joe Lang and NJJS co-founder and President Emeritus Jack Stine. 



Vocalist Sarah Partridge entertains NJJS members at the Society's Annual Meeting on December 8. She was accompanied by Jim Riddle on piano and Bill Moring, bass. Photo by Tony Mottola.

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- Thursday, 2/6:** Aljira: A Contemporary Center for Art, 591 Broad St., Newark. Opening reception for Bill May's photo exhibit, *Newark Jazz People*. Book-signing, 6-8 PM. Music by Carrie Jackson's Jazzin' All-Stars. Free. Light refreshments.
- Saturday, 3/2:** New Jersey Jazz Society's Pee Wee Russell Memorial Stomp, Birchwood Manor, 111 North Jefferson Road, Whippany. Vendor's table, noon to 5 PM. Admission charge.
- Saturday, 3/2:** Trumpets, Depot Square, Montclair. With Carrie Jackson's Jazz Vocal Collective. Book-signing, 7-11 PM. Music charge.
- Saturday, 6/28:** Flatted Fifth Jazz Vespers Series. Memorial West Presbyterian Church, 286 South 7th St., Newark. Houston Person with the Dave Braham Trio and book-signing, 6-9 PM. Light refreshments. Free.

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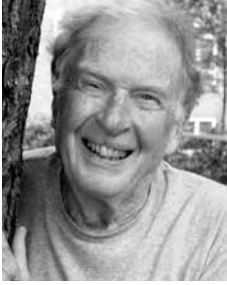
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**Noteworthy** Fradley Garner International Editor *Jersey Jazz*

**BILL CROW COPS FIRST ANNUAL JERSEY JAZZ 'NOTEWORTHY' POETRY CONTEST**

**SIX ENTRIES PINGED IN** for the first *Jersey Jazz* Reader Poetry Contest in the 41-year history of this journal. They are six doozers. The competition was inspired by a jazz poem in National Public Radio star and popular author Garrison Keillor's 2002 anthology, *Good Poems*. This was simply a list of real and nicknames of jazz personalities. Two submissions follow this model. Judge Keillor nodded their way, but pinned the blue ribbon on world-class bassist and jazz writer Bill Crow's lyric, "Roll, Jimmy John." *Here comes the Judge:*

"Poetry and jazz have a brief checkered relationship, mostly back in the '50s, mostly in San Francisco, when poets such as Kenneth Rexroth and Lawrence Ferlinghetti and some of the other Beats found their way into smoky little jazz clubs and performed with musicians, but it was never a happy marriage. Usually it was musicians accompanying a poem, which was read from a text, not improvised, and the whole turned out to be less than the parts.

"But the JJ Poetry Contest brought in some fine entries, one of which — Gloria Krolak's 'It Was A Very Good Year' — is a collage of song titles, arranged by season, spring, summer, autumn, and winter, from 'My Funny Valentine' through 'What Are You Doing New Year's Eve?' And two — by Tim Coakley and William F. X. Bonnet — are composed of jazz musicians' names, including some unknown to me (Trilok Gurtu, Dodo Marmarosa, Warmdaddy Anderson, Leroy Vinnegar). Jazz musicians and ballplayers get nicknames, writers don't, probably because writers

are solo workers, without mates, and we might wish somebody would call us Warmdaddy or Kid or Bud or Prince (but more likely it'd be Fathead or Slow Drag or Mutt or Dodo).

"The winner is an easy choice — Bill Crow's "Roll, Jimmy John" — a rollicking lyric about two hot guitarists jamming late at night in a club whose owner is trying to close the joint. As you read it, you can hear someone, perhaps you yourself, singing it, and that's perfect for a jazz poetry contest, a poem that wants to burst into song. Thanks to all the entrants, and Mr. Crow wins the living room suite, the Amana range, and the all-expenses-paid week at Waikiki."



Garrison Keillor

— Garrison Keillor

*Since these are beyond my means, I'll ask Bill if he'd like a good book instead. Say, Garrison Keillor's Good Poems. -fG*



**Roll, Jimmy John** By Bill Crow

*Bill Crow wrote this lyric in 1974 and Denny Leroux wrote a tune for it. They made a demo, but nothing came of it.*

In a honky-tonk on a back road  
Where the local in-crowd goes,  
The boss's son gave the last call,  
"One more drink before we close."

Big Red tapped on his cymbal  
As the last drinks came around,  
And Jimmy John got his guitar on  
And he started bearing down.

Joe Bailey's bass was rocking  
As Big Red laid it on,  
You should have heard the way  
that guitar purred  
In the hands of Jimmy John.

He played as mean as a grizzly bear,  
As pure as a mountain stream,  
He played as hot as a pistol shot,  
As wild as an eagle's scream.

Oh, roll, Jimmy John,  
Roll your guitar on,  
Let the music play 'til the judgment day  
And the last guitar is gone.

A spell was on the dancers  
As the music shook the floor,  
But nobody knew the stranger who  
Was standing by the door.

He was dressed in threadbare Levis,  
He was built like a lumberjack,  
Smoked a cheap cigar,  
and a good guitar  
Was slung across his back.

He opened his guitar case  
As he listened, with a frown,  
The way his fingers twitched,  
you could see they itched  
To break that guitar down.

Jimmy John stopped his picking  
And he reached back for his gin,  
And the room stopped dead  
when the stranger said,  
"Do you mind if I sit in?"

Before a soul could answer  
The stranger crossed the floor,  
He plugged his wire in the amplifier  
And his pick began to roar.

He played like a white tornado,  
He played like a cyclotron,  
He played so right,  
it was plain that night  
He was as bad as Jimmy John.

Oh, roll, Jimmy John,  
Roll your guitar on,  
Let the music play 'til  
the judgment day  
And the last guitar is gone.

Jimmy John's jaw fell open  
As the stranger hit his stride,  
With a whoop and a grin,  
Jimmy John jumped in  
And the two played side by side.

They played 'til the moonlight faded,  
And the morning brightly shone,  
The boss, he shut off the liquor,  
But nobody would go home.

They played like twin volcanoes,  
They played like shooting stars,  
Ever since that day,  
nothing's come this way  
That could touch those two guitars.

This joint has seen some players  
Who could really get it on,  
But they were put to shame  
the night the stranger came  
To jam with Jimmy John.

So, roll, Jimmy John,  
Roll your guitar on,  
Let the music play 'til  
the judgment day  
And the last guitar is gone.

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



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# JAZZ

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## THE MIDIRI BROTHERS

*Salute to the Benny Goodman Sextet*

Wednesday, January 15 • 8 pm

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

## DORIAN PARREOTT QUARTET

Wednesday, February 5 • 8 pm

Talented, multi-instrumentalist **Dorian Parreott** returns, this time leading his quartet. The classically trained Parreott, has played with groups as varied as the Scott Joplin Orchestra, Eastern Wind Ensemble, Monmouth Symphony, the Garden State Philharmonic and the Top Brass Quintet.

THE ARTS & COMMUNITY CENTER • TOMS RIVER

## Autumn in New York

By Schaen Fox

Central Park — Manhattan’s great green jewel. For two years, this treasure has been burnished by “Jazz & Colors,” a late autumn event with the spirit of a hippie-era “happening.” Perhaps it is an offspring of “The Gates,” the famous art installation that took over the park for 15 days in 2005. Back then, people could follow bright trails of overhanging saffron-colored fabric through the winter-bared park. This project welcomes people for four hours to hear free live music while they enjoy the late seasonal colors.

Starting at noon on Saturday, November 9, 2013, 30 jazz bands performed a single unifying set list in locations scattered around the park. Some bands were well known, such as Arturo O’Farrill’s Afro-Latin Jazz Orchestra and the Jazz at Lincoln Center All-Stars. Others were still emerging, but no less deserving attention.

This year’s set list included “Take the A Train,” “Harlem Nocturne,” “Grand Central,” “New York City” plus many more by titans associated with the Big Apple. Once that was completed, however, the last half hour was open for the musicians to perform their own material.

Volunteers, sporting “Jazz & Colors” vests, were tasked with greeting the musicians as they entered the park, assisting them in setting up and for the entire event, providing information, such as the event maps, to the public. The maps are almost two feet long with information about each band, their locations, the set list and park restrooms. Although designed for this specific event, the maps could serve as a long term handy park reference guide.

We entered the park at Frederick Douglass Circle on 110th St. to the sound of Mitch Frohman’s Latin Jazz Quartet offering a spirited “Bemsha Swing.” The band was right beside a path, and while there was little space for an audience, people stopped to listen to the Monk classic. As we wanted to hear the Wayne Escoffery Quartet with Carolyn Leonhart, we quickly hurried to the Dana Center on the east side of the park. This was a more crowd-friendly location: The band had their backs to the Harlem Meer, leaving a large open space by the center. This allowed a good number of people to gather and listen. (The vast majority in the crowd listened closely but a few chatted obliviously in their midst, and a steady stream of people strolled or jogged past in the background.)

Violinist Jason Kao Hwang and his band performed at the very foot of the Meer in another slot that was too restricted to allow a real crowd to form. Looking on the bright side, Jason later remarked, “We were a bit removed, but we had a great view of the water. People seemed to enjoy it. But there was no place to sit, so we had people flow by, but most seemed to be having a good time.” Reflecting on the experience the violinist noted that he had to adapt to the environment: “I usually play acoustic violin, but because of the weather, if you bring an acoustic violin out, there is a good chance that the wood might crack. It is sensitive to the elements. I played the solid body violin and that instrument processes the electronics very well, but I don’t like the sound of it by itself so I was



Wayne Escoffery performed in New York’s Central Park on November 9. Photo by Vicki Fox.

using the wah-wah peddle.”

We then tried to make a rapid 20-some block descent to Summit Rock where 2 Sisters, Inc. performed. This is a trio consisting of two baritone saxophonists, Claire Daly and Dave Sewelson, and bassist David Hofstra. The trio began, according to Claire, when, “We started getting together just to crack each other up, a totally improvised group. Then Dave Sewelson got us a gig just to get

us out of my house. A guy was there who books a festival and we got a week in Switzerland.” That loose, joyous vibe from their beginning was still evident throughout the set – especially when Dave (repeatedly) asked the crowd, “What are we supposed to play next?” Reflecting on the experience, Claire said, “I like playing outdoors. I like the surprise element of it being in the park, that some people knew about it and some didn’t. People were thrilled to chance upon different groups. I could see people were charmed by the weirdness of it all, because it was an odd thing.”

Jason Kao Hwang agreed, “I think it was certainly an imaginative spectacle to have 30 bands in Central Park — and unusual, because people aren’t accustomed to hearing music in all these historical points. The concept of everyone playing the same set was kind of novel. Those are things that pique the public interest, and that is good for the music. There were a good number of bands that were new to me. But that is what’s fabulous about New York City — there are these waves of talent coming in with new ideas and different backgrounds and a lot of diversity flowing into the music.”

Jay Leonhart was also there — not to play, but primarily to watch his young grandson. He did get to hear two guitarists and found their music “new, complicated and sophisticated. [It] makes me think the younger generation will come up with some brilliant ideas. This has to do with art, life and everything. Our art shows us where we are headed as a culture.”

Several critics have noted that it is not possible to hear all the bands at Jazz & Colors. This is a pity as this is a wonderful way to sample new artists or enjoy established favorites. Those interested in going next year should check the website <http://jazzandcolors.com/centralpark/>...and bring folding chairs and lunch. Then relax and smile.



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## George Wein: Impresario of 'Jazz from A to Z'

Story by Sanford Josephson

Photos by Tony Graves

George Wein has always believed in offering “jazz from A to Z. I once presented Lennie Tristano and Eddie Condon on the same program. That’s how I’ve always done it,” he told John Schreiber, president and CEO of the New Jersey Performing Arts Center, at a special, invitation-only “evening of music and conversation with George Wein,” held on Friday, December 6, in NJPAC’s Chase Room. “A festival,” Wein added, “should appeal to everybody.”

The evening consisted of two parts: an interview session by Schreiber with Wein, his mentor, and a performance by the Newport All-Stars, which demonstrated Wein’s affinity for assembling non-traditional bandmates. There was fellow octogenarian Bucky Pizzarelli on guitar, veterans such as Jay Leonhart on bass and Lew Tabackin on tenor saxophone and flute, and emerging artists such as drummer Clarence Penn and trumpeter Bria Skonberg. Wein, on piano, rounded out the sextet.

Schreiber recalled his days as a student at Haverford College outside of Philadelphia. “I ran a concert series, and we once presented Marian McPartland. She said to me, ‘You’re good at this. You should do it for a living.’” Unbeknownst to Schreiber, McPartland wrote a letter to Wein recommending him. That was 38 years ago, and Schreiber worked for Wein for about 10 years before leaving to form his own company. He was named CEO of NJPAC in 2011. “There’s not a day that goes by,” he said, “that I don’t think about George Wein.”

