

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance, promotion and preservation of jazz.

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September 2014



Neo swingers Big Bad Voodoo Daddy entertain the crowd in Syracuse, two weeks after performing in Rochester. July 11, 2014. Photo by Mitchell Seidel.

The Upstate of Summer Jazz

Mitchell Seidel reports from Rochester and Syracuse on Northern New York's upbeat festival scene.

See story and photos on page 28.

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Prez Sez

By Mike Katz President, NJJS

Once again, welcome back and hope you all had great summer vacations! And a big thank you to executive VP, Stew Schiffer, for filling in for me in the July-August issue with a great column about jazz performers in New Jersey, which I'm sure all our readers enjoyed. I think it is a good thing to hear a different voice now and then and we will continue to do this in the future.

It always feels a bit strange to be writing this column some five weeks before the magazine hits the mailboxes, and particularly when speaking of events to take place during the period between submitting the column and its publication. So I will limit my comments in that regard to the fact that we are looking forward to participating in the Morristown Jazz and Blues Festival on August 16, at which at the invitation of the producers, Don Jay and Linda Smith, I will again have the pleasure of introducing the jazz groups. Perhaps I will have more to say about that in the next issue.

■ As we have for the past two years, a couple of Saturdays ago Jackie Wetcher and I took a trip to the Louis Armstrong House museum in Corona, Queens. This is a must visit for any jazz fan, since it fair to say that if any single musician epitomized jazz, it was Louis, and the home in which he lived for 20-odd years is preserved exactly as it was when he and his wife, Lucille, resided there (Louis

died in 1971 and Lucille continued to live in the home until her death 12 years later). It was pointed out that Louis could have easily afforded to live elsewhere in much more opulent digs, but chose to reside in this working-class and ethnically mixed neighborhood. Actually, Lucille purchased the house, sight unseen by Louis, while he was on tour. After Lucille's death, the property was given to Queens College of the City University of New York, which holds Louis's archives, that have been catalogued by Ricky Riccardi, who holds the title of official archivist of the Louis Armstrong Foundation and also runs the jazz concerts at the Ocean County College in Toms River.

Next to the home is a lovely garden on a full-size lot which Louis also owned, and is the site of a summer concert series which the museum runs each year and accommodates about 100 visitors. This year's leaders for the three concerts were Emily Asher, Bria Skonberg and Gordon Au. We (along with Joe Lang) were there for Bria's concert in mid-July, which incorporated a mixture of traditional jazz numbers and some of the fine original compositions on her current CD, *Into Your Own* (Random Act Records). The ticket price (only \$18) included a complete tour of the home, which features recorded descriptions by Louis himself of some of the rooms. There is also a gift shop which features memorabilia, clothing

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NJJS Bulletin Board

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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. \$5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

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!!

items and many CDs by Louis that are difficult to obtain elsewhere.


■ We are now looking forward to the Princeton's Palmer Square JazzFeast (of which NJJS is a co-sponsor). This year's event will be on Sunday, September 14 beginning at noon. This free event always features great music and great food, so I hope as many of you as possible will attend. We will be there to welcome you and offer CD's and other items for sale, so stop by our table and say hello! We also look forward to our fall monthly jazz socials at Shanghai Jazz, ably programmed by Mitchell Seidel, information on which is elsewhere in the magazine.

■ September's jazz highlights also includes a free concert on the Jersey City waterfront featuring Bucky and John Pizzarelli performing with the New Jersey City University Alumni Jazz Big Band conducted by Professor Richard Lowenthal. The Alumni Band will feature musicians who studied at the University from the late 1960s to the present. Among the performers are drummer Rich DeRosa (recipient of the 2014 NJCU Distinguished Alumni Award); sax players Mark Friedman and Bob Magnuson; and trumpeters John Pendenza,

Vinnie Cutro and Freddie Hendrix. The free performance will take place at the J. Owen Grundy Pier, Exchange Place, Jersey City, on Thursday, September 18, from 6:00-7:30 PM. The concert is part of NJCU jazz fan President Sue Henderson's commitment to provide cultural activities for Jersey City and Hudson County. For more information, call 201-200-3352 or visit the NJCU website at www.njcu.edu.

■ I would like to take this opportunity to extend a welcome to our newest Board member, Keith Langworthy. Keith is a longtime jazz fan who comes from a musical family and has been on the boards of a number of other arts organizations. He is a wealth advisor for a leading financial services firm, and has been a member of NJJS for about a year. He will be a most valuable addition to our Board as we move ahead. At the last Board meeting in July, I announced the formation of a strategic planning committee chosen from among our Board members, to examine the role of our Society going forward and come up with new events, including possible revival of Jazzfest, as well as ways to make NJJS more attractive to younger jazz fans while preserving its appeal to our veteran members. I welcome any ideas that any of

you may want to contribute. E-mail me at pres@njjs.org or write to me at our world headquarters located at 382 Springfield Avenue, Suite 217, Summit, NJ 07901.

■ Finally, mark your calendars well in advance for our annual meeting, which will take place at Shanghai Jazz on December 13 at 2 PM. Note that in a departure from past practice, this year's meeting will be on a Saturday instead of Sunday, which was necessitated by scheduling issues. Our musical guests will be two great musicians who are NJJS favorites, bassist and vocalist Nicki Parrott and pianist Rossano Sportiello. This event will have an international flair, in that Nicki is originally from Australia and Rossano from Italy. Be there or be square! 

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& Sparks Fly, Vince Giordano and
the Nighthawks* Palmer Square,
Princeton, NOON – 6 PM
FREE

Sunday September 21

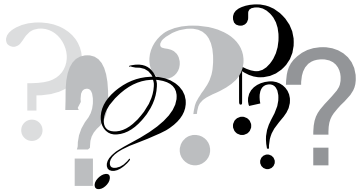
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with guitarist Vic Juris*
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3 – 5:30 PM
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NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 52)



AND YOU CAN QUOTE ME!

"Toonerville Trolley" was a popular comic strip in newspapers for most of the first half of the 20th Century. The operator, called The Skipper, often played an old saxophone as he guided his rattletrap streetcar along a rickety track, making quite a racket. In one cartoon, his music was accompanied by "Eeeyowunk!" "Grrink," "Galunk!" "Clank!" "Tinky Tink Tink" and "Eeeee." Said a bystander: "By Golly! I thought that was jazz." Fortunately, not everyone had a tin ear, and some of their characterizations of the music we love have been published in various volumes of memorable quotes. Guess who said *these*:

1. "All music is folk music. I ain't never heard a horse sing a song."
2. "Music is my mistress, and she plays second fiddle to no one."
3. "Jazz without the beat, most musicians know, is a telephone yanked from the wall. It just can't communicate."
4. "Life is a bit chaotic, and I think jazzmen should express something of the way life is lived."
5. "If you don't live it, it won't come out of your horn."
6. "Drum on your drums, batter on your banjos, sob on the long cool winding saxophones. Go to it, O jazzmen."
7. "Playing with Brubeck is easy. Just get on stage and hang on for dear life."
8. "If you're in jazz and more than ten people like you, you're labeled commercial."
9. "I practice when I'm loaded." (answering a question about how he was able to play so well while drunk).
10. "Playing bop is like Scrabble with all the vowels missing."
11. "If you still have to ask... shame on you." (when asked to define jazz).
12. Here's one from a foreign critic: "When I hear jazz, it's as if I had gas on the stomach. I used to think it was static... on the radio."

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



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The Mail Bag

I FEEL COMPELLED TO OFFER A COUNTER OPINION TO GLORIA

KROLAK'S REVIEW OF THE APRIL MOONLIGHT JAZZ SERIES produced by the valuable Sanford Josephson. (Full disclosure: I am a professional writer married to guitarist Bob DeVos.)

Let me first thank Ms. Krolak for her many kind words. She clearly cares about music. I regret that she did not fully enjoy the evening and hope she comes to other performances.

While much appreciating her describing the musicians as superb, I feel she fundamentally misunderstood the concept behind the night. It was not and never meant to be "a night of Latin jazz" or a "tropical night." It was and was meant to be a jazz night. (Mr. Josephson had previously heard Oscar and Bob play together and very much wanted them for the Luna Series.)

Here is the poster wording: "The Latin Side of Jazz." Here is the promotional tag line: "Come for a night of exciting music with a Latin twist including Bob and Oscar's arrangements of works by Thelonious Monk, Chick Corea and Antonio Carlos Jobim."

Mr. Perez and Mr. DeVos delivered — in spades — what was promised. I am not splitting hairs here. When a reviewer comes to a performance with mistaken expectations, perhaps that sets up a core problem with the resulting review.

To this listener and the rest of the scores filling the room, it was an enthralling night of exciting interpretations of standards and jazz standards. As readers would gather by the program selections cited in the review, Oscar and Bob did not for the most part choose Latin tunes. To take some of the reviewed tunes, "Tom Thumb," "Bye-Ya" "I Remember You" or Mr. DeVos' haunting "Speech without Words" are not Latin tunes but were played—and I think brilliantly—with Latin rhythms.

This listener was transfixed from the opening statement on "Tom Thumb" right through to the last ensemble notes at evening's end.

The entire concert was marked by ovations throughout and, yes, a "rousing encore." That Ms. Krolak questions the audience response seems, perhaps, mean spirited. Judging by audience feedback and follow up emails, she seems a lone disgruntled listener to a thrilling night of highly original interpretations and outstanding improvisations with the musicians building on one another's ideas. She felt Mr. Eulau's bass solo on Mojave was "too intense"; I thought it was stunning.

Yes, this is not a regular performing group, but they would welcome the opportunity to work together in the future. These are all, as Ms. Krolak's graciously noted, consummate musicians and professionals. Oscar and Bob spent long hours choosing, discussing and working alone and together on the arrangements — which were highly original and revealing of the depth of their musical knowledge and prowess. "Under rehearsed?" The band fully rehearsed; these were intricate arrangements performed flawlessly, impossible without rehearsal.

I become uneasy when there are reviewer errors, especially ones easily fact checked. I had recounted to Ms. Krolak a story of Bob's touring in Belgium and his first seeing the border town where his father was born in 1912 and had endured massive German bombing as a child during World War One. In Ms. Krolak's review, this information is reported as Bob's being born in Belgium and coming here at age 8. It is not a musical point (for the record, Bob was born after World War Two in Paterson, N.J.), but a point that suggests a reporter who perhaps is hearing what she wants to hear.

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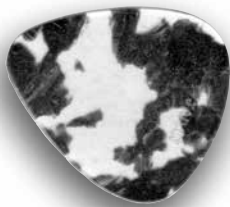
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

DEBUT: Leonieke Scheuble

(Shubla Khan Productions: 2013)

We first began hearing about the (very) young jazz pianist Leonieke Scheuble a couple of years ago in e-mails from Marty Eigen who was featuring the pre-teen player in a couple of performances of his Beacon Hill Jazz Band at the Watchung Arts Center. Not long after came the news that organist Dr. Lonnie Smith, after seeing the youngster playing piano on YouTube and learning that she had a yen to play the organ, munificently arranged to have a Hammond B-3 organ delivered to her home. And then there is the equally elite organist Joey DeFrancesco who has invited Leonieke (pronounced "lay-o-nee-ka") to sit in on the instrument at his gigs a couple of times, most recently in February at Birdland where she performed Jimmy Smith's "The Cat" with DeFrancesco's group.