The Newport Jazz Festival will be 60 years old next summer, and Schreiber asked Wein to comment about several of the jazz giants he worked with over that span, specifically, Miles Davis, Louis Armstrong and Duke Ellington. On Davis: “When you’re going through customs, don’t carry his bag.”

On Armstrong: “I’m such a lover of Louis Armstrong, just being in the same room with him was an honor.”



Top: John Schreiber, president and CEO of the New Jersey Performing Arts Center with George Wein on Friday, December 6, in NJPAC’s Chase Room.

Bottom: George Wein on piano rounds out his Newport All-Stars sextet.



When talking about Ellington, Wein recalled the historic Ellington at Newport concert in 1956, an appearance that revitalized the Ellington Orchestra, sparked by a combination performance of “Diminuendo in Blue” and “Crescendo in Blue,” highlighted by tenor saxophonist Paul Gonsalves’s extended solo. “Ellington called me on Thursday night,” Wein recalled, “and I asked him what he was going to do at the concert. He said he’d play a medley of favorites. I said, ‘I want to perpetuate the genius that is Ellington. I’m not getting any help from you.’”

In his autobiography, *Myself Among Others* (DaCapo Press: 2003), Wein described what actually happened at that concert: “At the proper moment, Gonsalves dug in with his tenor and started blowing. Somewhere around the seventh chorus, it happened. A young blonde woman in a stylish black dress sprung up out of her box seat and began to dance. She had caught the spirit, and everyone took notice — Duke included... The tune ended, and the applause and cheering was immense — stronger, louder, and more massive than anything ever heard at a jazz concert before.”

Schreiber also asked Wein about the Newport Folk Festival, and the impresario recalled the disappointment of the audience on the night that Bob Dylan played with an electric, instead of acoustic, guitar. “I said to Bob, ‘You’ve got to go back and play

some acoustic music!’ He said, ‘I don’t have a guitar.’ My big mistake was not grabbing his electric guitar. It just sold for \$965,000.”

Queried about the future of jazz, Wein revealed that there will be a symposium on the subject at next year’s Newport Festival. He also tried to put jazz in its proper perspective. “If you ask 100 people about jazz, three of them will say it appeals to them.” That’s okay, he added, pointing out that there are about 300 million people in the United States, so having an audience of 3%, or 9 million, is not so bad.

When the Newport All-Stars took over, the audience was treated to a variety of standards including “Undecided” (Sid Robin/Charlie Shavers), Romberg/Hammerstein’s “Softly as in a Morning Sunrise” and the Ellington hit, “Caravan,” written by Juan Tizol, and featuring a robust flute solo by Tabackin. Clearly, the two showstoppers, however, were Pizzarelli’s solo on the Django Reinhardt standard, “Nuages” and Skonberg’s towering solo on the Louis Armstrong favorite, “Sleepy Time South” (written by Clarence Muse and Leon and Otis Rene). Wein said he first heard Skonberg, a favorite of New Jersey Jazz Society members, about a year ago at a Louis Armstrong Foundation event where she played with clarinetist/saxophonist Anat Cohen. “I could not believe what I heard,” he said. “She is very special.”

## Jazz and Beyond: ACS with The Philadelphia Experiment in Newark

NJPAC presents an adventurous evening of progressive jazz with two groups that unite some of the hottest artists on today’s jazz scene.

Hear tomorrow’s jazz today at this union of two of jazz’s most exciting trios: ACS, featuring pianist and composer Geri Allen, Grammy Award-winning bassist Esperanza Spalding and electrifying drummer Terri Lyne Carrington; and The Philadelphia Experiment with special guests Eric Krasno, guitarist from Soulive, and DJ Logic; avant-garde pianist Uri Caine; hip-hop drummer Ahmir Khalib “Questlove” Thompson, and bassist Christian McBride, Jazz Advisor for NJPAC.

Formed out of their work on Carrington’s Grammy Award-winning album *The Mosaic Project*, ACS is stretching boundaries with music that is as elegant as it is experimental. “(ACS’s) expressionistic push-pull turns out to be a show of jazz fealty as disorienting as it is riveting,” says *The Village Voice*. Of The Philadelphia Experiment, *All About Jazz* says, “There is joy and excitement (in their music) — the joy of three consummate musicians doing what they do best, and the excitement of an experiment, an adventure, an undertaking in which no one really knows what to expect.” As a special part of this event, Spalding and McBride will take to the stage to perform a bass duet.

NJPAC Prudential Hall | Jan. 25, 2014 at 8 PM | Tickets \$29-\$79

## Has Jazz Changed Your Life? Author wants to hear your story

An author working on a joint publishing/educational project called “Why Jazz Matters” is seeking stories of how jazz has changed individual lives in profound ways.

Has encountering jazz — in its entirety, a particular artist or even a solitary recording — transformed your destiny? Has it steered you in a different direction, into new sounds, thoughts and people? Enabled you to meet friends and loved ones who you otherwise might have missed? Has it opened your mind to new ideas about life, love, art, music, politics and community?

The goal of this project is to tell the stories overlooked by the jazz histories, the tales of its fans, its devotees, and the music’s influence on ordinary — and extraordinary — people. In short, I am asking why jazz matters to the human heart. If you’ve got one of those stories please reply, I’d love to hear it.

You may reach the author via email at [jgerard@nyc.rr.com](mailto:jgerard@nyc.rr.com), and by regular mail to: Jim Gerard, 312 West 15th St., #17, New York, NY 10011, or by calling 917-609-1574.

## NJPAC Announces Debut of 'The Brick City Jazz Orchestra'

*Eighteen-piece ensemble will feature gifted teenage musicians from throughout Greater Newark as "Ambassadors of Swing"*

Nineteen talented teenage jazz players in the Greater Newark area will receive the opportunity to heighten their skills as musicians and bandmates this Fall with the creation of The Brick City Jazz Orchestra (BCJO), a collaboration between NJPAC and the Thelonious Monk Institute of Jazz. The 18-piece BCJO ensemble will allow students to collaborate as performing artists and serve as cultural ambassadors for both Newark and New Jersey, touring both regionally and nationally.

The formation of the BCJO adds a new chapter to Newark's jazz legacy, which reaches back to the days when such luminaries as Sarah Vaughan, Woody Shaw, Dizzy Gillespie and Sonny Rollins could be heard in the downtown's clubs and halls. Legendary jazz label Savoy Records made Newark its home for many years, and one of the city's sons, revered saxophonist James Moody, is now remembered annually by NJPAC's TD James Moody Democracy of Jazz Festival, being held this year from Nov. 4-10.

Some respected jazz artists and educators will guide the BCJO. James Burton III, conductor of the Juilliard Jazz Orchestra and associate conductor of the Jazz at Lincoln Center All-Star Orchestra, will conduct the BCJO. Grammy-nominated vibraphonist Stefon Harris will serve as artist-in-residence. A preliminary roster of guest artists and coaches includes Geri Allen, Carl Allen, Christian McBride, Jon Faddis and Benny Golson, among others. In addition to teaching musicianship, the faculty will provide sectional support and mentor the young musicians.

Mr. Burton will share direction of rehearsals with Dr. JB Dyas, Vice President, Education and Curriculum Development, at the Thelonious Monk Institute of Jazz. BCJO members will receive instrumental lessons and attend workshops in jazz theory, ear training and composition and arranging. The BCJO will rehearse weekly at NJPAC, from October to May, with rehearsal performances taking place during the

academic year. Their official debut performance will be at the Women's Association of NJPAC Luncheon in May 2014.

After auditioning in front of a panel of educators on September 28, the following 19 high school students were elected to participate:

Gregory Fassuliotis, 17, of Woodcliff Lake, Pascack Hills High School, alto saxophone; Simon Crosby-Arreaza, 16, of Union, Union High School, alto sax; Jonathan Jett, 16, of East Orange, Cicely Tyson High School of the Performing Arts, baritone sax; Liany Mateo, 15, of Jersey City, Snyder High School, bass; Joseph Quiles, 18, of Newark, Arts High School, bass; Jared Silverstein, 16, of Hillsborough, Hillsborough High School, drum; Zack Lorelli, 17, of Montclair, Montclair High School, drum; Rahsaan Pickett, 17, of Newark, Arts High School, guitar; Justin Bocchino, 17, of Cedar Knolls, Whippany Park High School, guitar; Galo Inga, 16, of Newark, Arts High School, piano; Darius Phillips, 15, of East Orange, Cicely Tyson High School of the Performing Arts, piano; Luca Farrel, 17, of Nutley, Nutley High School, piano; Matthew Ward, 16, of Berkeley Heights, Governor Livingston High School, tenor sax; Luxshman Saravapavan, 17, of Summit, Morristown Beard School, tenor sax; Justin Branch, 16, of Plainfield, Plainfield Academy for the Arts & Advanced Studies, trombone; Alan Hsaio, 17, of Hillsborough, Somerville High School, trombone; Jason Worthem, 16, of South Plainfield, South Plainfield High School, trumpet; Carlos Juncal, 16, of Newark, Arts High School, trumpet; and Matthew Branch, 15, of Plainfield, Plainfield Academy for the Arts & Advanced Studies, trumpet.



The New Jersey Performing Arts Center in downtown Newark.

"The Brick City Jazz Orchestra is about the transformative power of music. These young musicians represent the best that the Greater Newark area has to offer. On audition day there was a strong sense that NJPAC was doing something that has the potential to be transformational in the lives of these young people," said Laurie Carter, NJPAC's Vice President of Arts Education.

"As a young person starting out in the music business, I spent a lot of time on the road with big bands and big band leaders," says NJPAC President and CEO John Schreiber, who worked with the orchestras of Count Basie, Benny Goodman, Woody Herman, Lionel Hampton and Buddy Rich in an early career producing jazz festivals. "I learned that a big band is a family of talented musicians who all aspire to common goals of excellence in artistry and performance. The Arts Center's new Brick City Jazz Orchestra will deliver that and more: an opportunity for students to develop collaborative skills and a sense of shared responsibility. The next chapter of Newark's great jazz history is about to get played, and I can't wait!"

The ability to pay tuition does not factor into admission decisions. Tuition for BCJO students will be assessed on a sliding scale.





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- 1/14: Rio Clemente
- 1/21: Lauren Hooker
- 1/28: Rio Clemente

### Fridays Jazz 7-10PM

- 1/3: Julie Mac
- 1/10: Jane Stuart
- 1/17: Mickey Freeman
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## Good Vibes at 3rd Annual Zootfest

Story and photos by Mitchell Seidel

We generally don't think of autumn as the "festival season" for jazz in New Jersey, but the second weekend in November proved that wrong. The region was festive from nose to toe, with activity from Newark to Cape May. And just across the Delaware River in East Stroudsburg, PA, they were celebrating the legacy of Al Cohn and Zoot Sims at the annual Zootfest.

A fundraiser for East Stroudsburg University's Al Cohn Memorial Jazz Collection, the third annual Zootfest was a combination symposium, jam session, concert and musicians' schmooze, with the performers having as much fun as those in the audience.

The archive is appropriately Cohn-centric, as is the musical celebration that bears the nickname of his late stablemate. The collection also includes materials donated by the estates of pianist John Bunch and bassist Eddie Safranski.

The "serious" part of the latest Zootfest included an appreciative panel discussion of the works of Woody Herman and other bop-influenced big bands, with a transcontinental appearance from California by Terry Gibbs, whose visage (and personality) loomed large over the room, even if he couldn't hear much of what was being said in Pennsylvania.

The musicians who performed during the afternoon had a relation to Cohn and Sims in either style or spirit, and some even closer than that. Guitarist Bucky Pizzarelli, who opened the afternoon, often performed with the pair. Gibbs, as well, crossed paths with the tenor pair and featured Cohn's arrangements in his big band. While Gibbs couldn't be there in person, another vibes player, Joe Locke, broke a few speeding laws to make the event just hours after playing at the Exit 0 Jazz Festival in Cape May. And you couldn't get a much closer relationship than Cohn's son, guitarist Joe Cohn, who also performed.

Tenor saxophonist Joe Lovano, fresh from a triumphant appearance at the TD Bank James Moody Democracy of Jazz Festival in Newark, lent his skill to a group playing of Cohn's four-saxophone "Four Brothers" style charts before heading off to the Deer Head Inn with wife Judy Silvano for a book release party for Mike Stephan's *Experiencing Jazz*.

While he was not playing his usual alto sax, NEA Jazz Master and Pocono resident Phil Woods was an ever-present figure, whether it was playing piano at a jam session, conducting the Delaware Water Gap Celebration of the Arts Big Band or heckling from his seat. Vocalist Bob Dorough also paid tribute to Cohn and Sims, singing lyrics set to tunes written by the pair.

The Al Cohn Memorial Jazz Collection is housed on the ground floor of the university's Kemp Library in East Stroudsburg. For more information call 570-422-3828 or go on line at [www.esu.edu/alcohncollection](http://www.esu.edu/alcohncollection).