Apparently Ms. Scheuble has a knack for attracting interest from an ongoing parade of jazz world luminaries, as the likes of Jimmy Cobb, Rudy Van Gelder and Celia Coleman all have a hand in the musician's first recording effort, the somewhat predictably titled *Debut*. Mr. Cobb is on hand to drum on five cuts — dad Nick Scheuble is on drums and conga on six others, and he co-produced the disk with Ms. Coleman. Tim Givens rounds out the group on bass and Leonieke's sister Natasha gets into the act to contribute two vocals. The program includes ten jazz and pop standards in the company of two traditional spirituals.

All of this was recorded and mixed and mastered by NEA Jazz Master Rudy Van Gelder at his legendary Englewood Cliffs studio with Leonieke playing the very piano and organ recorded on by her heroes — Ray Charles and Jimmy Smith — and the whole host of other immortal players who recorded there in the glory days. As for the recording itself, as with any young artist in formation, there is certainly room for confidence and command to grow, but there is also an abundance of soulfulness and blues roots in Ms. Scheuble's playing that belie her young age.

And for all the star power that seems to surround her, Leonieke's own star shines brightest when left to her own devices on the disk's two solo cuts — Thelonious Monk's "Blue Monk" and Ray Bryant's "Slow Freight" — the two classics rendered cleanly without pretension in their respective deliberate stride and slow boogie rhythms in an impeccable musical manner that one suspects would please both the composers.

Another thumbs up comes from the folks at Birdland who added the disk to the rotation on the house P.A. system. *Debut* is available at Amazon, CD Baby and iTunes. More info at: www.leoniekescheuble.com

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Horace Silver, 85, pianist, composer and bandleader, September 2, 1928, Norwalk, CT – June 18, 2014, New Rochelle, NY.**

In 1950, Silver was leading the local rhythm section at a club in Hartford, CT, called the Sundown when he was discovered by tenor saxophonist Stan Getz. As Silver told *The New York Times* in 1981:

“Stan Getz came up and played with us. He said he was going to call us, but we didn’t take him seriously. But a couple of weeks later, he called and said he wanted the whole trio to join him.”

He stayed with Getz briefly, moving to New York and becoming a popular accompanist for top jazz musicians including tenor saxophonists Coleman Hawkins and Lester Young. Then, in 1953, he and drummer Art Blakey founded the Jazz Messengers, a group that personified the hard bop movement at the time. According to Peter Keepnews, writing in *The New York Times* on June 18, 2014, the group’s style and lineup of trumpet, tenor saxophone, piano, bass and drums “became the standard hard-bop instrumentation.”

Although he left Blakey 2 ½ years later, Silver continued to share a common trait with the legendary drummer and bandleader. Both Silver and Blakey were known for uncovering and developing young talent. Among Silver’s protégés were tenor saxophonist Michael Brecker, trumpeters Woody Shaw and Tom Harrell and drummers Billy Cobham and Louis Hayes. He formed a quintet with Hayes on drums, Hank Mobley on tenor saxophone, Art Farmer on trumpet and Doug Watkins on bass. The quintet’s Blue Note album, *Six Pieces of Silver* included the hit, “Senor Blues,” which is considered a jazz standard.

Silver first was drawn to jazz as an 11-year-old when he heard the Jimmie Lunceford band at a local amusement park in Connecticut. In his autobiography, *Let’s Get to the Nitty Gritty: The Autobiography of Horace Silver* (University of California Press: 2007), Silver wrote, “When I heard that band play, I said to myself, ‘That’s for me. I want to be a musician.’”

He started out playing saxophone, but Silver switched to piano and considered several keyboardists as his main inspirations: Art Tatum, Thelonious Monk, Bud Powell, Teddy Wilson and Nat King Cole. His own style was heavily influenced by the blues and gospel. He once described his playing as “that old-time gutbucket barroom feeling with just a taste of the backbeat.” That feeling, wrote



Horace Silver in 1989. Photo by Dmitri Savitski.

Keepnews, “was reflected in the titles he gave to songs like ‘Sister Sadie’, ‘Filthy McNasty’ and ‘The Preacher’.” His best-known composition was probably “Song for My Father,” also the title of an album (Blue Note Records: 1963). Steve Huey, writing on allmusic.com, called it “one of Blue Note’s greatest mainstream hard bop

dates... Horace Silver’s signature LP and the peak of a discography already studded with classics.” Keepnews pointed out that the title song “blended elements of bossa nova and the Afro-Portuguese music of the Cape Verde Islands, where his father was born.”

Silver’s actual piano playing, Keepnews said, “was not that easily characterized. Deftly improvising ingenious figures with his right hand while punching out rumbling bass lines with his left, he managed to evoke boogie-woogie pianists like Meade Lux Lewis and beboppers like Bud Powell simultaneously.” Jazz historian and critic Nat Hentoff once described Silver’s playing as “soul jazz,” while bassist Christian McBride told the *Los Angeles Times* (June

18, 2014) that, “as far as playing, composing, bandleading, arranging, Horace Silver’s got to be one of the most influential musicians in the history of jazz. No matter what style of jazz that you tend to gravitate toward, Horace Silver always touches you.”

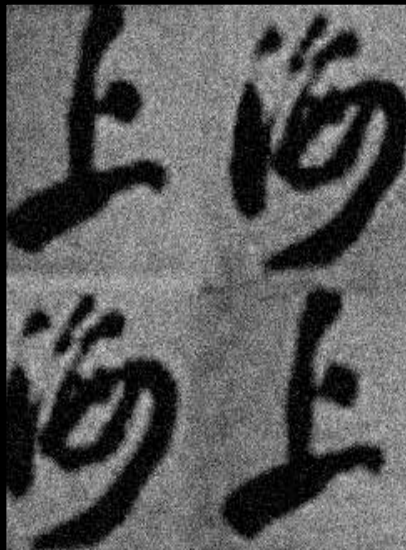
Vocalist Dee Dee Bridgewater was traveling with Silver’s band in the early 1970s when her husband Cecil Bridgewater was the trumpeter. “I would sit in the back of the club,” she told the *Los Angeles Times*. “I just fell in love with his music. I thought his music was so hip and so modern and so advanced and so funky.”

Silver recorded with Blue Note from 1952 to 1979. In the early ’80s, he formed his own label, Silvesto, devoted to, in his words, “self-help holistic metaphysical music.” He was named a National Endowment for the Arts Jazz Master in 1995 and received a President’s Merit Award from the Recording Academy in 2005. McBride organized a tribute to Silver in 2007 at Disney Hall in Los Angeles. Silver, he told the *Los Angeles Times*, “never got away from the element of fun in his music. In an art form where fun is sometimes perceived as not being serious, I think Horace proved otherwise with his music.”

He is survived by his son Gregory.

■ **Charlie Haden, 76, bassist, August 6, 1937, Shenandoah, Iowa – July 11, 2014, Los Angeles.** Haden switched from country music to jazz when he saw a Jazz at the Philharmonic concert in Omaha with Charlie Parker in 1951. He moved to Los Angeles and played with

continued on page 10



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BIG BAND IN THE SKY *continued from page 8*

pianists Paul Bley and Hampton Hawes and saxophonist Art Pepper before joining alto saxophonist Ornette Coleman's quartet in 1959. That quartet, according to Nate Chinen, writing in *The New York Times* on the day of Haden's death, "set off a seismic disruption in jazz. Mr. Coleman, an alto saxophonist, had been developing a brazen, polytonal approach to improvisation — it would come to be known as free jazz — and in his band, which had no chordal instrument, Mr. Haden served as anchor and pivot."

Haden continued to play occasionally with Coleman in the '60s and '70s, but, in 1967, he became part of a quartet that included the pianist Keith Jarrett, saxophonist Dewey Redman and drummer Paul Motian. They stayed together for 10 years, but Haden also formed a larger group called the Liberation Music Orchestra in 1969. It featured the compositions and arrangements of pianist Carla Bley (Paul Bley's ex-wife) and also was known for supporting left-leaning causes. Its last album, released in 2005, was called *Not in Our Name* (Verve) and was a response to the Iraq war.

Despite his attraction to the avant-garde, Haden also performed and recorded music that was more melodic. According to *The Times'* Chinen, his Quartet West, which he formed in the '80s "applied a burnished touch to an old-Hollywood repertoire; its sound was lush, romantic and unabashedly tinted with nostalgia." On his website, Haden described Quartet West, saying, "We have developed an intuitive sense musically and spiritually. Just like the Modern Jazz Quartet, we've developed a sound that comes from playing together for a long time." He recorded an album with strings (*American Dreams*, Verve: 2002) and made duo albums with mainstream artists such as pianists Hank Jones and Kenny Barron and guitarist Pat Metheny.

A web link called Liberation Chorus – Do the Math contains tributes from several musicians described as his "extended family." Pianist Alan Broadbent told of how he was hired to play with Quartet West. "He had a vision, a concept of the group, this being his love for Raymond Chandler and

film noir of the 1940s...He told me later that he had heard me on the jazz station (in LA) while driving somewhere in The Valley, pulled over to the side of the road, listened, called the station when he got home, and, in the next breath, called me in that familiar youthful voice of his...Suddenly, I went from \$35 dollar gigs at Dino's and Pasquale's to touring with Quartet West in Europe and Asia."

Pianist Fred Hersch first saw Haden play in 1977 at Boomer's in Greenwich Village. Several years later, Hersch "was fortunate enough to have him play on my second album as a leader — Sarabande with Joey Baron on drums...He influenced a generation of bassists...He was one-of-a-kind, and I and the whole jazz world will miss him very much."

Saxophonist Chris Potter said he "never heard Charlie Haden play a false note, not on recordings, not live, not during those too few occasions when I had the chance to play with him. I'm sad I'm not going to see him or play with him again..."

In 1982, Haden founded the CalArts Jazz program at the California Institute of the Arts in Valencia, CA. He is a National Endowment for the Arts Jazz Master, a Guggenheim fellow and the winner of three Grammy Awards. In 2010, Haden was stricken with post-polio syndrome, resulting from having had polio when he was a teenager. He was the recipient of a lifetime achievement award at last year's Grammy Awards, but was too ill to attend.

Survivors include his wife, Ruth Cameron, and triplet daughters, Petra, Tanya and Rachel, all singers; son, Josh, a bassist; a brother, Carl; sister, Mary; and three grandchildren.

■ **Jimmy Scott, 88, vocalist, July 17, 1925, Cleveland – June 12, 2014, Las Vegas.** In 1991, Scott sang "Someone to Watch Over Me" at the funeral of a friend, blues singer Doc Pomus. As a result of that performance, he was signed to a contract by Sire Records, a subsidiary of Warner Brothers, and recorded an album of standards called *All the Way*, which received positive reviews and was nominated for a Grammy Award.

The album featured top jazz musicians such as pianist Kenny Barron, bassist Ron Carter, drummer Grady Tate and tenor saxophonist David "Fathead" Newman and rejuvenated a career that had been dormant for several decades. Typical of the reviews was the comment by allmusic.com's David Nathan that, "It is hard to find any vocalist — other than Billie Holiday — who matches Scott's depth of emotion that he applies to the classic standards he favors."

Scott grew up in orphanages and foster homes after his mother died in a car accident when he was 13. He was born with a rare genetic condition called Kallmann syndrome, the primary symptom of which is a failure to start or to fully complete puberty. Scott's voice never changed from its original alto, and he had a boyish, hairless face to match his 4 foot, 11-inch height. Because of his appearance, he was often called "Little Jimmy Scott."

He was hired as a vocalist by Lionel Hampton in 1947 and had some fleeting success in 1950 with a recording of "Everybody's Somebody's Fool" made with the Hampton band. He made several recordings during the '50s on the Roost and Savoy labels, but, according to Peter Keepnews, writing in *The New York Times* (June 13, 2014), "with a style somewhere between jazz and rhythm and blues and a voice somewhere between male and female, he found it difficult to gain a foothold in the marketplace." An album he recorded in 1962 on Ray Charles's Tangerine label that featured Charles on piano received some radio airplay, but legal difficulties involving his contract with another record company forced it off the market.

For the next 20-plus years, Scott lived in relative obscurity, moving back to Cleveland and working as a cook, hotel clerk and nurse's aide, while still performing occasionally. In 2000, he told *The New York Times*, "When the gig ain't there, you still got to pay the rent." In 1984, he moved back east and began to get some club bookings in Newark and New York City. But the Sire album was his big break. From that point on, his career was on the upswing. He sang at one of President Bill

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BIG BAND IN THE SKY *continued from page 10*

Clinton's inaugural balls; he performed on concert tours in Europe and Japan; he sang on the soundtrack of the movie, *Philadelphia*; and he was named a Jazz Master by the National Endowment for the Arts and a Living Jazz Legend by the Kennedy Center for the Performing Arts in Washington, DC. In 1997, he told the *Cleveland Plain Dealer*, "I appreciate the fact that these things are finally happening to me, but I wish they could have happened earlier in my career so I could have enjoyed the retiring years much better."

Saxophonist/flutist Eric Person paid tribute to Scott in a Facebook post shortly after the singer's death. "A few years ago," Person recalled, "I did a gig with Jimmy Scott at a concert hall in Detroit. It was an amazing gig. Jimmy's phrasing was something to behold. While on stage, I was listening intently to his note placement and how he floated phrases over barlines. Even with his health problems, I marveled at how loose he was. It was a concert, but he was really giving a vocal masterclass! They don't make them like him anymore. I'm glad I was able to perform with this legendary vocalist."

Scott is survived by his fifth wife, Jeanie McCarthy; a son, Tracy Porter; three sisters, Nadine Walker, Betsy Jones and Elsa Scott; and a brother, Roger Scott.

■ **Paul Horn, 84, flutist, saxophonist, composer, March 17, 1930, New York City – June 29, 2014, Vancouver, Canada.** Horn started out as a mainstream jazz musician but is probably best known for his impact on new age music in the late 1960s.

After receiving a master's degree from the Manhattan School of Music in 1953, Horn was hired as a tenor saxophonist by the Eddie Sauter-Bill Finegan big band. From there, he joined drummer Chico Hamilton's West Coast quintet and also played with Buddy Collette's Swinging Shepherds four-flute band. By the end of the '50s, he was an in-demand studio player as a member of the NBC staff orchestra, performing with several popular vocalists, including Nat King Cole, Frank Sinatra and Nancy Wilson. In 1962, he was the subject of a television documentary, *The Story of a Jazz Musician*,

produced by David Wolper, and, in 1964, he was the main soloist on Lalo Schiffrin's *Jazz Suite on the Mass Texts*, an album that won a Grammy Award for best original jazz composition. He also played on the soundtracks of movies such as *The Sweet Smell of Success* and *The Rat Race*.

Toward the end of the decade, he became involved with Eastern spiritual thinking and began following the teachings of the Maharishi Mahesh Yogi. He went to India in 1968 with the Beatles to study the Maharishi's "Transcendental Meditation" and began teaching TM techniques. He also recorded an album, *Inside*, for Epic Records, based on his solo flute-playing recorded in the Taj Mahal. The recording was described by critic Joachim Berendt as "an acoustic hall of mirrors", and the album is considered a significant influence in the development and popularity of new age music. Jim Brenholts, reviewing the album on allmusic.com, called it "a classic in the new age community".

In 1970, Horn moved his family to an island off the coast of British Columbia, Canada, where he continued to be an active performer and composer, hosting a weekly TV show, forming a new band and winning an award for the soundtrack of a short film, *Island Eden*, that he composed for the National Film Board of Canada. In a 1987 interview with the *Los Angeles Times*' Zan Stewart, he described new age music, saying it "does something wonderful to the nervous system. It settles you down into a deep state of relaxation. When people want to 'cool out', a [new age] record will do it real quick. It's meditative music."

He is survived by his wife, Ann Mortifee; sons, Marlen and Robin; stepson, Devon; and four grandchildren.

■ **Michael Burgevin, 78, drummer, January 10, 1936, Long Island, NY – June 16, 2014, Bainbridge, NY.** Burgevin played drums in high school and at Bard College in Annandale-on-Hudson, NY, and began his professional career playing weekends at the Stanbrook Resort in Dutchess County, NY. However, he worked as a freelance commercial artist and graphic designer for

10 years before returning to drumming in 1968, working at the well-known New York City traditional jazz clubs, Jimmy Ryan's and Eddie Condon's with such musicians as trumpeters Max Kaminsky, Roy Eldridge and Doc Cheatham. He also toured with Wild Bill Davison's Jazz Giants.

After settling in the town of Bainbridge, in Chenango County, NY, in the 1990s, he produced jazz concerts in the historic Town Hall Theatre there, continued to travel occasionally to New York City for gigs and played several concerts at SUNY Binghamton.

Longtime New Jersey Jazz Society member Johnny Maimone, an entertainment coordinator for Jersey Jazz, recalled his first encounter with Burgevin. "I was a college student, deeply involved in jazz," Maimone said. "I read in *The New Yorker* that there was a little bar/restaurant on East 34th Street, Brew's, that featured live hot jazz." When Maimone arrived at Brew's, he remembers, "the man behind the drums was tall, elegantly dressed. His hairline receding, he looked a little like a youthful Bing Crosby without his hat on. And he sounded as if he'd gone to the magic well of swing. Without copying them, I heard evocations of Dave Tough and George Wettling, of Sidney Catlett and Zutty Singleton, a light, swinging effortless beat."

That was the beginning of a long friendship between Maimone and Burgevin, who recalled last seeing Burgevin play in the late '90s with the Grove Street Stompers at Arthur's Tavern in Greenwich Village. He also remembered stories of Burgevin spending time with trombonist Vic Dickenson and "of how Bobby Hackett insisted he play sticks, not brushes, behind him, and of his meeting Pee Wee Russell late in the latter's life."

Burgevin is survived by his wife, Patricia Doyle; first wife, Patricia Loeber; two brothers, Jules and Daniel; a sister, Judith Burgevin Johnson; five adult children, Michele, Philip, Renee, Jan and Julie; and six grandchildren. □

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 Gabe Baltazar, Jr.

By Schaen Fox

Fans of the Stan Kenton band of the early 1960s should remember the great Gabe Baltazar, Jr. After securing a place for himself on the West Coast jazz scene and winning national recognition with the Kenton band, he left it all to return home to Hawaii. When I lived there, every jazz fan knew of Gabe. I was luckier; I knew both the man and his music. Indeed, I even interviewed him in 1974 and saved the recording.

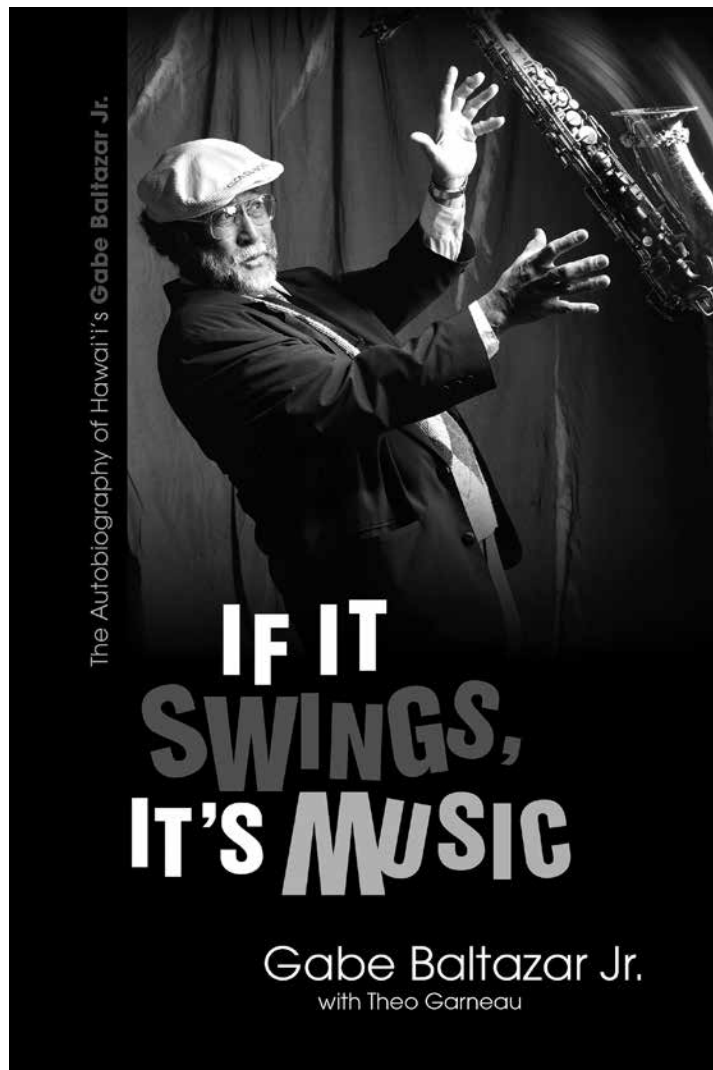
Gabe is now in his mid-80s and has published his life story, If It Swings, It's Music: The Autobiography of Hawaii's Gabe Baltazar Jr. co-authored by Theo Garneau. When I learned of this, I contacted Gabe again, and did a telephone interview in October, 2013. We talked about his career and jazz in the Aloha State. The combined interviews follow.

JJ: How did you get started in music?

GB: My father was a musician and a saxophonist. He was an immigrant from the Philippines. He didn't have much of an education, but he knew his music. He was a member of the Royal Hawaiian Band. When I was in intermediate school, he bought me a clarinet and that is how I got started. Later, I transferred to the alto saxophone. I worked in the school bands. Dance bands were popular back in the '40s and we had a little jazz group. Arthur Lyman used to jam with us. We were from the same high school. He was a fine vibes player and got known in the exotic music scene.

JJ: Were there other musicians in your family?

GB: Yes, my brother Norman was a trumpet player. He was with Kenton, too, and is on some of the albums. And I have a younger brother who was a saxophonist and clarinetist. He was with the Royal Hawaiian Band and worked with the Don Ho show. My one nephew, David Choy, plays saxophone and is doing a lot of recordings. My other nephew, Junior Choy, lives on the Big Island (Hawaii). He plays trumpet and is about the age of Wynton Marsalis. They run



Hawaii jazz legend Gabe Baltazar Jr. has released an autobiography co-authored with fellow musician Theo Garneau.

around together when Wynton comes out. They talk stories, play basketball and jam together. They have some island festivals and sometimes I'll attend, but most times I won't because I'm not 100% in my playing, you know.

JJ: Who were some of your early influences?

GB: I started listening to Benny Carter but when bebop came I got really flipped out over Charlie Parker. The new sounds and style really gassed me. I also listened to Lee Konitz and Art Pepper when I was in high school. I heard Lee once in the early 50s when I was in the Army. He was with Kenton and he asked me to sit in, but I was too scared. [Chuckles] I had heard the Kenton band when Maynard Ferguson and all the early players were making their reputations with Stan. I followed the band for a long time. When I went to the mainland in 1948 to continue my education in Baltimore, I saw the band there. It was really fabulous.

JJ: So you left Hawaii in 1948.

GB: Yes, right after high school. I won a scholarship from the electric company so I used it at the Peabody School of Music in Baltimore.

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GABE BALTAZAR, JR.

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JJ: Was it after that when you began to get in with the mainland bands?