Vibes player Joe Locke performs at Zootfest at the northwest New Jersey-Pennsylvania border just hours after playing at the Exit 0 Jazz Festival in Cape May.



Although his alto sax was noticeably absent, Phil Woods added quite a bit to the Zootfest afternoon, here playing piano during a jam session.



Al Cohn's "Four Brothers" charts are performed by "Four Others," from left: Adam Niewood, Lew Tabackin, Joe Lovano and Jay Ratman.



*From the producers of the Chicken Fat Ball*

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**Joe Midiri - Clarinet/Sax**

**Paul Midiri - Drums**

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**Gast**

## “Life is a cabaret, old chum...”

### Germany’s Palast Orchester Brings The Golden Age to New Brunswick

With elegant poise, suave sophistication and a silky-smooth baritone, Max Raabe and his tuxedo-attired 12-piece band perform swing and cabaret hits of the decadent 1920s-’40s with Raabe’s slick, modern yet nostalgic style, wit, mischief and razor sharp precision and humor. With more than a million albums sold and previous sold-out tours in the U.S. and around the world, audiences have been taken by Raabe’s meticulous arrangements of the standards as they used to be sung — in formal evening wear,



Max Raabe and the Palast Orchester

giving proper credits to the composers and deadpan jokes while using a special microphone that allows him to sound precisely like the music sounded when first recorded. The ensemble’s repertoire of 500 songs also includes tunes from Marx Brothers films and a number of works that recall the influence of long-gone German musicians such as orchestra leader Paul Godwin, the songwriting team of Jacob Jacobs and Sholom Secunda and the vocal ensemble the Comedian Harmonists. There are also new works and takes on today’s pop hits, including Britney Spears’s “Oops I did It Again” and Tom Jones’ “Sex Bomb.” While the orchestra is known for its intellect and humour, the classically trained musicians work as seriously at the performance of their music as they would at that of a composition by Beethoven. As the title suggests, Golden Age is a collection of classics from the Great American Songbook. Drawing from the era between World War I and II, with titles like “These Foolish Things,” “Singin’ In the Rain,” “Dream a Little Dream” and “Cheek to Cheek,” Raabe introduces a new generation to timeless tunes by Cole Porter, Noel Coward and

others and celebrates an era when Josephine Baker danced dressed only a banana skirt, dance halls were thriving, every restaurant had an orchestra and the Charleston became the sensation: that special time in between wars before the horror of Hitler when it all came to an end.

Max comes to the US every few years and his March swing through the states includes stops in New York City and New Brunswick.

#### About Max Raabe & The Palast Orchester

Dashing, dapper and debonair, Max Raabe might have walked straight out of the Golden Age of Berlin in the 1920s. With his elegant poise, suave sophistication and silky-smooth baritone, he brings to life the songs and style of a bygone age. Max Raabe is not only a unique talent, but a very funny man.

He has even traded quips with Bert and Ernie on Sesame Street.

His passion was first roused by a record he found in his parents’ cupboard: a humorous instrumental called “I’m Crazy About Hilde.” Before long he was collecting 78s in flea markets and junk shops. By the age of 16 he was an expert on the songs and styles of the Weimar era, his enthusiasm fueled by black-and-white films featuring music, dance and comedy. In his early 20s Max moved to Berlin to study opera, dreaming of becoming a baritone,

moonlighting with a friend to perform the 1920s songs he loved so much at bars and student parties.

After graduating, he made a handful of appearances at the Berlin Philharmonie, but soon realized his true love remained the music of the ’20s and, finding there was no ensemble performing such songs, he formed with fellow students the Palast Orchester to play them. The music is treated with reverence. “Every note and every phrase is polished like a diamond,” says Raabe. “We all studied classical music and we interpret the music in the same way we would interpret Beethoven. We take the music seriously — but we don’t take ourselves seriously.” Therein lies the appeal of Max Raabe, a man out of time, yet in tune with today’s Recession-hit world, where — just like Berlin in the 1920s — we all want to take our minds off austerity with a night of good old-fashioned entertainment. **J**

#### 2014 Palast Orchester US Dates:

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PUSHING BOUNDARIES



## Book Review: Duke: A Life of Duke Ellington

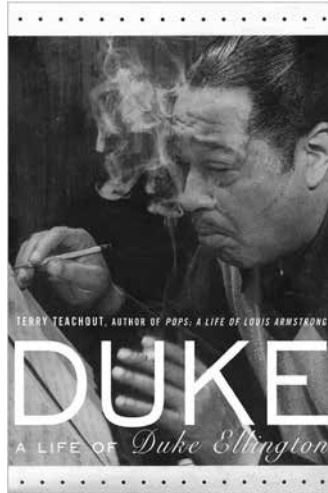
### New Ellington Bio a Portrait in Acid

By Terry Teachout (Gotham; 482 pages; \$30)

By Jim Gerard

The photo of Duke Ellington that graces the cover of Terry Teachout's bilious new biography — a rarely seen image of the Maestro writing music, cigarette in hand, a long scar curving across the left side of his face — is a preview of the book's contents: Duke, scars and all.

Teachout acknowledges that, like *Pops*, his far superior biography of Louis Armstrong, *Duke* was a "synthesis" of recent research on Ellington's life done by others, and a "critical biography." He means the latter literally. Since so much has been written about Ellington the composer,<sup>1</sup> and millions of musicians, fans, critics and many of Ellington's musical contemporaries, such as Aaron Copeland and Gunter Schuller, have used up all the accolades, Teachout apparently decided that whatever is left to say must concern Ellington the man. This is a tricky proposition, since Ellington fastidiously concealed his inner self behind a veneer of soigne sophistication and detachment. Teachout casts a sinister shadow on Duke's evasive persona, instead of fully acknowledging that it was created to carve out space in which to compose. And *Duke* is often more about what Ellington didn't do, rather than



what he did; his misdeeds, not his deeds.

Teachout's aim clearly is to rip away this veil and cut Duke up like his first wife, who razor-bladed the scar on his left cheek after learning he'd cheated on her.

You see, Duke Ellington was not only America's greatest composer, but according to Teachout, he also was:

- A compulsive womanizer and misogynist
- A hypocrite
- A world-class spendthrift
- An "opportunist" ("like all great artists")
- A musical kleptomaniac, unable to write a "singable melody," who pilfered credit

from Billy Strayhorn and many of the band's greatest instrumentalists

- A musically uneducated poseur temperamentally unable to write long-form compositions

I'll stop there lest I suffer the distaste I felt while reading Teachout's revisionist character assassination. This is a pity, for Teachout writes well, for the most part,<sup>2</sup> deftly weaving academic research into steadily readable prose.

None of the author's criticisms or revelations is new. What's disturbing is Teachout's approach to Ellington — from a lofty (and highly conservative) moral perch. (He used the same M.O. in his Armstrong book, except that he arrived at a much more favorable judgment — that "Pops" was a good man.)

Teachout uses Ellington's womanizing as a leitmotif, at one point accusing him of "satyriasis," which sounds like disease you contract from a parasitic worm. And while it's undoubtedly true, how relevant is it when all involved are gone? Does it shed any light on his work which, let's face it, is the Ellington that lives on? Do we really need to read that Ellington was a self-confessed "p---y freak?"<sup>3</sup> This is the lowest kind of blow — giving

the reader his helping of salaciousness while seeming to stand righteously above it.

Teachout criticizes Ellington for not speaking publicly about his love life (as if we haven't had enough of the rich and numbskulled using the media to gleefully air their dirty laundry), because it would've contradicted his professed goal of "commanding respect for the race." While there may be some truth to that presumption, it's indisputable that in Duke's age, such public confessions just weren't made. And in the end, Duke commanded a lot more respect with his art.

It's also true that Duke took undue credit for a fair amount of the work done by Billy Strayhorn and the musicians in his band. In the former case, Teachout implicitly — and unfairly — blames Ellington for Strayhorn's dissipation and premature death from alcohol (in which, according to Teachout, he drowned his heartbreak from Duke's exploitation).<sup>4</sup> It's also true that these instances constitute a small percentage of Ellington's 1,700-odd compositions.

Moreover, Teachout reiterates the conclusion reached by previous scholars: That none of the musicians from which he "stole" (what in most cases were

<sup>1</sup> Ellington was one of the first jazz musicians to be taken seriously by classical music critics, who produced scholarly articles on him starting in the early 1930s. Barry Ulanov wrote the first of many biographies of Duke Ellington in 1946 (which Ellington vetted).

<sup>2</sup> At times, Teachout seems so determined to attack Duke (by praising Strayhorn, in this case) that he ties himself into syntactical knots. For example, in a passage

in which he unflatteringly contrasts Ellington with Strayhorn, who Teachout claims, was so advanced in chromaticism that he was capable of "unconsciously quoting Valse noble et sentimentales, a work by Ravel that he had yet to hear, in the opening bars of 'Chelsea Bridge.'" How can anyone "unconsciously quote" from a work he never has heard? Strayhorn was a genius, but not telepathic.

<sup>3</sup> Taken from an understandably unpublished interview.



partial tunes at best) ever wrote anything memorable on his own and away from Duke. Musicians who strongly disliked Ellington personally, like Johnny Hodges and Lawrence Brown, stayed in the band for decades, and even when they left to lead their own groups or play in other bands, they always returned. They knew Duke would bring out their best.

Teachout's major criticism of Ellington the composer is that his reach exceeded his ambition to write large-scale work, due to his lack of formal musical training. Yet the composer always contended that he wasn't interested in learning Western classical theory<sup>5</sup> because it wouldn't serve his musical vision.

Critical opinion is divided on Ellington's longer pieces — with informed voices such as Phil Schaap and Wynton Marsalis tipping their hat to such works as "Black, Brown and Beige," "A Tone Parallel to Harlem" and many of the later suites.

However, even if one agrees with Teachout's assessment that Ellington, when compared to Sibelius, Strauss or Brahms, comes up short in the long-form department, one cannot accept his explanations, in which he attributes the failings of Ellington the composer to weaknesses of character. Teachout portrays Ellington as a procrastinator (true, but again irrelevant). Much worse, he strongly implies that Ellington — otherwise described as a compulsive writer whose *raison d'être* was composing — was somehow too indolent to learn counterpoint

and symphonic form, or how to write a musical comedy book or opera libretto.<sup>6</sup>

On the other hand, Teachout repeatedly asserts that Ellington couldn't write a "hummable" melody or "hit tune" without borrowing riffs from the band members. A few chapters later, he contradicts himself, then about-faces again, making a prosecutorial case that Ellington wrote few "singable tunes," just "instrumental pieces."

In this way, Teachout manages to act as both reactionary highbrow and lowbrow: Ellington couldn't write symphonies (which, we're led to believe, are the yardstick for compositional greatness) and was merely a gifted "miniaturist," yet he also hadn't the capacity to write melodies that Aunt Minnie could sing. (Teachout not once mentions that a great majority of Ellington's "miniatures" were written for a dance-band orchestra.)

Teachout really plays the schoolmarm when he dwells on another long-acknowledged fact: that Ellington wasn't a "disciplinary," and that he had a *laissez-faire* attitude toward his musicians' often sub-professional, if not debauched, behavior. However, Ellington always claimed (and Teachout quotes him) that his laxity was a worthwhile sacrifice to keep the distinctive voices of Hodges, Ray Nance, et al, at the ready, where they served as inspiration to and instruments in his orchestral imagination.

Perhaps Teachout should've pondered the potential consequences for American music if Ellington had been, like Benny Goodman, a stern taskmaster who would've fired three quarters of the Ellington band on his first day at the helm.

Teachout castigates Ellington for making elaborate pronouncements-cum-explanations of the artistic inspiration for some of his tunes, but then, when discussing "Daybreak Express," which Duke claimed was inspired by train movements, Teachout labels it an "orchestral tour de force" and that "it was natural for such homely sounds [the train] to find their way into his work."

*Duke* is replete with similar criticisms — some of them incredibly picayune (Duke wore a ponytail in a vain attempt to keep up with the hippies that had helped rock eclipse jazz.) In all fairness, Teachout offers an occasional insight such as Duke's penchant for placing otherwise incompatible musicians in the same section (trombonists Brown, Juan Tizol and Joe "Tricky Sam" Nanton). And his cogent estimation of the estimable merits of the oft-overlooked Ivie Anderson hits the mark.

However, a reader who picked up *Duke* as his introduction to the life and work of Ellington would wonder how this purportedly indolent reprobate managed to write on such a prolifically high level and keep a supremely gifted band going for a half century — well past the Big Band era. He'd try to wrap his mind around how this womanizer who picked his musician's pockets became a world-famous figure whose contributions to American culture are second to none, and whose place in the pantheon of American culture has, if anything, only grown since his death in 1974.

I pity this poor reader.



<sup>4</sup> In actuality, their professional arrangement was much more complex. Duke and his band were Strayhorn's "beard," allowing him to lead a relatively open life as a gay man. And when Strayhorn finally got fed up and left Duke, Teachout admits that he failed to reach his goals — leading his own band and receiving critical acknowledgement for his work. In

fact, Strayhorn didn't write much of consequence on his own and within a few years, their mutual need brought him back into the Ellington fold.