GB: I didn't get into the big name bands until I was 30. A lot of things happened in the years between. After 1950, I got back to Honolulu and was inducted into the Army. I was stationed out in Virginia and was in a band there. That is where I met Elise, my first wife, and we got married in '54. Then I came back to Hawaii and was in the Royal Hawaiian Band for a couple of years but like any young boy I got itchy feet. I wanted to get out of the islands for a while.



The Paul Togawa Quartet, circa late 1950s, (l-r) Gabe Baltazar, Paul Togawa, Dick Johnston and Buddy Woodson (Courtesy Gabe Baltazar).

Elise and I moved to LA. I had my GI bill so I went to LA City College and LA State. LA City College had a good band and I got to play around there and joined the musician's union. I got to play with a lot of the rehearsal bands and if the musicians like what they hear and get to know you it is not impossible to make it in any big city. I even worked with Russ Morgan, just before Stan Kenton called me. That was an experience. Even today, some of his songs ring in my ear, but I try to shake them off. On the bandstand he was a tough guy, like a first-sergeant. He picked on one saxophone player because he wasn't giving the commercial vibrato sound that Russ wanted, but he never picked on me. He wasn't sure about me. Off the bandstand, he was real nice. "Gabe, do you want a beer? Come on and join me." I was like a sidekick.

Then New Year's day, 1960, Stan Kenton called me. Lennie Niehaus had left the band and somebody mentioned my name to Stan. I was shocked. I panicked and automatically said, "No." My wife said, "You better think it over and call him right back." I did and asked, "When is that audition Stan?" I went and there were two other guys. They were good players, but I got the job — the first chair. That was when we left for Mexico and it was the first time an American band had played in Mexico since the war. We were invited by the beer company, Carta Blanca, for a cultural exchange visit. We played for the Mexican president and toured in Mexico City, Guadalajara, Monterrey and

Tampico and were treated wonderfully. It was quite an experience.

I traveled for four years with the band. Once I was in the band things started falling into place. I worked with the Light House Jazz All Stars because I was a Kenton alumnus. I worked with Howard Rumsey's group for a whole summer, the Don Ellis band, Shelly Mann's group and Diz with the Gil Fuller Monterey Jazz Orchestra in 1965. I knocked around Los Angeles for a while. I worked in the NBC Studio Orchestra on the Andy Williams show. By the way, a lot of good jazz players are into that scene and make a very good living at it. They work during the day doing whatever they do and then in the evenings go out to the clubs and play jazz. It is very difficult to make a living just playing jazz even in a big city like Los Angeles.

During my experience on the mainland I had one story that was kind of interesting. This was when I recorded with the Gil Fuller Monterey Jazz Orchestra with Diz. We did the recording for Pacific Jazz in Los Angeles. That record date was exciting because Diz was playing and I had a few solos. Buddy Collette was playing alto, too, and all fine musicians were there. We were half-way through it, and outspoken Charlie Mingus walked in, a bottle of wine in his hand. He must have been stoned. He was carrying on and Diz said, "Oh, come on, Charlie, cool it. We are recording," but he kept going on. At that time, Buddy and I had solos.

Charlie came around and looked at me. He had never seen me before. I played my solo and Buddy played his and Charlie said, "Hey, man, why did you let the Chinaman out-blow you?" I didn't know whether to cry or laugh. Charlie commanded so much respect, what could I say?

JJ: Tough situation for you. So you stayed mostly on the West Coast.

GB: Yes, I had the opportunity to travel with Stan's band but most of my playing was in Los Angeles where I knew most of the musicians.

JJ: How was life on the road?

GB: It is grueling, really rough, but I enjoyed it. Occasionally, the band would go on a 350-mile jump from one town to the other, especially in the Midwest. We would sleep in the bus one night then check into a hotel every other night. [Chuckles] We had to sleep sitting up. It was not like today's buses, no bathroom, nothing. We were always drinking beer and then had to tell our driver, "Hey, Eric, we have to go, find a rest stop." The bus was home. At that time it was a 23-piece band. It was really hard for the band to stay in one place too long because it was too expensive.

JJ: There are legions of stories about life on a touring bus. Do you have any favorites?

GB: [Chuckles] The front of the bus had the guys that would hang around Stan. We called them... well, you know what we called them. In the middle were the guys that would stay by themselves and just read or maybe drink. In the back were the poker players. I sat in the middle and would catch up on my reading. I would get together with Stan occasionally. I played a lot of cards, too. Stan was awesome. He used to join in and play poker or drink vodka with the boys. He was a fine musician and a real Joe, like a father to us. He would listen to all our problems and sympathize with us.

We did a 10-day concert tour with the Basie band and I got to know a lot of the Basie guys like Frank

Wess and Frank Foster pretty well. They had a swinging band. When they were on, all the boys from Stan's band would sit in the front row and just drool and say, "Boy, I'd sure love to play that swinging music. They sound so good." And I talked to Marshall Royal and he said when we played the Basie boys were listening and wanting to play our library.

JJ: I remember stories about some fine drinking sessions between Stan and Mel Lewis. Do you know if those are true or not?

GB: I wouldn't be surprised. In those days, Stan could down a bottle of vodka in no time. I don't know about Mel, but later Stan cut out drinking, period.

JJ: When you were in the band it was really an all-star outfit. Were there any problems because there were so many famous players working together?

GB: Not really. I guess Stan had to be a psychologist and try to make everybody happy. They were all individualists and when you get all individualists together it is not that easy to run a band. If you don't feature one guy one night he gets kind of hurt, so you move it around in a weeks' time so that everybody gets a chance to be featured. That was a great thing about Stan. He would feature people who didn't usually get a chance to be exposed. Stan hired a lot of college musicians and there was always a waiting list to get into the band. If one great musician left there was always somebody as good if not better to fill in the chair.

Stan was just fantastic. I was in awe of him. When you would first meet him it was an unexplainable experience especially for young musicians. I saw kids from high school or college get so excited they couldn't play. A drummer one time froze in panic — he couldn't play. They had to replace him, but later he came back again. That wasn't while I was in the band. And to play in the Kenton band you had to be a powerhouse, ninja strong. The band was like a herd of elephants that could bury you. You had to have confidence.

Stan commanded such respect that there were very few times we had problems. The only bad times were maybe a small bandstand or not enough chairs, or the microphone wasn't working too well, trifling things.

JJ: You are on good number of important Kenton albums. Do you



Gabe Baltazar (4th from left) with Stan Kenton and members of his band and Count Basie band members in New York City in 1962. The photo is signed "To Gabe" by Kenton and Harry "Sweets" Edison. (Courtesy Gabe Baltazar).

have any favorites?

GB: I liked *West Side Story*. It was a grueling but enjoyable session because Johnny Richards was such a great writer and powerful, dynamic composer. He could get the maximum out of a band. His music lives on.

JJ: What was Johnny like?

GB: He was a very serious musician. He had a nice sense of humor, but he always right down to business when it came to music. He had a powerful personality. That is how he got the band out to play. Of course Stan was always there too. They both worked together. Sometimes I think Stan would have admitted

that it should have been

called "The Stan Kenton/Johnny Richards Orchestra."

JJ: You are known for playing "Stairway to the Stars." Was it a challenge to play that so often and not let it grow stale?

GB: This is what makes jazz. You cannot play the exact solo because jazz is spontaneous. It just comes to your mind a fraction of a second before you play it and you never feel the same way again. You might have similar ideas, but not the exact note-for-note sameness. I have seen guys play almost the same licks, maybe 75% the same. Every night when I played "Stairway to the Stars," I played it inside out, outside in, sideways until I couldn't think of any more ways to play that tune. I was trying to please the musicians in the band as well as the public, plus myself.

JJ: How did you get to play that?

GB: Stan said he wanted to feature me on a song that would be my signature song. He asked, "What do you think of 'Stairway to the Stars?'" I said, "That is a beautiful song." He said, "Okay, I'll have Bill Holman write a chart for you." So I started playing that as a featured number.

JJ: Stan's mellophonium experiment caused quite a stir. How was it for the guys in the band?

GB: At first it was hard to take because the guys weren't used to them. The first month or so was a month of adjustment for the band and the guys with the instruments. It took time for them to mellow out and play in pitch with the band. But after a while we got used to it.

JJ: When was the last time you saw Stan?

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GABE BALTAZAR, JR.

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GB: I think it was 1978. I did a recording and he liked it so much he said he would put it on his label.

JJ: Are you still in touch with any of your friends from those Kenton years?

GB: Most of the guys are gone or we've lost contact over the years. I keep in touch with Howard Rumsey. He is an original guy who joined the 1941 band. He is about 96 years old.

JJ: You made some recordings for the Savoy label here in New Jersey. Are those available?

GB: That was an experience, but they never came out. Ray Starling played piano, but I can't remember the others. I heard that they are digging out the old Savoy recordings. They are the only ones I did that I've never heard.

JJ: I hope they do come out. What made you decide to move back to Hawaii?

GB: I was born and raised here. The islands were calling me. I got homesick. I like the island life.

JJ: Do you still travel to the mainland to play?

GB: Not anymore. I get calls to do some with the Kenton Alumni, but I have to turn it down. I don't travel much. It is too hard for me. I have to be realistic.

JJ: You and Trummy Young were the best known jazz musician in Hawaii when I lived there. Who are some of the other jazz celebrities you have seen in Hawaii?

GB: All kind of people would drop by to see Trummy and he had me on stage with him. We were good friends. He had Ruby Braff, Louis Armstrong and Zoot Sims and quite a few more stop by. Zoot had a brother who lived in Hawaii before the war —

Ray Sims. He played trombone at the Alexander Young Hotel around 1940. Henry Coker was with Basie for a long time, but he lived in Hawaii back in the '30s. Red Callender lived in Hawaii, and when I was 15 or 16 he called me to rehearse some of his arrangements. He was married to a Hawaiian girl. Dexter Gordon came here in 1947 with C. P. Johnson. The Charlie Barnett band came in also. Artie Shaw was stationed here in 1942. I used to listen to the band. I was only about 12 or 13. Bob Crosby had a band here before they went to the South Pacific to entertain servicemen.

JJ: Are you still active in the Honolulu music scene?

GB: I decided to semi-retire and take it easy with my family. My wife Rose and I have been married for 14 years now. My first wife passed on. I still do a few things, like play private parties and little local jam sessions. Now I listen to our local jazz radio station and mostly do some writing for small local jazz groups and some church music.

JJ: What do you enjoy listening to now?

GB: It varies. I listen to Charlie Parker, Coltrane, Mingus and other jazz and big band things and I listen to classical music, especially Bach and Beethoven. I play a lot of Bach's flute music. It is very interesting. I also love Mozart. The older I get, I love



Gabe Baltazar with his parents. Gabe Baltazar, Sr. was Filipino and also a professional musician. (Courtesy of Gabe Baltazar).

Mozart more.

JJ: Have any of the young local musicians you've played with gone to the mainland to build a career as you did?

GB: Yes. You have George Christobal in California and Allen Won in New York City. He plays all the saxophones and woodwinds. Noel Okimoto played with Woody Herman. He is a very fine drummer. Doug McDonald plays in L.A. now. John Kolivas has the Honolulu Jazz Quartet. They do some mainland and local festivals. Ben Reitvile, a very fine bassist, has been with Santana for quite a while.

JJ: Is there any film that you think would give us non-musicians an accurate view of a musician's life?

GB: That movie Bird. It shows the tough life and the drug scene. And the movie Ray, about Ray Charles.

JJ: Since Charlie Parker was such a big influence on you, have you given any thought as to why he and so many others turned to drugs?

GB: I don't really know. Maybe he just drained himself out. Jazz players' lives are so grueling, a lot of one-nighters. You are always on the move. You don't eat right and you've got to play and show a lot of energy.

JJ: Thank you for giving us your time. It was good to talk to you after so long.

GB: Give the people in New Jersey my aloha.

JJ: I will, but I'm not sure everyone knows just what that means.

GB: It means "hello," "goodbye," "I love you," all the good things. One word says it all. Thank you and goodbye. JJ

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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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JAY AND LINDA GRUNIN CENTER FOR THE ARTS • TOMS RIVER

Guitars Across the Generations at New York's Cutting Room

By Schaen Fox

On the rainy Tuesday evening of June 3rd, The Cutting Room presented four great guitarists — Al Caiola, Bucky Pizzarelli, Frank Vignola and Vinny Raniolo. Perhaps the club's name may have led some in the audience to expect some musical bloodletting from these guitar heroes. If so, they were disappointed, but in the best way possible, because this was a musical support quartet composed of artists who need no support.

This was a first visit to the eclectic East 32nd Street venue, whose offerings range from Broadway and rock to jazz and classical. I saw two large rooms and a smaller more private dining area. The first large room is the bar. The second is the performance space with club seating. The owner is a musician and that is reflected in the décor of the club. The staff was friendly and helpful and the food and drink were good and very reasonably priced. The lighting, however, was dim enough to require using the table's candle to read the menu.

The age of the musicians alone made the evening unique; Al Caiola is 94 and Bucky Pizzarelli is 88. If you add the years of other two veteran performers together, their total is still less than Bucky's. This was the first time the four have performed together on stage. What made the night so special, however, was their level of artistic mastery. Except for some pop hits about 60 years ago, Al spent most of his career in the studio or backing other performers. His artistry, however, has kept his name bright among guitar aficionados. Everyone knows Bucky's impeccable credentials and Frank and Vinny are artists who, like masters such as Louis Armstrong and Dizzy, can entertain an audience with laughter as well as outstanding mastery of their instruments.

Earlier I had asked Frank what went into putting the gig together. He said, "I worked [at the Cutting Room] a couple of times in the past and the owner is a guitar lover. He came up to me and said, 'We would love to get Al Caiola.'"

"I was just shocked to have a club owner in New York asking about Al," Frank said "It was my idea to have Al and Bucky share the gig. They are dear friends from years ago. If it wasn't for Al, Bucky would not have had all that studio work. It is really interesting to see the dynamic between the two of them, because you think of Bucky as the godfather of the guitar. But when Bucky is around Al it is



(From left) Taking a bow at The Cutting Room on June 3 are Frank Vignols, Al Caiola, Bucky Pizzarelli and Vinny Raniolo. Photo by Vicki Fox.

clear that Al and Tony Mottola were the real godfathers."

"For a guitar geek like me this is epic. Not only are Bucky and Al two of the reasons I and all the other guitar players in the world do what we do now, but the fact that they are so gracious and excited about doing this show with Vinny and me just makes me feel good. It wasn't like we had to talk them into it or there were any negotiations. I called Al and he said, 'Oh I'd love to do it.' Then I called Bucky and he said, 'Oh I'd love to do it.' It was really that easy. I can't tell you how excited I am by it. We are actually going to rehearse [Laughs] and it will be fun."

Indeed it was great fun. The music was mostly American Songbook classics lovingly rendered, with each artist adding their own take to the selections. It is hard to pick standouts from a set of gems. After the four shared playing "If I Had You" and "Limehouse Blues," Al quickly ran through "Bonanza" before settling into a flawless and lovely "Tenderly" with Bucky alone providing the background. He is approaching centenarian status, but he doesn't look it or sound in any way diminished. When we spoke earlier in the day Frank mused, "You would think that people would be banging down the door just to see a 94-year-old man hold a guitar. But he still plays so beautifully. When you see his hands move it is like watching a 20 year old. It is just unbelievable. No arthritis, nothing like that. Al claims it is cabbage soup, 'Eat cabbage soup every day.'"

Next the four tastefully played Jobim's classic "Wave." Then Bucky showed his considerable skills with "So Hard to Forget" and Frank and Vinny did "Tico - Tico" from their road show. Of course their show displays their musical chops, but Frank likes to inject humor for variety. So we heard about the down-side of life on the road. "My hotel room was so small I had to go outside just to change my mind."

The set wrapped up with the four guitarists sounding distinct yet beautifully blending together for a mid-tempo rendition of "Cherokee." It was another amazing example of their art that commanded full attention. Before they did "Undecided" as the encore, Frank said they might be back as this was the room's first guitar night.

One can only hope.



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Jazz Journalists Honor Players and Advocates at Annual Awards

Photos by Fran Kaufman

On June 11 the Jazz Journalists Association held its annual awards ceremony at New York's Blue Note Jazz Club. Jazz heroes, musicians and journalists chosen by the organization's members were honored for their accomplishments and musicians and fans gathered to pay tribute. For the complete list of all 41 winners visit www.jjazwards.org. 



The Stephanie Richards Trumpet Quartet greeted party-attendees as they arrived.



Sheila Jordan on vocals and Cameron Brown on bass provided a stirring musical interlude during the festivities.



Alan Harris checks the seating chart as he arrives at the party.



Pianist Ethan Iverson, whose *Do The Math* blog was voted Blog of the Year, shares a moment with Clarinetist of the Year, Anat Cohen.



Elio Villafranca and his Jazz Syncopators in the dressing room at The Blue Note with publicist Scott Thompson.

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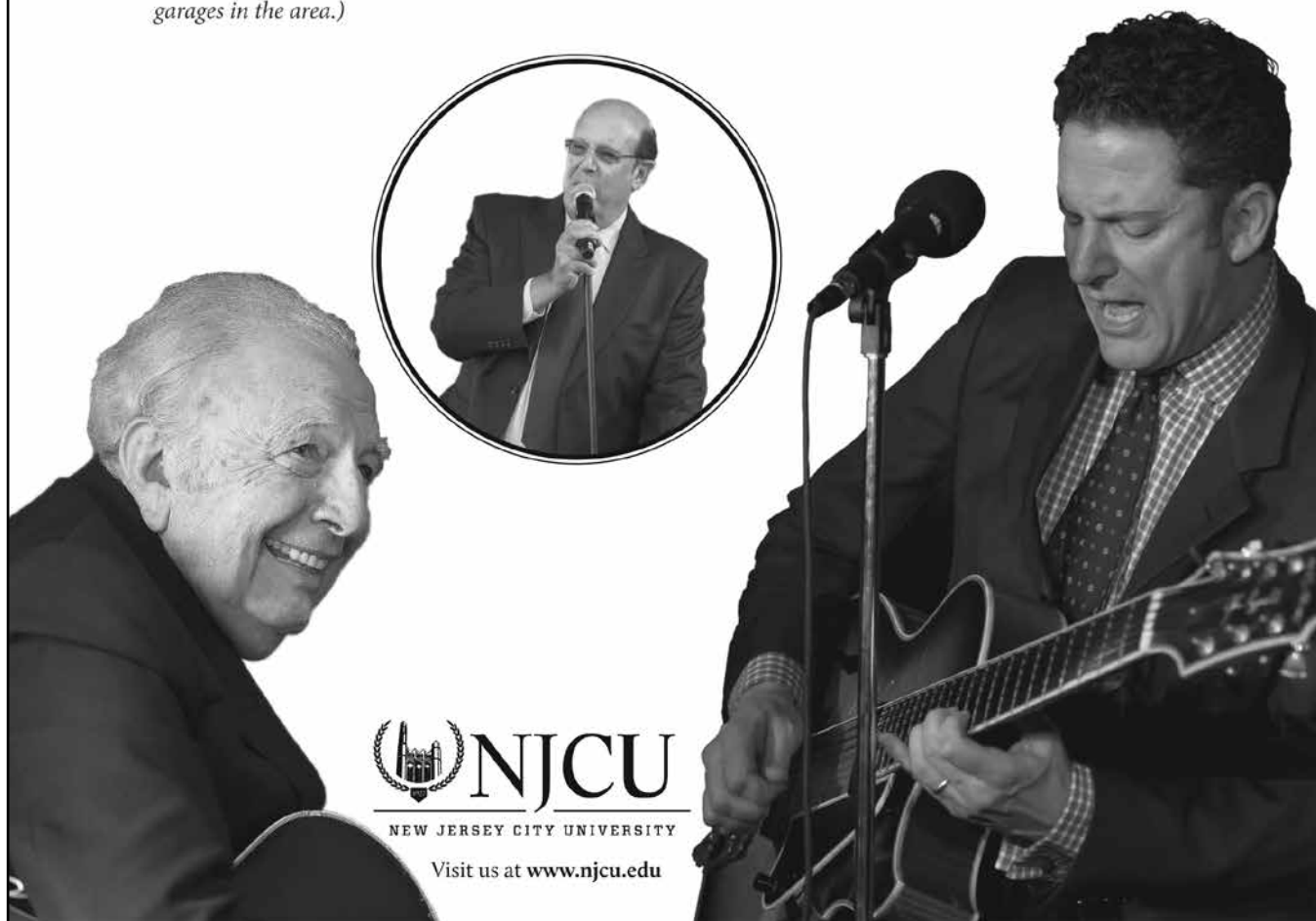
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Brussels Jazz Marathon 2014: A Serendipitous Street Party

By Marian Calabro

Sitting in the Mappa Mundo café on a mild Sunday afternoon in May 2014, we raised our steins of Trappistes Rochefort Ale and smiled at the folks we'd been chatting with at our shared table. "To hear big names, go to Gent Jazz," said one of them, referring to an annual festival in Northwest Belgium. "But if you want to hear solid European players for free, you're in the right place. The Brussels Jazz Marathon is really more of a street party than a festival."

He was right. Throughout the Marathon weekend, my husband and I wandered in and out of that street party. If we didn't care for one act, we'd simply head to another venue a few blocks away. The Jazz Marathon wasn't the only thing that drew us to Brussels, but it sealed the deal. We enjoy a certain sort of European vacation: pick a city we've never visited, unpack once, see a lot of art, hear as much music as possible (jazz, world, classical), try different ethnic restaurants, and do everything by foot or public transportation. The primary draw was the fairly new Magritte Museum, part of a national arts complex that rivals the Metropolitan Museum in size. We adore Magritte's art, and we also love Belgian beer. The 19th annual Jazz Marathon, featuring 400 artists in 125 free concerts, put the head on the brew, so to speak.

As a world citizen of jazz, Belgium punches above its weight. Native sons include Django Reinhardt, Toots Thielemans, and Adolphe Sax. The latter actually invented dozens of instruments, as we learned at Brussels's very cool Musical Instrument Museum. The city boasts a number of clubs, the most venerable of which is L'Archiduc, which since its opening in 1937 has presented such legends as Nat Cole, Miles Davis and Mal Waldron.

Some Jazz Marathon performances took place in those clubs, which waived their cover charges on those nights. There were 80 venues in all, including four big outdoor stages. Performers are chosen by a network of jazz organizations and are paid. The program listed the offerings by category: traditional, modern, blues/rock, funk/world/



Bassist Tony Overwater and pianist Rembrandt Frerichs perform at the 2014 Brussels Jazz Marathon. Photo by Marian Calabro.

Afro, and Latino/World. Kudos to the programmers for including daytime events for families with children. Funding comes from city and regional governments as well as corporate sponsors — ah, public support of the arts!