<sup>5</sup> An attitude he moderated over the years.

<sup>6</sup> Perhaps sonata form isn't the sole criterion for judging long-form works. (And what length is considered

sufficiently long? Duke packed more music into three minutes than most of his contemporaries, classical or otherwise, could in an hour.) How many African-American composers were writing symphonies in Ellington's era? What were the chances that they would've been played by a major classical orchestra, or recorded by a major record company? In the era of

the three-minutes-per-side 78-rpm record and as leader of a band that played largely for dancers (which is decidedly not a slight), Ellington had little incentive or opportunity to exceed those limits. Yet the fact that he tried to do so as early as 1931 (with "Creole Rhapsody") and was practically alone among his contemporaries, testifies to his compositional ambition.



## Other Views

By Joe Lang Past NJJS President

As I anticipate the taste of the Thanksgiving turkey, I'll give you a taste of what you can expect from some new CDs.

■ At Jazzfest in 1999 we had as one of the bands **MIKE LONGO** and the **NEW YORK STATE OF THE ART JAZZ ENSEMBLE**, a relatively new presence on the big band scene. Since then, the band has released four albums, and has, for the past few years, been appearing in concert at the NYC Baha'i Center several times a year. **Live from New York! (Consolidated Artists - 1041)** was recorded at the July 23, 2013 concert at this venue. The album contains eight selections, and captures this impressive aggregation at the top of its game. It is manned by the cream of the crop of New York area jazz musicians playing Longo's interesting and challenging arrangements. There are three Longo originals, Benny Golson's "Whisper Not," Denzil Best's "Wee," and three selections with outstanding vocals by Ira Hawkins, "Over the Rainbow," "I'm Old Fashioned," arranged by Hawkins, and "Muddy Water." The band is filled with fine soloists, and the charts provide several of them space to stretch out. This is first rate big band jazz from a superb group of musicians. ([store.fastcommerce.com](http://store.fastcommerce.com))

■ **EARL MCINTYRE** is a master on both trombone and tuba. He has been a member of many notable bands such as the Thad Jones-Mel Lewis Orchestra, the Gil Evans Orchestra, Slide Hampton's World of Trombones and the Mingus Big Band during his four plus decades on the scene. **Brass Carnival & Tribute! (Legend Factory)** is his first outing as a leader. There are two groups represented here. Brass Carnival is a 20-piece band comprised of 16 brass players, four on trumpet, one on flugelhorn, three on French horn, three on trombone, three on Euphoniums and two on tuba, plus three percussionists and a drummer. *Tribute!* is a sextet with McIntyre on tuba and bass trombone, Kenny Rampton on trumpet, Vincent Chancey on French horn, Sam Burtis on trombone, Warren Smith on Vibraphone and Tambourine, and Vinnie Johnson on drums. The music from the large ensemble is mostly exciting and explosive, but they can be deliciously subtle as on "All I Have to Give," a vocal feature for Renee Manning. If you are like me, an enthusiast for the sound of brass instruments, this is the album for you. ([www.cdbaby.com](http://www.cdbaby.com))

■ Sometimes you pop an album into your CD player, and it just grabs you right away, not letting up until the final note. Such was my experience with **Frame of Mind (Jazzed Media - 1066)** by the **L.A. 6**. The L.A. 6 are Clay Jenkins on trumpet, Ira Nepus on trombone, Tom Peterson on tenor sax, Rich Eames on piano, Jeff D'Angelo on bass and Dick Weller on drums. The 11-song program is a mix of standards "I Wish I Knew," "How About You," "You're My Thrill" and "If I Should Lose You;" jazz tunes, Sonny Stitt's "The Eternal Triangle," Frank Strazzeri's "Frame of Mind" and Oliver Nelson's "Yearnin';" and four originals, two by Eames, and one each by Weller and Jenkins. The music is best described as straight ahead, much with a West Coast jazz feeling, but with an occasional taste of hard bop. Each of these cats is a first-call type player. They keep things interesting in both the ensemble moments, and when they take the solo spotlight. The arrangements are mostly by Eames and Peterson, with Weller and Jenkins providing the charts on their original pieces. This is their first album as a group, and will hopefully serve as a launching pad for more in the future.

([www.JazzedMedia.com](http://www.JazzedMedia.com))

■ For his first two albums with his Organ Monk group, organist **GREG LEWIS** concentrated on playing tunes written by Thelonious Monk. On **Organ Monk: American Standard (Greg Lewis)**, he turns the group's attention to songs from the Great American Songbook that Monk addressed during his career. The group is comprised of Lewis on Hammond B3 organ, Ron Jackson on guitar, Riley Mullins on trumpet, Reggie Woods on tenor sax and Jimmy Bean Clemmons on drums. Monk had a singular approach to anything that he played, and his takes on standards was often surprising. As they play

"Liza," "Lulu's Back in Town," "Nice Work If You Can Get It," "Dinah," "I Should Care," "Tea for Two," "Everything Happens to Me," "Just a Gigolo," "Don't Blame Me" and "Between the Devil and the Deep Blue Sea," you can feel the inspiration that they got from Monk's versions. Most of these tunes Monk played many times, sometimes as solo piano pieces, and also in group sessions. Each of his explorations of the tunes was unique, so Lewis had a lot of inspiration for his spirited approaches to the music. The album turns out to be a fun listening experience. The players each have their own voices, but the influence of Monk always hovers in the background. Lewis has a terrific concept that he has kept fresh with each new recording. This is a keeper. ([greglewismusic.com](http://greglewismusic.com))

■ No matter how much one tries to keep on top of the players on the scene, along comes an album from a terrific player with a lot of recordings who has slipped under the radar. Such is the case with tenor saxophonist/flautist **DAVID SILLS. Blue's the New Green (Gut String Records - 013)** finds him in the company of guitarist Larry Koonse, pianist Chris Dawson, bassist Derek Oles and

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drummer Jake Reed for a program of 10 tasty tunes. Seven of the selections were composed by Sills, two are standards, "'Tis Autumn" and "I'm a Fool to Want You," and the remaining track is "No Moe" by Sonny Rollins. Sills has a nice tone on both tenor sax and flute, is a mainstream style player, and plays nicely flowing lines that are immediately appealing. His bandmates are equally adept at finding a nice level of accessibility while remaining creative and interesting. Jazz is a fragile art, with listeners as varied as the players. This group hits my ears in just the right way, and the album gets a big thumbs up from this corner. (www.gutstringrecords.com)

■ The **STAN GETZ QUARTET** on *Live at Montreux 1972* (Eagle Records — 203322) is Getz on tenor sax, Chick Corea on piano, Stanley Clarke on bass and Tony Williams on drums. Corea, Clarke and Williams were major contributors to the jazz/rock fusion movement, and Getz was flirting with this scene when the concert captured on this disc took place. It was an experiment with mixed results. On "Lush Life" and "I Remember Clifford," Getz seems at home, and he plays in his normal lyrical style. The other five selections are Corea originals, and while Getz seems to be in the spirit of the moment, it never sounds quite like the Stan Getz that captured the ears and enthusiasm of his fan base. The meeting of Getz and this rhythm section generates a lot of excitement, but it never seems like a comfortable fit. This concert is also available on a DVD. (www.eaglerockent.com)

■ **BOB DEVOS** and his guitar have been a steady presence on the New Jersey jazz scene for over four decades. His blues-based style has lent itself perfectly to the classic trio format of organ, guitar and drums, and this has been a frequent setting for DeVos during his career. He got his professional start playing organist Trudy Pitts. For *Shadow Box* (American Showplace — 5922), DeVos is in the company of some familiar partners, Dan Kostelnik on Hammond B-3 organ, and Steve Johns on drums. Another instrument often found in organ groups is the tenor sax, and on five of the 11 tracks, Ralph Bowen adds his tenor work. DeVos contributed five originals to the program, and they fit in comfortably with the likes of "Pensitiva," "Wives and Lovers" and "Born to Be Blue." This is a meeting of compatible musical minds that is a pleasure to hear. When they fall into an easy groove as they do on songs like "Basie in Mind" or "Born to Be Blue," it is kick off your shoes and put your head back time, but for most of the time the album is a real cooker. (www.bobdevosjazzguitar.com)

■ This was the month for guitar/organ/drums trio albums. Guitarist **TOM DEMPSEY**, accompanied

by organist Ron Owanski and drummer Alvin Atkinson have produced a tasty gem titled *Saucy* (Planet Arts — 301318). Dempsey wrote five of the ten selections, and he has a nice gift for melody. He is also a swinger on guitar, a characteristic matched by his fellow players. The sound that Dempsey gets on his instrument really blends well with the sound of Owanski's organ. Atkinson is among the most versatile of drummers, and fits into this trio perfectly. *Saucy* is a well named album, as it reflects the spirit of this trio. (www.tomdempseymusic.com)

■ In June of 2011, **CLAIRE MARTIN** and **RICHARD RODNEY BENNETT** performed a memorable program of songs by Irving Berlin at the Oak Room of the Algonquin Hotel. *Say It Isn't So* (Linn Records — 454) is a studio recording that contains 14 of the songs that were performed in their live program. Supported by Bennett's piano, they share the vocalizing. The selections are bookended appropriately by "Steppin' Out," sung by Martin, and "Waiting at the End of the Road," performed as a vocal duet. In between, Martin gives us "Love You Didn't Do Right By Me," "How Deep Is the Ocean," "Better Luck Next Time" and "What'll I Do," plus two medleys, "Get Thee Behind Me Satan/I Got Lost in His Arms" and "Shakin' the Blues Away/Blue Skies." Her rich voice caresses each selection. Bennett applies his lighter sound to "Change Partners," "He Ain't Got Rhythm," "Lonely Heart" and "Say It Isn't So." Bennett's arrangements provide a perfect setting for their singing. Although relatively brief in length, this is a terrific taste of the genius of Berlin. (www.linnrecords.com)

■ **CHRISTINE EBERSOLE** is a familiar presence in the worlds of Broadway musical theater and cabaret. On *Strings Attached* (Motéma — 132) she finds herself in a more jazz-oriented setting among violinist Aaron Weinstein, who provided the hip arrangements, pianist Tedd Firth and bassist Tom Hubbard. The lineup of tunes leans heavily on standards from the Great American Songbook, but there are a few surprises. A couple of the tunes come from the country and western world. The "Am I Blue" that she includes is not the song made famous by Ethel Waters, rather one that was a hit for George Strait. In medley with "After You've Gone," she sings "Too Gone Too Long," a staple of the Randy Travis book. Ebersole also makes a couple of trips to the Disney songbook for her last two selections, "Something There" from *Beauty and the Beast*, and "La La Lu" from *Lady and the Tramp*. Ebersole is not a jazz singer, but she is right at home with Weinstein's arrangements. Weinstein is as good as it gets when it comes to jazz violinists, Firth is a top tier accompanist, and Hubbard enjoys a similar status. All in all, this is a set of terrific

songs performed by four empathetic artists, empathetic with the music, and with each other. (www.motema.com)

■ At our last NJJS member's social, a pleasant gentleman approached me, and offered me a copy of his new CD to review. It was **STEPHEN FULLER**, a Newark-based vocalist who had just recorded his first album. *Expressions of the Heart* (Fuller Sounds — 1001) proved to be a most appealing collection by a singer with a rich, smooth vocal style. He has a fine band in support, Lou Rainone on piano, Bob DeVos on guitar, Diane Perry on violin, Karl Kaminski on bass and Greg Bufford on drums, with percussionist Geovanni Arencibia present on three tracks. The program is eclectic, a bit of soul, "With You I'm Born Again," "On and On" and "Caribbean Queen;" a taste of bossa nova, "Dindi;" standards, "Send in the Clowns" and "What Are You Doing the Rest of Your Life;" and some pop/rock, "Time After Time" and "And I Love Her," but Rainone's arrangements give them all a jazz flavor. The musical voices of Rainone, DeVos and Perry lend strong support to Fuller's vocalizing. Fuller is a confident singer who has created an album that should have appeal to a wide audience. (www.fullersounds.com)

■ Perhaps the most unique concept album to arrive in the mail this year is *Bella Napoli* (Capri — 74129), a collection of Neapolitan songs performed in a jazz context by a group led by baritone saxophonist **GARY SMULYAN**, and featuring vocals by **DOMINIC CHIANESE**. Smulyan enlisted Jeff Lederer as the arranger and musical director, engaged pianist/accordionist Gary Versace, bassist Martin Wind, drummer Matt Wilson and mandolinist/violinist Joseph Brent as bandmates. The result is an album with five instrumental tracks, "Funiculi Funicula," "O Saracino," "Tre Veglia e Sonno," "Fenestra Che Lucive" and "Pegue;" five selections where Chianese adds vocals, "Anema e Core," "Marechiaro," "O Sole Mio," "A Vucchella" and "Dicitencello Vuie!" plus Chianese's a capella take on "Santa Lucia Lontana." I am not Italian, nor do I pretend to be familiar with most of this material, but I found the album enchanting. Samulyan has a distinctive sound on baritone, somewhat hard-edged. Chianese, best known for playing the role of Uncle Junior on *The Sopranos*, does not have a polished voice, nor is there any jazz element in his singing, but the songs are part of his life, and he sings them effectively, and with deep emotion. The use of the mandolin, accordion and violin lends a Neapolitan feeling to the project. *Bella Napoli* is a most welcome surprise! (www.caprirecords.com) 



## After Midnight

### Show at Brooks Atkinson Celebrates Cotton Club Legacy

By Robert L. Daniels

Jump for joy! Those of a certain age will surely recognize fond echoes of Lena Horne, the Nicholas Brothers, Cab Calloway, John Bubbles, Bill “Bojangles” Robinson and the Four Step Brothers, among others on the stage of the Brooks Atkinson Theater. None of these names are spoken or noted in *After Midnight*, but the spunky and exuberant new Broadway musical revue pays loving homage to the musical glory days of Harlem in the thirties and the formidable legacy of the Cotton Club.