Dutch pianist Rembrandt Frerichs and his trio opened the event on Friday. They entertained a good-sized crowd in the city's signature plaza, a medieval gem called the Grand Place or Grote Markt. (Brussels is a multilingual city; everyone speaks French, Flemish, and usually English as well.) Frerichs got hooked on jazz at age 15 when he heard Herbie Hancock, and the influence was evident. His trio played mainly their own compositions, plus some Radiohead. We stuck around for singer Chrystal Wautier and her quartet, but their soft jazz, a la SiriusXM's Watercolors, accelerated our jet lag and sent us back to our bed.

We returned to the Grand Place on Saturday evening for the European Jazz Unit, led by Danish vibraphonist Christopher Dell. Restaurants encircle the plaza, and we booked at the only one recommended by our innkeeper. "Too bad

we couldn't get a window seat" was our first reaction, but when the Unit started playing, we were happy to be as far away as possible. The brass-heavy septet embarked on a subgenre of jazz I call "horns that echo the sound of dying hyenas." Okay, at a free festival you get what you pay for. The food made up for the cacophony. We hightailed it to The Music Village, a premier club, and managed to snag a stand-up spot at the bar for "The Swingmasters and Elaine McKeown present The Great American Songbook." They drew a huge crowd. British singer McKeown and her Dutch sextet swung so hard on tunes like "Blue Moon" and "Lady Be Good" that the walls of the modest-sized club started to vibrate. (I know, because I was leaning against one.) McKeown has a curious voice, half Betty Boop and half Billie Holiday. Oddly, this was the Marathon's only act to focus specifically on American tunes. But it is a European showcase.

Sunday afternoon brought us to the aforementioned Mappa Mundo and, for me, the Marathon's high point. Vocalist Kim Vesteynen and guitarist Tim Finoulst are a low-key duo, perfect for the small space.

continued on page 26

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BRUSSELS JAZZ MARATHON

continued from page 24

The audience consisted of us, a few fellow jazz fans from south of Brussels, and an array of folks sitting and drinking outside, where there was competition from noisy bars across the street. Vesteynen and Finoulst (“It’s a mouthful, but we can’t call ourselves Kim and Tim”) opened with standards like “Beautiful Love” and a number of originals by Kim. Her English is charming, her sense of humor mordant, typical of most of the Belgians we met. I like her lyrics: “Strolling round in a dream / We make a team” and “It seems that the road keeps on turning / And all I can do is keep on learning.” One of her songs is called “Bruxism” — it means grinding one’s teeth — and another is “The Puzzle of Hearts.”

At the break we chatted with Tim, Kim, and her husband, jazz pianist Arne Van Coillie. They told us that despite widespread support for jazz, few Belgian musicians can survive on performance alone — most teach or work day jobs. In the second set, the eclectic Kim and Tim did lovely interpretations of “Autumn Leaves,” “Send in the Clowns,” and “Walk on By.” The latter was so interesting that it made me wonder why the songs of Burt Bacharach and Hal David aren’t covered more often by jazz musicians.

Back at the big stage, a brass-heavy quartet featuring trumpeter Jean-Paul Estievenart overwhelmed us. That abruptly ended our Jazz Marathon experience, but not our club-going. At The Music Village a few nights later, we grooved to the flamenco guitarist

Myrddin (he uses only one name), with vocalist José Liger and dancer Ana Llanes. They brought a lot of sizzle to a damp, chilly day. The whole evening, including cover charge, dinner and wine, cost only about 60 Euro total (\$85). Later I described my Salad Hawaii, basically a green salad with a few pieces of canned pineapples, to our innkeeper. With classically droll Belgian humor, he retorted, “Yes, that’s Hawaii in Belgium.”

Our final musical stop of the week was Le Cercle des Voyageurs, a restaurant with an adjacent cultural center. Woo-hoo! The post-dinner set by Tcha Badjo, a gypsy jazz trio from Quebec, drew an SRO audience and brought down the house. Admission was a huge bargain at only 6 Euro. Staid-looking women leapt up to dance, while crowds gathered in the street to listen. We were lucky to catch Tcha Badjo as they passed through Brussels en route to Lille, France, to lead a master class in jazz manouche. They prefer this term to “gypsy,” which has offensive overtones in Europe.

Most of the musicians I’ve mentioned can be heard on YouTube and their own websites. And if this little taste of Belgium intrigues you, you can read my reviews of the eateries and museums we enjoyed — in Bruges and Antwerp as well as Brussels — under my Trip Advisor pen name, which is (what else) JerseyJazz at www.tripadvisor.com/members/jerseyjazz. JJ

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Upstate New York's Annual Harvest of Jazz

Story and Photos By Mitchell Seidel

In northern New York, while they're waiting for the annual crop of apples and grapes to ripen, there's already an ample crop of jazz being harvested.

While shivering through long, cold winters, residents of the northern climes are no doubt kept warm by the knowledge the summer festival season will restore body and soul.

The Xerox Rochester International Jazz Festival and the M&T Bank Jazz Fest in Syracuse provide examples of extremes. Rochester is the most eclectic festival in the Northeast while Syracuse is arguably the largest free one (M&T should get extra kudos from jazz fans as both the major sponsor in Rochester as well as the naming one in Syracuse).

Both maintain a combination of copious local support and sponsorship, big names and up-and-coming talent.



Troy (Trombone Shorty) Andrews closed the first night of the M&T Bank Jazz Festival on July 11.

parking, attendees were treated to a lineup that included Troy "Trombone Shorty" Andrews, Blues legend B.B. King, Big Bad Voodoo Daddy and saxophonist Igor Butman and the Moscow

For about \$200, Rochester fans were party to a massive nine-day buffet that featured everything from a local Rotary Club big band to an Aruban guitarist's combo. They also could spring for extra tickets for a few concert hall events that didn't always feature jazz talent, as well as catching a multitude of free events on stages around local streets, to say nothing of local buskers. In Syracuse, for the price of \$5



Audience favorite Catherine Russell performs at the Xerox Rochester International Jazz Festival June 23, while guitarist Matt Munisteri keeps a close eye on her.



Diane Schuur takes a bow after concluding her set in Rochester on June 25.

enjoyed importing talent from the United Kingdom and northern Europe while Syracuse Executive Producer Frank Malfitano drew the locals with big names and slips in some other talent worthy of greater recognition,

Highlights of both festivals this year ran the gamut. Trombone Shorty has so established himself at New York festivals that a Rochester return would have been redundant, so instead he charmed the Syracuse crowd with a gumbo of funk, pop and

State Jazz Orchestra.

In similar fashions, M&T's Syracuse fest was held on the rolling hillside of the Onondaga Community College campus overlooking downtown Syracuse, while Rochester's radiated outward from the concert halls of the Eastman School of Music campus, spreading to clubs, churches and party tents in city's downtown area. Rochester artistic producer John Nugent



No, the airline didn't lose his luggage. Saxophonist Paul Towndrow shows off his Scots roots — and legs — by wearing a kilt during his performance at Christ Church in Rochester during the “Made in the UK” portion of the jazz festival on June 23.

Satchmo. Syracuse local Nick Ziobro, a teenaged vocalist who resembles a young Prince Harry, displayed pipes and personality far beyond his years. A winner of the Michael Feinstein Great American Song Competition, he also will find the time to demonstrate his talent for Garden State crowds when he attends Rider

University in the fall. B.B. King remained a force of nature who lasted into the closing night (literal) fireworks in Syracuse.

In Rochester, a slightly young bluesman in the form of Buddy Guy gave a concert hall show that was a history of the music, complete with a personal demonstration of different styles. Swinging chanteuse Catherine Russell made a triumphant repeat appearance in Rochester, while drummer Louis Hayes, organist Joey DeFrancesco, vibist/drummer Jason Marsalis and the Brubeck Brothers Band provided plenty of grist for any mainstream fans' mill. Neo swingers Big Bad Voodoo Daddy got their boarding passes stamped at both festivals, playing a sardine-crammed street set in Rochester despite losing much of their kit to an airline baggage screwup but coming back two weeks later in Syracuse fully equipped for swing dancers and foot-tappers in the much more commodious setting of Syracuse.

No recounting of the events would be complete without mentioning extraneous details like a covered wagon-like circle of food trucks that provided a far-ranging supply of comestibles in Syracuse or the contributions of local Rochester businesses like the long-running music performances in Bernunzio's music store or the annual small works (6x6-inches) exhibit at the Rochester Contemporary Art Center. Such things help to add distinctly unique characteristics to the accompanying jazz festivals. JJ

One of the sidelights of the Rochester festival is the ongoing series of unaffiliated performances at the Bernunzio Uptown Music store, which featured the Rochester Ukulele Orchestra on the evening of June 26.



Buddy Guy brought the history of blues guitar with him for a sold-out show at the Xerox Rochester International Jazz Festival on June 26.



With no admission charge, every jazz fan had the best seat in the house at the M&T Bank Jazz Festival in Syracuse on July 11.



Flemington Joins the Central Jersey Jazz Festival, With Support From NJJS

On Friday night, September 12, Flemington will join the annual Central Jersey Jazz Festival with four hours of music beginning at 6 PM, rain or shine, in front of the Historic Court House on Main Street. The Flemington concerts are being presented with support from the New Jersey Jazz Society, and Board Member Sandy Josephson is the producer of three of the four performances. There will also be a New Jersey Jazz Society membership/information table at the event.

Here's the lineup:

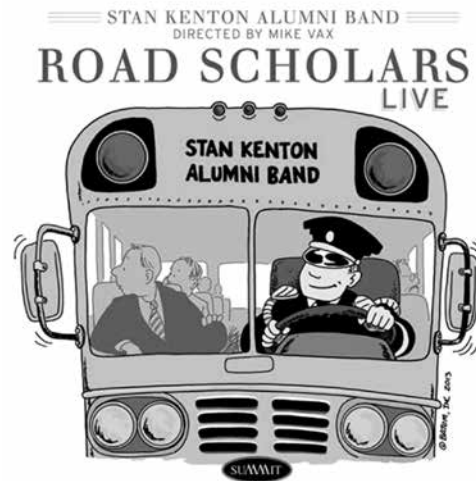
■ **6 PM: Emily Asher's Garden Party.** This band, which appeared at the Pee Wee Russell Stomp in 2013, features Asher's trombone playing and vocals, along some of the young stars of New York's hot jazz scene. The Wall Street Journal called Garden Party "a deliberately prosaic name deviously calculated to describe a very exciting combo" and named the band's CD, *Carnival of Joy*, a "superior album". Louis Armstrong biographer Ricky Riccardi described Garden Party's playing as "simply extraordinary hot jazz played by some of the finest young musicians devoted to keeping this music alive today." Asher is planning a new album for release in November.

■ **7 PM: Winard Harper Sextet.** Harper was described by DownBeat Magazine as "one of his generation's greatest standard bearers. Harper's goal seems plain and simple — propel the ensemble with a dynamic sense of swing." Having played with everyone from Billy Taylor to Dexter Gordon to Betty Carter, Harper has taken on a role previously filled by the late drummer Art Blakey. His bands always feature some young players, destined for wider recognition. Harper and his brother, trumpeter Philip Harper, dazzled NJJS audiences at Jazzfest in 2011.

■ **8 PM: Warren Vache Quintet featuring Harry Allen.** Trumpeter Warren Vache was influenced by Louis Armstrong and Roy Eldridge, has played with Benny Goodman and Rosemary Clooney and today is considered one of the leading horn players of traditional jazz. Tenor saxophonist Harry Allen is considered by many as a direct descendant of Ben Webster, and Robert Shore of London's *Observer* said he "plays classic swing with the fluency and feel of the great masters of the mid-century generation." Vache and Allen last played for NJJS audiences at this year's Pee Wee Russell Stomp.