But even more than its glittering roster of singers and dancers is the music and lyrics of such creative icons as Duke Ellington, Harold Arlen, E. Y. “Yip” Harburg, Dorothy Fields and Jimmy McHugh. It’s a veritable treasure trove of enduring pop and blues classics gathered together for the fastest 90 minutes on Broadway. “There are over a dozen Ellington pieces, beginning with an overture of “Daybreak Express,” performed by the JALC All-Stars celebrating the singing rails and whirling whistles of a high speed express train.

Another memorable jazz classic featured tapper Jared Grimes dancing to “It Don’t Mean a Thing (If It Ain’t Got That Swing),” in a slickly elegant routine that summoned memories of Bunny Briggs who often



Season three *America Idol* winner Fantasia Barrino appears in the role of “Special Guest Star” in *After Midnight* at the Brooks Atkinson Theater.


danced with the Charlie Barnet band.

The band also provided haunting accompaniment for soprano Carmen Ruby Floyd’s creamy wordless vocal to “Creole Love Call.” I first heard the piece at the Paramount when Duke accompanied the late Kay Davis. Ms. Floyd added a touch of eye-rolling, winking humor to her rendering of the soulful lament that was most amusing.

Other Ellington classics included a loping “East St. Louis Toodle-oo,” “Rockin’

in Rhythm” and “The Mooch” which is often considered the quintessential jungle music piece. From the Arlen songbook there is “Stormy Weather” sung with a smoldering sense of loss by Fantasia Barrino, the American Idol winner who has matured into a classy young chanteuse. She also brings cheeky humor to the Fields-McHugh strut “On the Sunny Side of the Street” and Cab Calloway’s call and response, “Zaz Zuh Zaz.”

The show drips with class, humor and boundless joy. The costume design has been created with an array of plumes and feathers, top hats and tails by Isabel Toledo.

Warren Carlyle is responsible for the dazzling choreography and the sizzingly-paced direction. 



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## On The Road | For Vaché and Corrao, It's a Walk in the Park

By Gloria Krolak

Just think: If you could walk to a charming trattoria where the food is worth going out for, and you could hear top-flight musicians, with no cover, wouldn't that be your kind of scene? For lucky Highland Parkers, the Italian Bistro is on the main thoroughfare, Raritan Avenue, also known as Route 27. Add an attentive but never intrusive European wait staff (no one sidles up to proclaim, "Hi folks, I'll be your waiter tonight!") and a wine list that is both inclusive and affordable. That's my kind of bistro.



At Highland Park's Italian Bistro, Vinnie Corrao and Warren Vaché share the stage. Photo by Michael Ryan.

Rudy Hisena has owned the modestly named Italian Bistro for three years. A successful New Jersey restaurateur — he also owns the very popular Dora in Clinton; Square in Morristown; Trattoria Amici in Gladstone, and Trattoria Torino in Warren — I was surprised to find him tending bar. Hisena's Bistro is unpretentious, comfortable and impeccably clean. About a year ago, he brought jazz into the mix, and now both locals and out-of-towners can enjoy live music Wednesdays and Friday through Sunday. On Thursday evenings you can hear live music, too, just not jazz. Friday nights, John Bianculli plays solo piano or with guests. (See their *Jersey Jazz* ad for more details.) Which brings me to why we went there.

Cornetist Warren Vaché and guitarist Vinnie Corrao are both solidly accomplished native sons. Their bios list a Who's Who of musicians, orchestral and otherwise, with whom each has played, major venues where they have appeared, and recordings and movies to which they have contributed. They combined as a duo to play the Wednesday night gig in November, at hours — 6:30 to 9:30 PM — to please even the early risers among us.

Without introduction, the two veterans mounted the small strip of stage left by the

piano and played three short sets of duets. Corrao chose most of the tunes, playing straight man to the wisecracking Vaché, and he was the horn man's rhythm section during solos. Vaché never seems to take himself seriously, but that's all right, his lifetime of playing speaks for him. His solos were understated, not trying to impress anybody. Warren made his points with subtle melodic phrasing and emotional depth. Corrao's solos were warm, sometimes lush, sometimes spare, always full of feeling, the artistry of a master completely comfortable with his instrument. Somehow you didn't miss bass, drums or piano; the two men stayed closely tethered, alternating solos and supporting each other throughout as equal partners. If their melancholy "Cry Me a River," the ultimate payback-is-a-witch song, didn't get to you, it might be time for a pulse check.

The night was filled with sweet and swinging standards like "Star Eyes," "Witchcraft," and a very naughty cornet on "Makin' Whoopee." In the last set, when Vaché sang Irving Berlin's "All By Myself" à la Satchmo, the room suddenly grew quiet. Even the spirited table of 10 near us stopped talking long enough to listen. Afterwards Vaché

quipped, "I spent 40 years playing the trumpet, sing one song badly and everybody applauds!"

The two men have played together for only a few years, a relationship built on mutual respect. As Vaché put it, "You can only practice by yourself so much," adding earnestly, "I'm here for the chance to play with Vinnie." The maestros and the bistro are a good match; they have the same casual air cultivated through rigorous practice and high standards.

Dining tables are well spaced. Waiters move around with ease and others' conversations

don't intrude on your own. Not even from that table of 10. We ate well for very little. The kitchen offers a daily (except Saturday) prix fixe menu, under \$20 for three courses, with a choice of two for each course. There is a small assortment of wines that can be ordered by the glass; the rest of the vino is bottled. The room seats 90 people easily. For larger private parties it can expand to about 140.

If you have to drive, there's parking behind the establishment and even on the street if you arrive a little early. In nice weather, there's a patio for outdoor dining. New Jersey Transit runs bus service through Highland Park from both the Woodbridge Center mall and New Brunswick train station, so you can catch a ride from either direction.

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# Caught in the Act

By Joe Lang  
Past NJJS President

## LOSTON HARRIS

Birdland, NYC | Nov. 12

Singer/pianist Loston Harris celebrated the release of his new CD, *Swingfully Yours*, (see Other Views column in December 2013 issue) with an appropriately swinging first set at Birdland on November 12.

Most of the music he played on this occasion was included on the new album. All of the cats in the band, Harris on piano, Ian Hendrickson-Smith on tenor sax, Mark Whitfield on guitar, Gianluca Renzi on bass and Clarence Penn on drums, got a chance to introduce their talents to the audience on the instrumental opener, "Kiss and Run."

Harris is a high energy performer, and he gave enthusiastic readings of standards like "Let's Fall in Love," "I'm Old Fashioned" and "How About You." Two tunes that almost demand this high energy approach are "Hey You with the Crazy Eyes" and "You Can't Love 'em All," and he nails them.

There is a gentler side to Harris as he showed on "If I Only Had a Brain."

"All I Need Is the Girl" got off to a jazzy start with a Monkish piano intro, and also featured a nicely creative bass solo from Renzi.

The band was outstanding. Harris is a scintillating pianist. Hendrickson-Smith is a constant joy to hear. Whitfield showed why he has been a major presence on jazz guitar for several decades. Renzi is a bass player who makes you sit up and take notice when he solos, and is a steady rhythmic presence. Penn keeps great

time, and consistently adds the right accents at the right times.

Harris, who has a steady gig at Bemelman's Bar at the Carlyle Hotel from 9:30 PM, Tuesday-Saturday, through the end of the year, is a performer who immediately establishes a natural rapport with his audience. If you get a chance to dig him in person, take advantage of the opportunity. In the meantime, make sure to check out *Swingfully Yours*.

## A BED AND A CHAIR: A NEW YORK LOVE AFFAIR Lincoln Center Jazz Orchestra Cyrille Aimée/Jeremy Jordan/ Norm Lewis/Bernadette Peters

New York City Center | Nov. 13-17

How did it come to pass that the acclaimed Encores! series produced an original piece bringing together the Broadway theater music of Stephen Sondheim and the jazz aesthetic of Wynton Marsalis, Artistic Director of Jazz at Lincoln Center? A

conversation during an Encores! production of *Cotton Club Parade*, a show with much creative input from Marsalis, between Peter Gethers, editor of two books of lyrics by Stephen Sondheim, and Jack Viertel, Artistic Director of the Encores! series at New York City Center was the genesis for *A Bed and a Chair*, the fascinating and satisfying blending of the artistry of Sondheim and Marsalis that played for seven performances at City Center.

For too long, there has been a lack of interest by most jazz players in the music of Stephen Sondheim, with the notable exception of the wonderful series of piano trio albums by Terry Trotter in the 1990s. In recent years that disconnect has started to be mended by several jazz artists like Bill Mays, Tommy Cecil and Terry Vosbein who have devoted albums to Sondheim's music. *A Bed and a Chair* brought a big band exploration of some two dozen Sondheim melodies as the backing for vocal explorations of his lyrics by one singer from the world of jazz, Cyrille Aimée, and three with Broadway credentials, Bernadette

Peters, Jeremy Jordan and Norm Lewis. In addition, several selections are dance numbers choreographed by Parker Esse, and performed by Meg Gilleneine, Tyler Haynes, Grasan Kingsberry and Elizabeth Parkinson. The Lincoln Center Jazz Orchestra performed the music on the City Center stage under the direction of David Loud.

In addition to arranging several of the pieces himself, Marsalis engaged the talents of four members of the LCJO, Ted Nash, Vincent Gardner, Victor Goines and Sherman Irby, and Richard DeRosa, a member of the Jazz Studies faculty at North Texas University. They have created the musical landscape for the production developed and directed by John Doyle, who had lent his talent to unique interpretations of several other Sondheim shows.

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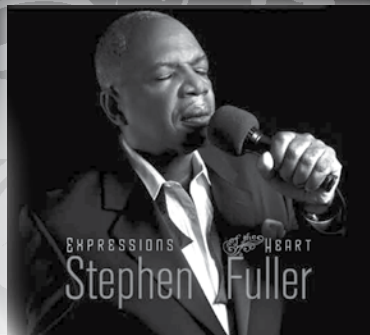
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*A Bed and a Chair* traces the romantic relationships of four New Yorkers, two millennials and two from the age group generally referred to as baby boomers. This is done without any dialogue, relying on the flow of the lyrics to paint the picture of their interconnectedness. The dancers serve as shadow selves of the principals, giving more explicit depictions of the actions implied in the story told by the lyrics. As a backdrop for the action, there is a huge framed video screen that captures images of New York City intended to enhance the evolving story, sometimes setting a mood, and in other instances offering direct visual references to the content of the lyrics.

Each of the performers sings impressively. Aimée, coming from a jazz background, best relates directly to the jazzy arrangements. Despite not having a musical theater background, Aimée effectively captured the character she played. Peters is a performer who dominates whatever character she is engaged to play. She is not a jazz singer, but her effervescent performance of her first number, “Broadway Baby,” lets you know that she can interface effectively with the jazz backing. While “The Ladies Who Lunch” has been indelibly stamped with the landmark performance of it by Elaine Stritch in the original cast of *Company*, Peters gives it a reading that was equally memorable in its own way. Jordan and Lewis have strong voices, and sing their selections with fine feeling for the lyrics, but they are strictly Broadway in their performances.

The orchestra is a marvel. These are musicians used to playing as a unit, and they are absolutely on top of the scintillating arrangements. There are not the solo opportunities that they usually find in their concert performances, but the joy of playing this music and these charts seemed enough to propel them to match their normal high standards.

Doyle did a fine job of pulling the disparate elements together into an effective whole. Most impressive was the way that the songs, taken from 12 different shows and films, were performed in sequences that flowed seamlessly from one to the next. Especially noteworthy is the way that songs like “That Old Piano Roll,” cut from *Follies*, and

“Rainbows,” written for the currently under production film version of *Into the Woods*, were uncovered and included. Also interesting is that Sondheim’s most performed song, “Send in the Clowns,” is performed here as a dance number, leaving the observers to hear the familiar lyrics in their minds.

While *A Bed and a Chair* may not satisfy all Sondheim purists, it definitely seemed to strike a strongly positive chord with those who attended the performance on Saturday afternoon. It certainly deserves to have a life beyond this brief run, at a minimum as a recording, and hopefully in a more extended live production.

**KAREN OBERLIN  
THE WIZARDS OF OZ:  
The Songs of  
Arlen and Harburg**

Café Carlyle, NYC | Nov/ 14

Both Harold Arlen and E. Y. “Yip” Harburg had several songwriting partners, but their work together stretched, on and off, from their earliest works together in the early 1930s to the 1960s. They had a natural empathy that came through in their perfect blending of words and music. The magical creations of this special combination were brought to vibrant life by Karen Oberlin at the Café Carlyle on November 14.

Oberlin is possessed of a fine voice, great sensitivity for lyrics, and a nice swing feeling when the arrangement suggests it. She is also adept at creating and

delivering informative commentary to enhance the flow of this kind of thematic show. Her supporting musicians, pianist/musical director Jon Weber, and bassist Steve Doyle provided a perfect musical bed for Oberlin’s vocalizing.

She opened the show with a rarely heard tune from an obscure 1936 film musical, *Stage Struck*, “Fancy Meeting You,” an early Arlen/Harburg creation. After addressing another Arlen/Harburg tune, “It’s Only a Paper Moon,” this one with Billy Rose credited as a co-writer, Oberlin gave a few examples of the work that Arlen and Harburg did with other collaborators. Arlen and Ted Koehler created “I’ve Got the World on a String,” while Harburg and Jay Gorney created a song deeply associated with the Great Depression, “Brother, Can You Spare a Dime?” Oberlin gave a breezy, mid-tempo reading to “World on a String,” while her take on “Brother” was intense and passionate.

*continued on page 46*



Fran Kaufman photo

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

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## CAUGHT IN THE ACT

continued from page 45

From this point on, the program was devoted strictly to the Arlen/Harburg catalog. Her selections showed the wide stylistic scope of their work together. The tunes included “Fun to Be Fooled,” “Last Night When We Were Young,” “Down with Love,” “If I Only Had a Brain,” “Ding-Dong! The Witch Is Dead,” “Lydia the Tattooed Lady,” “Happiness Is Just a Thing Called Joe,” “Napoleon,” “Silent Spring,” “Over the Rainbow” and “Right As the Rain.”

Oberlin provided a superb overview of the impressive output of these two giants of the Great American Songbook, and did so in an entertaining and often emotional manner.

## STEVE LIPPIA Simply Sinatra

Allentown Community Concert Association  
Parkland High School Performing Arts Center,  
Allentown PA | Nov. 15

Steve Lippia made the one and one-half hour drive to Allentown worth the effort with a dynamic couple of sets devoted to music performed by Frank Sinatra.

Backed by a 10-piece band under the direction of Musical Director/trombonist Steve Sigmund, Lippia captured the spirit and sound of Sinatra, but never made it seem like he was trying to be a Sinatra clone. His natural voice is close to the sound of Sinatra’s, but he does not adopt Sinatra’s mannerisms, rather comes across as a genuine cat who digs the music, has absorbed the Sinatra influence, but has allowed his own personality to come with him onto the stage.

Among the songs that Lippia performed were familiar, selections like “I’ve Got You Under My Skin,” “For Once in My Life,” “I’ve Got the World on a String,” “Fly Me to the Moon,” “Come Fly with Me,” “My Way” and, of course, “Theme from New York, New York.”

The band was first-rate, sounding like a larger group than it was. They were tight in their ensemble playing, and took good advantage of the limited solo opportunities.

Especially impressive was pianist Dean Schneider.

All of this was greeted with enthusiasm by the sold-out crowd who gave Lippia and his band a standing ovation at the conclusion of the concert.

## MICHAEL HASHIM and the BILLY STRAYHORN ORCHESTRA Strayhorn in the Foreground

Miller Theater, Columbia University, NYC | Nov. 21

Under the auspices of the Center for Jazz Studies at Columbia University, Michael Hashim led The Billy Strayhorn Orchestra, a 15-piece all-star ensemble, through an impressive program of compositions by Billy Strayhorn. Commentary was provided by David Hajdu, a professor of Journalism at Columbia University, and the author of an acclaimed biography of Strayhorn, *Lush Life*.

Hashim, who has had a long affinity for Strayhorn’s music, was a perfect choice to lead this program. He selected an eclectic program of compositions from the Strayhorn catalog, ranging from the familiar to the obscure. Many of the selections featured the original arrangements of Strayhorn, recreated from Strayhorn’s manuscripts thanks to the diligent work of Walter Van de Leur, a Dutch researcher and educator who did much of this work in connection with a series of albums of Strayhorn’s music by the Dutch Jazz Orchestra.

Hashim chose to open the concert with a nice medium swing tune titled “Midriff.” Following the more familiar “Chelsea Bridge” and “U.M.M.G.,” they played an early 1940s piece announced as “Lament for an Orchid,” apparently one of several titles that this lovely ballad enjoyed.

Two memorable selections were “All Day Long,” a peppy number featuring some fine trumpet work by Jordan Sandke, and the haunting “Bloodcount,” Strayhorn’s last composition, with the lead played beautifully by Hashim on alto sax.

Two of the pieces were given their first performances in New York City, and these might have been the first live performances

anywhere, both having received World Premier recordings on the first volume of the Dutch Jazz Orchestra Strayhorn albums, *Portrait of a Silk Thread*. “Pentonsilic” is mini-suite that some believe to have been a precursor to Black, Brown and Beige, one of the most famous of the extended pieces performed by the Duke Ellington Orchestra. It starts out with a peaceful interlude, but the tempo increases as the piece progresses, building to a dynamic conclusion. “Cashmere Cutie” is a selection that has a Latin feeling, with a rich unison chart that builds in intensity.

“Swing Dance” was a number that Strayhorn wrote for the Harlem-based dance group the Copasetics, and it brought a couple in the front of the audience to their feet for some hot stepping. A favorite Strayhorn piece with jazz musicians is “The Intimacy of the Blues.” Here is provided solo opportunities for several players.

Strayhorn’s arranging talents were occasionally applied to popular standards. To illustrate this aspect of Strayhorn’s artistry, the band played his charts on “I’ll Buy That Dream” and “Moon River.”

The concert concluded with two of Strayhorn’s more familiar compositions, “Passion Flower” with some beautiful alto work by Hashim, and “Raincheck” featuring some fine piano from Mike LeDonne, and Tad Shull’s tenor mastery.

The band was simply superb, and Hashim was obviously having a grand time leading such an impressive aggregation. In addition to the players mentioned above, there were Seneca Black, Marty Bound and Freddie Hendrix on trumpets; Art Baron, David Gibson and Clarence Banks on trombones; Ed Pazant, Scott Robinson and Lauren Sevan in the reed section; Kelly Friesen on bass; and Kenny Washington on drums. Each player was given solo opportunities, and all showed that they were right at home in the spotlight.

This was a memorable tribute to one of the giants of jazz composition, Billy Strayhorn. His music continues to attract the attention of a wide range of jazz players, and will do so as long as this music is alive. It certainly was exactly that on this occasion.



## Celebrating Laurie Frink | Maria Schneider At The Jazz Standard

By Schaen Fox

On Tuesday November 26 the Maria Schneider Orchestra returned to the Jazz Standard for its annual Thanksgiving week engagement. This is always a sold-out week for the club as fans come in from literally all over the world just for this gig. One year we sat next to a family from Sweden on one side and a couple from California on the other. This time we were next to a couple from Harlem, but they had waited to enter along with a man from Japan. The band was scheduled to perform in his country within a few weeks, but he may have wanted to see them on what has become virtually their “home court.”

This year had one sad difference from the past engagements. Several months ago, trumpeter and teacher Laurie Frink, a member of the orchestra from its beginning, died after a long struggle with cancer. (Her obituary ran in the September 2013 issue of *Jersey Jazz*.) The outpouring of love and admiration from her fellow musicians in the days after her passing left no doubt as to what she meant to them. Maria also put her grief into the form of a new work dedicated to her lost friend.

Maria e-mailed this to *Jersey Jazz* about Laurie and the new piece:

“Laurie firstly was just a stellar musician, always quietly just playing her parts flawlessly and with a sense of line and beauty. She

never just put herself on automatic. She also overcame enormous physical difficulties to keep her playing in top form. I think almost no one knew the mountains she climbed. She definitely put into practice all that she taught against recoveries from surgeries and many things to keep herself in top form. I know that privately, she endured a hell, but to everyone around her, she would always be a buoy. I loved the humor she could bring to bad situations. She helped me a lot in that regard. She was hard-working and serious, but also a sensitive, generous, expressive, artistic and kind human being. She was amazing...really.

“She was a magnificent potter, and for that reason my piece is called ‘A Potter’s Song.’ It’s not dour. I tried to make something beautiful, filled with lightness. I basically just wrote what came to me and didn’t overthink how it was ‘Laurie.’ Hopefully it just is because of the spirit it was written with.”

To further honor her departed friend, Maria dedicated the week-long engagement to her and premiered the work that night. Unfortunately for us, we attended the first set. Because Laurie’s partner was attending the second set, she held the debut of that special piece back for him. She has also put access to a free 16-minute long video about the development of “A Potter’s Song” on her website. (Visit [mariaschneider.com](http://mariaschneider.com) to view.)

Thanks to a serious train delay, we arrived at the club almost an hour later than intended. By then, there were few seating choices remaining. The young man showing us in advised we take a table by the wall near the stage. I was dubious, but he assured us that, while our view was partially blocked, the sound would be very good. He was right and I now suspect that, with the probable exception of the lavatories, there isn’t a poor listening location in the club.

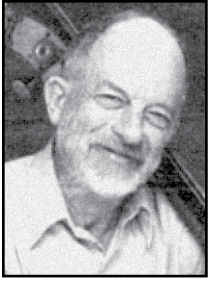
The orchestra is an 18-musician ensemble of four trumpets, four trombones, five saxophones, piano, bass, drums, guitar and accordion. (Maria fits that last instrument so beautifully into her arrangements that I wonder why more orchestras do not use it. No, I’m not joking. Gary Versace is just that talented, and Maria uses his skills to great effect.) Every composition the band performed was written by Maria and three — “Last Season,” Lembranca” and “Home” — are yet to be recorded. “Home,” she said, was commissioned by a fan through the ArtistShare website. (This site allows an artist to share their creative process with their public as well as gain financing for new works.) The musicians were inspired, the music was wonderful and the time flew by. Maria Schneider is an artist who creates masterpieces of sound. Her performances always leave us exhilarated. 

*Vocalist Giacomo Gates performing at a well-attended NJJS Jazz Social at Shanghai Jazz in Madison on November 17. Why not join us for the next Social when pianist Conal Fowkes returns to Shanghai on January 21 at 3 PM?*

Photo by Mitchell Seidel







## From the Crow's Nest

By Bill Crow

■ In 1955, Lee Konitz and Warne Marsh recorded an experiment with time displacement, playing the last chorus of the bebop standard “Donna Lee” starting one beat early and keeping it there while the rhythm section stayed with the original placement. This is how Kenny Berger tells the story, which appeared on Facebook: “Around 1976, Lee Konitz tried to get all six horns in his Nonet to play ‘Donna Lee’ starting on beat two rather than the customary beat three. After several train wrecks, Burt Collins cried out ‘Okay, who’s the idiot who keeps playing it right?’ At the end of the same rehearsal John Eckert said to Lee, ‘After all these years thinking you were years ahead of your time, it turns out you were only one beat ahead!’”

(By the way, some readers may not know that Miles Davis wrote “Donna Lee.” The tune is often misattributed to Charlie Parker. It was actually Miles’ first recorded composition, written in 1947.)

■ Back in his busiest days, Joe Shepley was at home one morning practicing some slow figures from the Arban book to strengthen his chops. Ruby Braff dropped by, and after greeting him, Joe went back to his practicing. Ruby listened for a bit and then asked why he was doing it. Joe said, “Well, you know, when I go into the studio, I never know what I’m going to have to play. I have to be ready.” After a few more pages in the Arban book, Joe went upstairs to make a phone call, and before long he heard Ruby playing his horn, trying out the Arban exercises. But within four measures of it, Joe said Ruby began improvising little runs and decorations. It was impossible for Ruby to not play jazz.

■ Howard Hirsch’s reputation as a percussionist had reached Duke Ellington, and in the early 1970s Duke called Howard and asked him to drop by. This was an overture for

Howard to eventually join the Ellington band, but it never came to pass. Ellington’s health was failing, and he passed away before they came to an agreement. During their conversation when they met at Duke’s home, Ellington said to Howard, “Tell me what’s nice here.” Howard pointed to Duke’s grand piano and said, “That’s nice.” “Describe it,” prompted Duke. “Well, it has white keys and black keys...” “And,” said Ellington, “don’t the white keys and the black keys make beautiful music together?”