■ **9 PM: Bernie Worrell Orchestra.** This concert, produced by the Flemington Business Improvement District, features the psychedelic funk pioneer and Rock and Roll Hall of Fame inductee, keyboardist Bernie Worrell. The Bernie Worrell Orchestra is a multi-piece ensemble that Worrell co-founded in 2011 with drummer/bandleader Evan Taylor.

For more information about the Flemington portion of the Central Jersey Jazz Festival, log onto www.downtownflemington.com or call (908) 617-3243. The New Brunswick segment of the festival will be held from 1-6 PM on Saturday, September 13 at Monument Square, Livingston Avenue and George Street. The Somerville concerts will be from 1-6 PM on Sunday, September 14, at the Somerset County Court House Green, corner of East Main and Grove Streets.



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Benefit Held In The Bronx For Ailing Jazz Flutist Dave Valentin

By Sandy Ingham

Dave Valentin has thousands of fans, and dozens, if not more, friends in the music business. Many of them came together July 1 for one of several benefit concerts for the celebrated jazz flutist, who suffered a stroke in 2012 that has left him unable to hold, much less play, his instrument.

The 25 or so musicians who played that night at Hostos Community College in the Bronx did so pro bono, so all proceeds from the nearly 1,000 listeners went toward the 62-year-old Valentin's bills, medical and otherwise.

Eddie Palmieri was the headliner, presiding over a shifting array of sidemen from his electric piano, his ringing tones piercing through the dense layers of sound created by four or more percussionists and at times up to eight horns. The big band set off musical fireworks on compositions familiar to many in the boisterous and largely Latino crowd, though no titles were announced.

Things quieted down just a bit only when the two flutists on hand — Eddy Zervigon and Andrea Brachfeld — were soloing.

Arturo O'Farrill opened the concert alone at the piano on an elegant composition, then left the audience wanting more — but he had to hustle downtown for his gig at Birdland. Then, a surprise, as

Valentin himself was helped on stage to thank everyone. He was preceded by the college president, Dr. Felix Rodriguez, who recalled the Bronx native's dedication to raising scholarship funds and otherwise assisting Hostos.

Pianist Valerie Capers and her trio came uptown to play Ellington's theme song, "Take the A Train."

Rutgers piano professor Bill O'Connell, Valentin's longtime accompanist, was musical director for the concert. He and bandmates Robby Ameen on drums, Ruben Rodriguez on bass and Anthony Carrillo on bongos, dedicated an original cha-cha to the honoree, then introduced a series of guest artists. Trombonist Papo Vazquez played his own tender ballad, "No Goodbyes for You." Nelson Gonzalez on tres guitar, Jimmy Bosch on trombone, and others joined in on another engaging O'Connell work, then Wayne Shorter's "Footprints" and Mongo Santamaria's "Afro Blue."

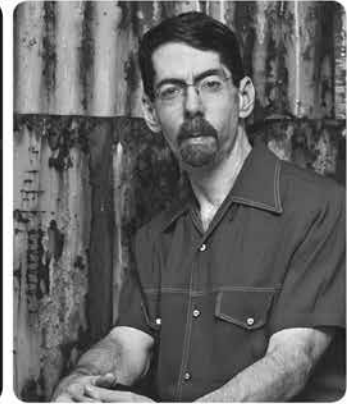
Other notables on stage included Nicky Marrero on timbales, Bobby Sanabria on drums, Roland Guerrero on congas and Luques Curtis on bass.

Valentin's niece, Debbie Valentin Phillips, has established an online fundraising page to help pay her uncle's medical and other expenses. To find out more and to donate visit: www.gofundme.com/6hqjbc.



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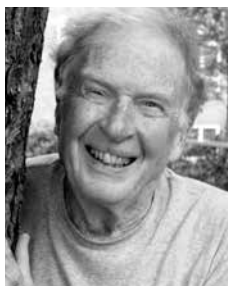
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

ENTER AND WIN A NEW CD...UPPER WEST SIDE CORNER'S NEW NAME: BILLY TAYLOR WAY...GETZ/GILBERTO ALBUM MARKS 50TH ANNIVERSARY ...A SHORT HISTORY OF 'SUPERGROUP'

JOIN OUR CONTEST! And win jazz fiddler John Intrator's fourth album, *Open House*, with guitarist Sébastien Felix or seven-string master Howard Alden, bassist Michel Tournier or another drop-in guest artist. John's is quite a backstory: The New York native moved to Geneva, Switzerland in 1968. There he worked for the United Nations as a simultaneous interpreter from Russian and French into English, while honing his violin talent. Intrator left the UN in 2012 to perform full-time, mainly in Europe and often with Felix. They scored at this year's Khamoro Gypsy Festival in Prague. (The duo's genres span Gypsy jazz, blues and swing, Brazilian and African music.) I won't give you the names of the Gypsy idol and other masters who have praised John Intrator, because you might want to include them in an e-mail to me naming three jazz violinists (not including Intrator). First three readers to respond correctly will receive a signed copy of *Open House*. NJJS staff is not eligible, but you and earlier contest winners are. Sample this CD online. Better act fast, though! E-mail your entry to: fradleygarner@gmail.com.



John Intrator and Sébastien Felix work the European concert circuit.

STREETS AND SPOTS in New York City have been renamed to honor jazz musicians. After he died in 1967, West 106th St. was officially redubbed Duke Ellington Boulevard. Over the shallow amphitheater at Fifth Ave. and 110th St. looms a 25-foot statue of the muses — nine nude maidens — supporting a grand piano and the smiling Duke on their heads. That corner of Central Park, dubbed Duke Ellington Circle, is the site of a transplant art institute to be renamed the New Africa Center. On May 27, some 400 fans, peers and politicians gathered to mark the new street sign on West 77th, between Riverside Drive and West End Ave. Miles Davis Way, it reads. "Miles Davis was a man with a lot of pride and...creativity in his music and his style — hence the name... — and he did have his way," quipped Jimmy Heath, who played saxophone with Davis in 1959. The late jazz pianist and educator Dr. Billy Taylor lived with his wife and children in the Riverton Square complex at 138th and Fifth Ave. in Harlem throughout the '60s. On June 21, that corner was officially renamed Billy Taylor Way. "This is where a lot of my dad's music was written. His signature piece, 'I wish I knew how it

feels to be free,' was written here, so the street is really a part of our lives," Taylor's daughter Kim told PIX11 television at the renaming ceremony. This change request was granted in record time. Could the City Council be getting the message?

IF I HAD TO PICK one album to take along to a desert island, it would be *Getz/Gilberto* (Verve). Tenor saxophonist Stan Getz and pianist Joao Gilberto, featuring the singer and composer Antonio Carlos Jobim. My Verve CD also has Tommy Williams on bass,

Milton Banana on drums and (bottom billing!) Astrud Gilberto on vocals. Um, um, um. The music was recorded in New York in March 1963. "The album that would change everything by transforming the bossa nova from a foreign fluke to a national sensation [wasn't] released until March 1964," Marc Myers writes in his June 11 *JazzWax* blog. This year its 50th anniversary was celebrated with a new digital release for the first time in mono, along with stereo. Myers titled his liner notes *Disquiet Nights of Reluctant Stars*, pointing out that the bossa craze that followed the first release "was the product of artist reluctance, battling egos and jazz and pop's search for a common formula that would appeal to young adults too old for the Beatles and too young for Al Hirt."

"SUPERGROUP" as a musical term surfaced in 1969 to plug rock bands with at least three big-time players who'd made their names in other groups. Cream, and Crosby, Nash & Young, for example. Supergroups also meant bigger gates and record sales than if the musicians had toured alone. Of course the concept wasn't new. In his June 24 *JazzWax* blog, Marc Myers dates it back to November 1925, "when Louis Armstrong teamed with Kid Ory, Johnny Dodds, Lil Armstrong and Johnny St. Cyr to form his Hot Five." In the 1930s, according to Marc, the most successful supergroup may have been the Benny Goodman Quartet — with Goodman, Teddy Wilson, Lionel Hampton and Gene Krupa. "Breakout supergroup ensembles like Artie Shaw's Gramercy Five and Duke Ellington's Duke's Men also were popular as bandleaders created small groups as a way to retain star musicians eager for a chance to shine." For the full, fascinating story, with photos and videos, Google "supergroup — jazzwax." □

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



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Dan's Den | More Comings and Goings

By Dan Morgenstern

As you and my other readers know, most of the live music I write about is made in New York. But on a balmy Friday evening in July, I caught some good sounds at a very nice restaurant in Spring Lake, Ray's Café. There, in the company of Rutgers colleagues of bassist Joe Peterson, a graduate of the Jazz Masters program and part-time staffer at the Institute of Jazz Studies, I enjoyed several hours of music by Joe and guitarist Nick Esposito.

It was evident that these two players, here ensconced in a cozy corner abutting the entrance, had been together for quite a while — no fewer than 10 years, Joe told me. Both use amplification lightly, retaining the natural, warm string sounds of their respective instruments. Both have great time, and share the pulse. Both are first-rate soloists, imaginative in melody and harmony. And both command a wide-ranging repertory, solidly grounded in the Great American Songbook (the clientele, judging from applause and attention, included folks who recognized the tunes) but touching other music bases.

I was socializing and downing some good seafood — as well as tapping the product of the BYOB policy — and did not take notes, just jotted down some titles. Among these, a pretty “Star Dust” with some expert bowing by Joe (in tune); a jaunty little blues by Barney Kessel, the title of which none of us could recall; “My Romance” played just a mite faster than usual and benefitting thereby; an enterprising and swinging “All the Things You Are;” a tip of the cap to Charlie Christian, “Seven Come Eleven,” a pretty Jobim classic, and one that gassed me, the Django Reinhardt gem, “Tears.” Joe tells me that guitarists Doug Clarke and Joe Accissano also perform there, but do try to catch this special duo!

■ My old friend Doug Ramsey, one of the best jazz writers around, has a blog called Riffides, always worthwhile but with a very

special discovery in July: an interview with Clifford Brown from Willis Conover's Music U.S.A. *Voice of America* program, precious indeed since all we had of the great, doomed trumpeter's voice was a brief announcement at the end of a live set. True, this find is not very long, but long enough to show what a bright, sweet young man this genius was. And for me, the icing on the cake is that he mentions Louis.

■ One of the very first musicians I met after arriving in New York in late April 1947 was Sol Yaged, the ubiquitous clarinetist, who is also one of the very few from that era who's still with us. Bob Wilber and Randy Weston are two others, but they were precocious. I had actually ventured to the Swing Rendezvous, an upstairs joint on the corner of Bleeker and MacDougal streets, to catch trumpeter Ruben Reeves, but Sol was there in his place. Though he'll be 92 come December 8, he's still at it, and through all those decades, he's rarely been out of work. I have yet to catch him at his latest perch, Granta, on First Avenue between 58th and 59th, where he leads pianist John Weiss and bassist Bob Arkin (guess what actor's brother?) on Thursdays from 8 to 11. Close your eyes and Benny Goodman will appear.

■ Speaking of steady work, it's truly remarkable that David Ostwald's Louis Armstrong Eternal Band is now in its 15th year on Wednesday afternoons at Birdland. David can draw from a deep pool of players; a team in mid-July was made up of alumni, but not in this particular combination, which turned out to be a winning one. Bria Skonberg was on trumpet and vocals, Jim Fryer on trombone, “peck horn” (or alto horn in the U.S., tenor horn in British English, althorn in Germany), and vocals, Pete Martinez on clarinet, Vince Giordano on banjo, guitar and vocals, David of course on tuba, and Alex Raderman on drums.