■ Dick Rose, an old friend of mine from high school in Kirkland, Washington, told me about a band he once played with in the Northwest whose leader’s command of the English language wasn’t too good. A dance team was on the bill with them, and liked to be introduced with the descriptive phrase, “Poetry In Motion.” Unfortunately, the bandleader transformed “poetry” into “poultry.” The band had a hard time keeping their embouchures while laughing.

■ On Facebook, Dave Edwards posted: A local killer saxophonist... hired a sideman to play a gig up in Lake Tahoe. When asked for directions to the gig, the leader said, “You drive up the hill, and when you see the sun, you make a left.”


■ Scott Robinson was playing in Philadelphia a while ago with Ryan Keberle’s quartet. At the sound check, Ryan passed out the parts to a new piece of music, on which he wanted an intro that was floaty and “A minor-ish.” On the part, he had written the symbol for A-minor (Am) followed by the suffix “ish.” Bassist Jorge Roeder looked up from his part with a perplexed expression and asked, “What’s Amish jazz?” Scott told him that he had to start by unplugging his amplifier.

■ Ron McClure told me about a nice moment in jazz education. He said a kid came into NYU jazz auditions carrying a horn case. Ron

asked him: “Is that a cornet?” He answered: “Yes, it was my great uncle’s.” Ron asked, “Who’s your uncle?” and the kid said, “Nat Adderley!” Then, to Ron’s delight, he played “Work Song” by his great uncle.

■ I found this one on the Internet: Pablo Casals was asked why, at the age of 90, he still practiced the cello. He replied, “Because I think I’m making progress.”

■ Peter Rubie told Bill Wurtzel that Jack Wilkins once stuffed a towel in his guitar to cut down the feedback. Jack called it the Towel Farlow model.

■ Brian Nalepka was playing an Oktoberfest gig on tuba. The band, wearing lederhosen, was in a barn, playing “Tavern in the Town” or something like that. A gentleman stepped up and asked to make a request. He wanted to hear “The Folks Who Live On The Hill,” a beautiful Jerome Kern song. The leader thought for a second and said “How about ‘Blueberry Hill?’” The man looked dejected and said “No, thanks,” and walked away. 

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

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

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

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- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
- **Fan (\$75 – \$99/family)**
- **Jazzier (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)**
- **Bandleader \$500+/family)**
- **Corporate Membership (\$100)**

Members at Patron Level and above receive special benefits. These change periodically, so please contact Membership for details.


**To receive a membership application, for more information or to join:**

Contact **Caryl Anne McBride** Vice President, Membership at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org) OR visit [www.njjs.org](http://www.njjs.org)

OR simply send a check payable to "NJJS" to: NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.

# CTS IMAGES | The Face of Jazz

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'Round Jersey

Morris Jazz  
The Bickford Theater

at the Morris Museum  
Morristown, NJ 07960  
Tickets/Information: 973-971-3706

As we make our way through history, events occasionally occur which become defining moments in our lives. Sure some are bad, but many times we create memories that we cherish and talk about for many years to come. One such event occurred last summer in Morristown during the "Jazz on the Green" program. The weather, the setting, sound system, and the price were all perfect. The performances by all the musicians that day really made the day extraordinary! There was one in particular that was just jaw dropping — the "Guitar Summit" with **Bucky Pizzarelli, Ed Laub, Frank Vignola, and Gene Bertoncini**. This was not something to be once and done. Just too darn good! If you were there, I am sure you would love to witness it again and if you missed it you need not have regrets. On Wednesday January 8, the Bickford Jazz Showcase is proud to be able to celebrate the 87th birthday of the one and only Bucky Pizzarelli in **Bucky's Birthday Guitar Summit!** Join us in recreating that memorable summer afternoon and be part of the recording that will be made for a future CD release. Same incredible quartet with the new addition of drums for the finale "Sing, Sing, Sing!" If you have never been on a CD before, this is your big chance! Special prices for this event will be \$25 at the door and \$20 in advance. Caution — there are only 300 seats available, so don't wait to make a reservation!

Big Bands are back! Actually they never went away and drummer **Robbie Scott** brings his New Deal Orchestra to the Showcase on Monday January 20 for an evening of great sounds for toe tapping, dancing, and big smiles. Robbie plays it all from the '30s through the '90s including swing, classic and traditional rock, R & B, Disco, and Latin. Dancing is encouraged in the pit and the 10-piece band will leave room for you dancers who want to get up on stage and do your thing! Come on out and have a great evening either dancing or

watching the dancers! Robbie knows how to entertain!

Just when the cold really starts to get to your bones and you start waiting for the groundhog's forecast for an early spring we bring back



Bucky Pizzarelli and Ed Laub

everybody's favorite **Herb Gardner** and his **Annual Groundhog Day Celebration** on Monday, February 3. Casting their shadows upon the Bickford stage with Herb will be **Randy Reinhart, Joe Licari, James Chirillo, Mike Weatherly, Robbie Scott, and Abbie Gardner**.

In the dead of winter we hope to bring warmth to fans' hearts on February 12 with **Kevin Dorn's Valentine's Day Party!** Drummer Kevin Dorn brings his friends **Dan Levinson, Mark Shane, Brian Nalepka, and Matt Hoffman** in to stir up a little romance and hopefully get everybody close together on this special occasion for a little dancing. Don't be shy. We will keep the lights low.



Robbie Scott

Then march into March with **Paul Midiri** and **Matt Hoffman** in "**Vibes-A-Poppin!**" the **Mark Shane Show, Dan Levinson** and the **Bix Birthday Bash**, the **Anderson Twins**, plus a special surprise program. All in March!  
— Ray Richards

Jazz For Shore

Midweek Jazz at the Arts & Community Center at Ocean County College  
Toms River, NJ 08753  
Tickets/Information:  
732-255-0500

January 16, 1938...for jazz aficionados, that date is akin to a national holiday, as Benny Goodman roared into Carnegie Hall, bringing along other legends for the ride, including Gene Krupa, Lionel Hampton, Teddy Wilson, Harry James, Ziggy Elman, Jess Stacy and special guest stars Lester Young, Count Basie, Johnny

Hodges, Cootie Williams and Buck Clayton among others. In recent years, two different books have been published about that single night of music, while the recording of concert seemingly get reissued every couple of years.

MidWeek Jazz at Ocean County College has always treated Goodman's Carnegie Hall concert date as a cause for celebration, with some of the nation's finest clarinetists flocking to Toms River to pay tribute to the King of Swing's finest hour, including in recent years, Dan Levinson and Peter and Will Anderson.

On January 15, Toms River-favorites **Joe** and **Paul Midiri** will be once again bringing a Goodman tribute to Ocean County College. But when I asked them if they could tie it into Carnegie Hall again, Joe Midiri responded that they'd be bringing a small group and would rather make it a "**Tribute to the Benny Goodman Sextet.**" That was fine by me, as there's something about celebrating Goodman in January that just feels right.

But then the light bulb went off and I remembered something: on December 24, 1939, Goodman returned to Carnegie Hall to take part in one of John Hammond's famed "From Spirituals to Swing

The Midiri Brothers Sextet



Concert." Not only that, he brought his Sextet instead of his Orchestra! And though December 24 is a long way from January 15, the year 2014 is 75 years after this return to Carnegie Hall. This all might sound rather convoluted, but hey, let's celebrate the Goodman Sextet's 1939 Carnegie Hall performance in addition to the more famous 1938 one!

Of course, there might be some who show up and don't even know much about Benny Goodman in the first place, which is fine since being a historian is not a prerequisite for enjoying an evening of swinging jazz anyhow. And with the Midiri Brothers doing their thing on stage, I can assure that those in the audience will be very happy appreciating live, topnotch music on a chilly night in January, rather than sitting home lamenting the faded music of past heroes. Nope, this music is alive and well and the Midiri Brothers prove each time out.

Joe Midiri will be handling the role of Benny Goodman with his fiery, swinging clarinet playing, but don't be surprised if he plays the saxophone at some point in the performance. And brother Paul Midiri is sure to surprise — and amaze — as he bounces between vibraphone, trombone and even a little drumming. On January 15, the

brothers will be backed by the popular lyrical cornetist, **Dan Tobias** and a rhythm section of **Pat Mercuri**, guitar, **Jack Heygi**, bass and **Jim Lawlor**, drums.

The Midiri's will be sure to heat up the Jersey Shore in January, but we're not taking any chances in February, doubling down with two great shows to ensure that more hot sounds will be emanating from the Arts and Community Center at Ocean County College this winter. First up, on February 5, **Dorian Parreott's Jazz Ensemble** will be presenting an evening titled "**All That Jazz.**" In addition to leader Parreott's work on drums, saxophone and vocals, the quartet will feature **Mark Cohn** on keyboards, **Mark Chernoff** on tenor saxophone and **Vinnie Corrao** on guitar. Then, three weeks later, on February 13, young sensation **Geoff Gallante** — now officially a teenager! — will be coming back home to Toms River, leading a quartet of his own.

I'll have more about Dorian and Geoff in my next column, but first, it's time to ring in 2014 with the Midiri Brothers on January 15. It's safe to say that with acts on the bill like this, MidWeek Jazz's New Year's resolution for 2014 will be to swing, swing, swing! — *Ricky Riccari*

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

## John Bianculli presents JAZZ at the...

### The Italian Bistro Restaurant & Lounge

441 Raritan Ave  
Highland Park, NJ  
732.640.1959



#### Wednesdays 6:30 - 9:30

Duos with Warren Vaché, Vinnie Corrao, Bucky Pizzarelli, Pam Purvis & others



#### Fridays 6:30 - 10:00

John Bianculli - solo piano



#### Saturdays 6:30-10:00 with...

Jackie Jones, Vanessa Perea Warren Vaché, Champion Fulton, Pam Purvis, Madame Pat Tandy, Alma Micic, Tardo Hammer, Rick Crane, Mickey Freeman, Earl Sauls, Christy Colato, John Bianculli Trio & many others...



For schedules and updates:

Email or Call: [jbianculli@gmail.com](mailto:jbianculli@gmail.com)

609.658.9105

[www.facebook.com/ItalianBistroHP](http://www.facebook.com/ItalianBistroHP)

**NO COVER !!!**

Great food & drink! (& late night menu)

prix fixe menu \$19.95 EVERY NIGHT (except Sat.)

Sat. reservations suggested beautiful baby grand

free parking lot



## What's New?

### Members new and renewed

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

#### Renewed Members

Mr. & Mrs. Douglas G. Baird, Wayne, NJ

Mr. & Mrs. Maureen and Raymond Bednar, Chatham, NJ

Mr. & Mrs. John Bell, Gettysburg, PA

Mr. & Mrs. Robert L. Boardman, Mahwah, NJ

Jeffrey J. Brown, Roselle Park, NJ \*

Mr. & Mrs. C. Graham Burton, Ridgefield, CT

Mr. & Mrs. Robert & Diane Casper, Somerset, NJ \*

Rick Crane, Verona, NJ

Sandra Evans, Wilmington, NC

Mr. Tony Feil, Whitehouse Station, NJ

Robert Filippone, Livingston, NJ

Mr. Bruce M. Gast, Watchung, NJ \*

Mr. & Mrs. Richard C. Griggs, Westfield, NJ

Mr. Stephen Gruber, Millington, NJ \*

William Hrushesky and Patricia A. Eood, West Orange, NJ

Mr. Sandy Ingham & Nadine Lawson, Morganville, NJ

The Jersey City Public Library, Jersey City, NJ

Jane Kalfus, Fair Lawn, NJ

Mr. & Mrs. Kent Lindquist, Portage, IN

Mr. & Mrs. Thomas D. Lucas, Trenton, NJ

Mr. & Mrs. Frank McCann, Somerset, NJ

Mr. James J. McLaughlin, Avon-by-the-Sea, NJ

Mr. & Mrs. Richard H. Miller, New York, NY

Mr. & Mrs. John Mintz, Rockaway, NJ

Mr. & Mrs. Nathaniel H. Morison, III, Middleburg, VA

The New York Public Library, New York, NY \*

Mr. & Mrs. Jerry Orleman, Brick, NJ

Mr. David A. Orthmann, Newfoundland, NJ

Mr. Larry Peterson, Wyckoff, NJ

Ms. Daryl Sherman, New York, NY

Dr. & Mrs. Robert Siegel, Lafayette, NJ

Mr. & Mrs. Anthony Speranza, Garwood, NJ \*

Mr. & Mrs. Dixon Stearns, Hackettstown, NJ

Mr. & Mrs. Tom Stemmler, Piscataway, NJ

Mr. & Mrs. B. & H. Strauss, Bay Harbor, FL

Mr. Jerry Swanberg, New Brighton, MN

Howard Tavin, Fort Lee, NJ

Mrs. Margaret Thompson, Mountainside, NJ

Marlene Ver Planck, Clifton, NJ

Mr. & Mrs. William Weisberg, Fort Lee, NJ

Mr. Robert A. Wissow, South Plainfield, NJ

Mr. & Mrs. Franklin Wortman, Easton, PA

#### New Members

James Cicienya, Roseland, NJ

Anat Cohen, Brooklyn, NY

Lynne Cresitello, Whippany, NJ

Steven Davis, Parsippany, NJ

Leon De Vose, East Orange, NJ \*

Ed DeChant, Fort Lauderdale, FL

Arthur Johnson, Landing, NJ

Michael Kuehn, Sciota, PA

Dan Morgenstern, Jersey City, NJ

Suzanne W. Newmann, Livingston, NJ

Barbara Rosene, New York, NY

Karen Schwarz, Neptune, NJ

Holley A. Simmons, Toms River, NJ

Gary and Ellen Tureck, Madison, NJ

Michael Vertucci, Parsippany, NJ

Mr. C. Douglas Phillips, Kenilworth, NJ

Mr. & Mrs. Robert D. Pierson, Mendham, NJ

Mr. & Mrs. Joseph M. Pizzano, Boonton Township, NJ

Mr. William S. Robertson III, Green Pond, NJ

Barbara Roth, Somerset, NJ

Mr. & Mrs. C. James Schaefer, Short Hills, NJ

# LauRio Jazz

Featuring

The swinging songs of Broadway

Laura Hull



Rio Clemente



Ed Wise



Brooks Tegler



For free artists information package with DVDs contact:

**John & Virginia Bell** *ARTIST ADVOCATES*

50 Palace Drive, Gettysburg, PA 17325  
Phone: 717-334-6336 E-mail: vjbell50@comcast.net

#### JAZZ TRIVIA ANSWERS

questions on page 4



- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Kenny Clarke</li> <li>2. Gordon "Tex" Beneke</li> <li>3. Bob Haggart</li> <li>4. Bobby Plater</li> </ol> | <ol style="list-style-type: none"> <li>5. Ziggy Elman</li> <li>6. Billy Eckstine</li> <li>7. Leroy "Slam" Stewart</li> <li>8. Eddie Sauter</li> </ol> |
|--|---|



Great 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](http://newarkwww.rutgers.edu/IJS) 973-353-5595**

### calendar:

free roundtables

#### JAZZ RESEARCH ROUNDTABLES

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

■ Watch for upcoming announcements.

#### CONCERTS/PERFORMANCE

free concerts

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

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

#### ■ March 11, 2014, 2:00 – 4:00 PM

**WARREN VACHÉ QUARTET:** Trumpeter Warren Vaché, Jr. was born in Rahway, NJ. His father was bassist Warren Vache, Sr. and his brother Allan plays clarinet. Vaché started out playing piano then switched to trumpet in the 4th grade. He studied with Swing era trumpeter Pee Wee Erwin. Vaché has spent years playing with such greats as Rosemary Clooney, Benny Goodman, Hank Jones, Gerry Mulligan, Woody Herman, Bobby Short, and Benny Carter. He has been a prolific recording artist since the 1970s and has also performed at Condon's, Michael's Pub, the Blue Note and other nightclubs and venues throughout the world. Vaché has played at major jazz festivals such as the Newport Jazz Festival, the JVC Jazz Festival, the Playboy Jazz Festival, and in the Nice, Marciac and Bayonne Festivals in France, the North Sea Jazz Festival in Holland; the Pori Festival in Finland, Perugia, Rome and Milan Festivals in Italy, as well as in most European countries, Japan, Australia and Hong Kong.

#### JAZZ FROM THE ARCHIVES

on WBGO radio

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

■ 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

**MOONSTRUCK**  
517 Lake Ave.  
732-988-0123

**THE SAINT**  
601 Main St.  
732-775-9144

**URBAN NEST**  
631 Lake Ave. 07712  
732-774-5299

## Atlantic City

**ASBURY UNITED METHODIST CHURCH**  
1213 Pacific Ave.  
908-348-1941  
Jazz Vespers 3rd Sunday of the month at 4 PM

## Basking Ridge

**BAMBOO GRILLE**  
185 Madisonville Road  
908-766-9499

## Belmar

**NICCHIO RESTAURANTE**  
1000 Main St.  
732-280-1132

## Bernardsville

**BERNARD'S INN**  
27 Mine Brook Road  
908-766-0002  
Monday – Saturday 6:30 PM  
Piano Bar

## Boonton

**MAXFIELD'S ON MAIN**  
713 Main Street  
973-588-3404  
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  
Cape May Trad Jazz Society  
Some Sundays 2 PM  
live Dixieland

**MAD BATTER**  
19 Jackson St.  
609-884-5970  
Cape May 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  
Thursdays & Fridays

## Convent Station

**THE COZY CUPBOARD**  
4 Old Turnpike Road  
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

**BLUE MOON MEXICAN CAFÉ**  
23 E. Palisade Ave.  
201-848-4088  
Sundays

## Ewing

**VILLA ROSA RESTAURANTE**  
41 Scotch Road  
609-882-6841

## Fairfield

**BRUSCHETTA RESTAURANT**  
292 Passaic Avenue  
973-227-6164  
Live piano bar every night

**CALANDRA'S MEDITERRANEAN GRILLE**  
118 US Highway 46  
973-575-6500  
Piano – Friday & Saturday

**CALANDRA'S CUCINA**  
216-234 Route 46  
973-575-7720

## Garwood

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

## Glen Rock

**GLEN ROCK INN**  
222 Rock Road  
201-445-2362  
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

**STONY HILL INN**  
231 Polifly Road  
201-342-4085  
Friday & Saturday evenings

## Haddonfield

**HADDONFIELD METHODIST CHURCH**  
29 Warwick Road  
Tri-State Jazz Society  
usual venue  
Some Sundays 2:00 PM

## Hawthorne

**ALEX BISTRO**  
142 Goffle Road  
973-310-3019

## Highland Park

**ITALIAN BISTRO**  
441 Raritan Ave.  
732-640-1959

## P's Coffee

**P'S COFFEE**  
315 Raritan Ave.  
732-828-2323  
Sunday 1–5 PM Somerset Jazz  
Consortium Open Jam

## Hoboken

**PILSENER HAUS & BIERGARTEN**  
1422 Grand Street  
201-683-5465  
Live music Thursday, 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,  
201-939-4889  
One Sunday/month  
swing dance + lesson

## Madison

**SHANGHAI JAZZ**  
24 Main St.  
973-822-2899  
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

## Manalapan

**MONMOUTH COUNTY LIBRARY**  
125 Symmes Drive  
732-431-7220  
Free monthly jazz concerts  
September – June

## Manville

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

## Maplewood

**BURGDORF CULTURAL CENTER**  
10 Durand St.  
973-378-2133

## Highland Place/Cranes

5 Highland Place  
(973) 763-3083

## Parkwood Diner

1958 Springfield Ave.  
973-313-3990  
Mondays

## Matawan

**CAFE 34 BISTRO**  
787 Route 34  
732-583-9700

## Maywood

**SESSION BISTRO**  
245 Maywood Ave.  
201-880-7810

## Mendham

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

## Metuchen

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

## Novita

New & Pearl Streets  
732-549-5306  
No cover

## Montclair

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

## First Congregational Church

40 South Fullerton Ave.  
973-744-6560

## Palazzo Restaurant

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

## Trumpets

6 Depot Square  
973-744-2600  
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  
Some Mondays 8:00 PM

## The Community Theatre

100 South St.  
973-539-8008

## Hibiscus Restaurant

At Best Western Morristown Inn  
270 South St. | 866-497-3638  
Tuesday, Friday, Saturday  
Sunday brunch

## Rod's Steak & Seafood Grille

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

## The Sidebar at the Famished Frog

18 Washington St.  
973-540-9601

## Mount Holly

**THE FIREHOUSE CAFE**  
20 Washington Street  
609-261-4502

## Newark

**DINOSAUR BAR-B-QUE**  
224 Market Street  
862-214-6100  
Music 5:30 pm to 8:30 pm  
Thursdays

## 27 Mix

27 Halsey Street  
973-648-9643

## Bethany Baptist Church

275 Market Street  
973-623-8161

## Ideal Lounge

219 Frelinghuysen Ave.  
973-824-9308

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.

- NJPAC**  
1 Center St.  
888-466-5722
- 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  
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
- MAKEDA ETHIOPIAN  
RESTAURANT**  
338 George St.  
732-545-5115  
NO COVER  
New Brunswick Jazz Project  
presents live Jazz Thursdays,  
7:30 - 10:30 PM
- STATE THEATRE**  
15 Livingston Ave.  
732-246-7469
- TUMULTY'S**  
361 George St.  
732-545-6205  
New Brunswick Jazz Project  
presents live Jazz & Jam  
Session Tuesdays 8-11 PM
- 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  
201-861-7767
- North Branch**
- STONEY BROOK GRILLE**  
1285 State Highway 28  
908-725-0011
- Oak Ridge**
- THE GRILLE ROOM**  
(Bowling Green Golf Course)  
53 Schoolhouse Rd.  
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
- SALT CREEK GRILLE**  
1 Rockingham Row,  
Forrestal Village  
609-419-4200
- WITHERSPOON GRILL**  
57 Witherspoon Street  
609-924-6011  
Tuesday night jazz  
6:30-9:30 PM
- Rahway**
- THE RAIL HOUSE**  
1449 Irving St.  
732-388-1699
- UNION COUNTY  
PERFORMING ARTS  
CENTER**  
1601 Irving Street  
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
- Somers Point**
- SANDI POINTE COASTAL  
BISTRO**  
908 Shore Road  
609-927-2300
- Somerville**
- PINYO RESTAURANT  
& GOODS**  
18 Division St. 08876  
908-450-9878
- South Amboy**
- BLUE MOON**  
114 South Broadway  
732-525-0014  
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  
The New World Order  
Open Jam Session  
Every Thursday 7:30-11 PM  
No cover, half-price drink  
specials
- Spring Lake  
Heights**
- THE MILL**  
101 Old Mill Road  
732-449-1800
- Stanhope**
- STANHOPE HOUSE**  
45 Main St.  
973-347-7777  
Blues
- Succasunna**
- ROXBURY ARTS ALLIANCE**  
Horseshoe Lake Park Complex  
72 Eycland Ave.  
201-745-7718
- Teaneck**
- THE JAZZBERRY PATCH  
AT THE CLASSIC  
QUICHE CAFE**  
330 Queen Anne Rd.  
Teaneck, NJ 07666  
201-692-0150  
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
- Tinton Falls**
- PALUMBO'S TAVERN**  
4057 Asbury Ave.  
732-922-6690
- Tom's River**
- OCEAN COUNTY COLLEGE  
FINE ARTS CENTER**  
College Drive  
732-255-0400  
Some Wednesdays
- Trenton**
- AMICI MILANO**  
600 Chestnut Ave  
www.jazztrenton.com  
609-396-6300
- CANDLELIGHT LOUNGE**  
24 Passaic St  
609-695-9612  
Saturdays 3-7 PM
- Union**
- SALEM ROADHOUSE CAFE**  
(Townley Presbyterian Church)  
829 Salem Road  
908-686-1028
- VAN GOGH'S EAR CAFÉ**  
1017 Stuyvesant Ave.  
908-810-1844  
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  
Sundays 4:00 PM
- Westfield**
- 16 PROSPECT WINE BAR  
& BISTRO**  
16 Prospect St. 07090  
908-232-7320  
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
- SUZU QUE'S**  
34 South Valley Road  
973-736-7899
- Westwood**
- BIBIZ LOUNGE**  
582 Rahway Ave., 07075  
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](http://www.njjs.org), click on "venues," and scroll down to the desired venue.

## The Name Dropper

Recommendations may be sent to [editor@njjs.org](mailto:editor@njjs.org).

**ROB PAPAROZZI** at Trumpets Jazz Club, Montclair, Jan. 4, sets at 8 PM AND 10 PM

**JOEL ZELNIKY** "My Bill Evans — A Personal Conversation," Manville Public Library Jan. 9, 7 PM

**STEVE TURRE QUARTET AT "DORTHAAN'S PLACE"** Jazz Brunch at NICO Kitchen + Bar, NJPAC, Newark, Jan. 19, 11 AM and 1 PM

**JOE MAGNARELLI QUARTET** at Makeda, New Brunswick, Jan. 28, 8-11 PM, \$5 cover

**NAT ADDERLEY JR.** at Hyatt Hotel, New Brunswick, Jan. 29, 8-11 PM, no cover

**CHINESE NEW YEAR AT SHANGHAI JAZZ WITH RUSSELL MARTIN QUARTET** Feb. 1, call 973-822-2899

Also visit Andy McDonough's [njjazzlist.com](http://njjazzlist.com)



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