David loves the George Avakian-produced Armstrong tribute to W.C. Handy, and several selections tipped a musical cap to this album (*Louis Armstrong Plays W. C. Handy*, Columbia Records 1954), among them a “St. Louis Blues” that starred Bria

instrumentally and vocally. She's remarkable on the horn and an engaging singer. Jim ventured “Beale Street Blues,” and somewhere he and David traded eights and fours, Jim on his peck horn. Pete loves Edmond Hall, a perfect fit for this band's dedication. Vince did some spirited scatting, but I'm no longer sure on what tune, and also sang on “Indiana,” the standard opener (after “Sleepy Time Down South”), while Jim did the vocal honors on the standard closer, “Swing That Music.” So there was a lot of singing, which of course is in the best Armstrong tradition, including by guest Barbara Rosene, who offered two immortalized by Pops, “I'm in the Mood for Love” and “All Of Me.” And the band was tight like that! Aside from always being enjoyable, the band's performance, from 5:30 to 7:15, is perfectly timed and located for theatergoers.

■ Lionel Ferbos died two days after his 103rd birthday on July 17, which was celebrated at the Palm Court Jazz Café in New Orleans, where he often held forth. Mr. Ferbos was a remarkable presence in his hometown. I can't remember one of the 14 Satchmo Summerfests I've attended in the Crescent City that did not include an encounter with the trumpeter-singer, in a club or on stage. He was not a “hot” player — in fact, he did not improvise — but his time was perfect and he knew every right note of the many tunes in his repertory. And the words!

I loved Mr. Ferbos's singing, so unpretentious and engaging. It was also a treat just to watch him stomp off the tempo — which he always did. It was never rushed, always just right. As the years went by, he would receive more and more birthday cards and letters, and until the 102nd, Lionel Forbes would answer every one. In a few days after writing these words, I'll be off to New Orleans. It won't be quite the same without Lionel Forbes, a gentle gentleman of music.

■ The death of Charlie Haden will be acknowledged elsewhere in these pages. I first met Charlie on the second night of the

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DAN'S DEN

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Ornette Coleman Quartet's debut engagement at the original Five Spot in New York, in the autumn of 1959. He was 22 and fabulously attuned to Coleman's music, as well as wholly original in his approach to the bass. Over the years, I got to know Charlie well and followed his development as a musician with unflagging interest, for he was anything but set in his ways. We had a little tiff in Down Beat's (two words then) letters column about the history of the Spanish Civil War, at the time of his Liberation Music Orchestra, but that didn't affect our friendship.

I visited Charlie and his wife when their triplets (girls, all singers today) had just begun to walk; those were lean days, but they coped. Later, when we were both involved with the annual screening process of the Grammy Awards, we'd reminisce and Charlie would indulge in one of his favorite pastimes, telling jokes. He just loved to do that, was very good at it, and would barely manage not to break himself up at the punch line. I mention this because the obits have all been so serious! That may behoove the great musician that he was, but there was so much more to Charlie Haden than that.

And so long until October!



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Other Views

By Joe Lang

Past NJJS President

I trust that you all have had a good summer, and would like some suggestions about new

music to hear as you drive around this autumn enjoying the changing leaves, so here are a few albums to consider.

■ The bands of **LIONEL HAMPTON** were always noted for the excitement that they generated.

That's My Desire (Doctor Jazz – 012) is a collection of eighteen 1947 air checks by the Hampton aggregation recorded at Meadowbrooks in Culver City, California, plus four recorded in 1948 from Fairmont, West Virginia, all of which are previously unreleased. Among the players on the band at that period were cats like Teddy Buckner, Wendell Culley and Jimmy Nottingham on trumpets; Britt Woodman on trombone; Bobby Plater and Charlie Fowlkes in the sax section; Milt Buckner on piano; Wes Montgomery on guitar and Charles Mingus on bass. This is a fine collection that shows the power and drive of the Hampton band of the period. The accompanying booklet is comprehensive in analyzing the music contained on this disc. It has been released by the Dutch magazine Doctor Jazz. (www.doctorjazz.nl)

■ For over 20 years, **DIVA** has been one of the most heralded and consistently swinging big bands on the scene. Formed by the late Stanley Kay, and led since its inception by drummer Sherrie Maricle, this all-female orchestra has been showing the world that the key to their success is not its gender makeup, but the exceptional musicianship of the players who execute the terrific charts that comprise their book. Their latest project, **A Swingin' Life (MCG Jazz – 1037)** is taken from live appearances at Dizzy's Club Coca-Cola in New York City in 2012, and the Manchester Craftsmen's Guild in Pittsburgh in 2001. The two tracks from 2001, "All My Tomorrows" and "All of Me," feature vocals by Nancy Wilson. Marlana Shaw lends her voice to a Basie medley, "Blackberry Winter" and "Wonder Why" on the session from Dizzy's. Throughout the band is its usual tight self with sparkling contributions from the soloists. When people say that "big bands are dead," it should not take many tracks from *A Swingin' Life* to convince them that there is plenty of life in that jazz format. (www.mcgjazz.com)

■ The **DOC STEWART BIG BAND RESUSCITATION** has an interesting leader.

Stewart is a doctor at the Mayo Clinic in Scottsdale, Arizona, but performed as a professional musician prior to his current profession. He has continued to play jazz all through his life, and for **Code Blue (Cannonball Jazz – 2014)** he has recruited a first-call crew of players from the Los Angeles area to play a program of terrific arrangements by Tom Kubis and Matt Catingub. The centerpiece of the album is the four-part "Code Blue Suite," composed by Stewart and Kubis. It is based on Stewart's experiences as a doctor in the ER. This is a program that demonstrates the best of modern big band writing and playing, creative and satisfying. (docstewart.com)

■ Trumpeter **TONY KADLECK** has played on many of the best big bands of the last several decades from Buddy Rich to Maria Schneider. All along, he has contributed occasional arrangements, but until the self-produced **Around the Horn** he has not fronted a big band. Based in New York City, he was able to call upon a crew of the best jazz and studio musicians in the city to record a program of ten charts penned by him. They do hit the mark, and the players execute them in a way that surely brings a smile to his face, as it will to yours. The tunes are a mix of jazz originals, pop tunes and standards. Whether up tempo selections or ballads, Kadleck writes arrangements that are interesting and are surely fun for the musicians to play. We get a pleasant taste of his chops when he solos on trumpet and flugelhorn on "How Do You Keep the Music Playing?" Kadleck has a fine debut album with *Around the Horn*, one that whets your appetite for future recordings. (tonykadleck.com)

■ When the soundtrack album for the television series *Peter Gunn* arrived on the scene in 1958, it was an immediate hit, and made Henry Mancini a household name. There have been many recordings of this music by both small and large ensembles, most notably by Joe Wilder and Shelly Manne. On **Music for Peter Gunn (harmonia mundi – 907624)** **STEVE RICHMAN** and the **HARMONIE ENSEMBLE/NEW YORK** use the original Mancini score, but add their own interpretations and soli to bring a fresh perspective to this memorable music. While not straight ahead jazz, it is high quality jazz-inspired music that brought many listeners to seek purer jazz sounds. It stands on its own as music that entertains, excites and appeals to a broad range of listeners. This recording once again focuses a spotlight on sounds that influenced the direction of much soundtrack writing to this day. If you are not familiar with the music from *Peter Gunn*, you will benefit from starting here. If it has previously been a part of your listening experience,

this disc will renew your enthusiasm for Mancini's fine score. (www.harmoniamundi.com)

■ The **GUITAR BIG BAND DE STRASBOURG** is the brainchild of American guitarist Rick Hannah who now resides in Strasbourg, France. His concept was to have five guitars assume the roles normally played by horns in a big band, and create an ensemble with the feel of a big band with five guitars, a bassist and a drummer. To this end, he has put together a group consisting of himself, Yves Dorier, Jean-Louis Vacchetta, Léo Saby and Jonas Baehr on guitars, Phillip Klawitter on bass and Max Domball on drums. The ten tunes on the album, **From This Moment On**, mostly standards, were arranged by Hannah. The result is an interesting sound that is unique unto itself. I do not hear the big band feeling that was ostensibly Hannah's objective, but the music is well played and fun to hear. It will particularly appeal to guitar enthusiasts. (www.strasbourgjazzinitiative.fr)

■ One of the most acclaimed recordings from the Miles Davis catalog is *Sketches of Spain*. This recording served as the inspiration for **Sketches of Spain Revisited (316 Records – 31607)** by the **CHICAGO JAZZ PHILHARMONIC CHAMBER ENSEMBLE**. For this recording conductor/trumpeter/flugelhornist Orbert Davis reconceptualized the original Davis recording, retaining the opening and closing pieces, "Concierto de Aranjuez" and "Solea," while replacing the other three parts with two of his originals, "Muerte del Matador" and "El Moreno," plus adapting Albéniz's "El Albaicin." The result is a work that retains the feeling of the original album, while providing a fresh perspective. Orbert Davis is front and center, and proves to be more than equal to the challenge. This should appeal to fans of the Miles Davis album, and encourage those who are first exposed to the *Sketches of Spain* concept with this recording to seek out the original. (chijazzphi.com)

■ **HARRY ALLEN'S ALL-STAR BRAZILIAN BAND** is well named. Like one of his inspirations, Stan Getz, tenor saxophonist Allen has a real affinity for Brazilian music. He has often appeared with Trio da Paz, two of whose members, bassist Nilson Matta and drummer Duduka Da Fonseca, appear on **Flying Over Rio (Arbors – 19415)**, Allen's latest excursion into the music from Brazil. The other participants are guitarist Guilherme Montiero, pianist Klaus Mueller and vocalist Maucha Adnet, who spent ten years as the singer on Antonio Carlos Jobim's band. Among the program of mostly Brazilian material are two standards, "A Ship Without a Sail" and "The Night Has a Thousand Eyes," that are given Brazilian treatments. No

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OTHER VIEWS *continued from page 39*

matter the style in which he plays, Allen is a superior tenor player. His ballads are lush, and at quicker tempi, he sparkles. The support crew on this outing is superb, deserving of the "All-Star" designation. Adnet has a unique and appealing sound that gets right to the heart of whatever she is singing. You cannot go wrong with any album by Allen, this one included. (www.arborsrecords.com)

■ **Aquarela do Brasil (Candid – 79988)** by the **NATE NAJAR TRIO** features Brazilian music. Chuck Redd on drums and Tommy Cecil on bass join guitarist Najjar for a program of ten selections. Harry Allen adds his tenor sax for two tracks, while drummer Duduka Da Fonseca joins the proceedings for two other tracks where Redd switches to vibes. This is a lovely and understated outing. The musicians are wonderfully empathetic giving the entire project a warmly personal feeling. Najjar has developed into an outstanding guitarist who always surrounds himself with musicians who push him to new heights. He definitely has absorbed the essence of the Brazilian sound in his playing, as is evidenced on *Aquarela do Brasil*. (www.natenajar.com)

■ One of the musical treasures in New Jersey is pianist **JACK REILLY**. He is renowned as an innovative pianist, an accomplished composer and arranger of both jazz and classical music, and as an educator of note. His affinity for the music of Bill Evans has resulted in two volumes on *The Harmony of Bill Evans*, two of his many books. Recently I obtained copies of three of his albums released between 194 and 2007.

Here's What I Like (Unichrome – 1015), and **Pure Passion (Unichrome – 9007)** are solo piano collections. The first contains mostly standards, while the second combines ten standards with six Reilly originals. He is an impressive improviser, influenced by the approach of Evans, but very much his own man.

In 2002, Reilly was diagnosed with prostate cancer, and went through arduous treatment and recovery. Inspired by the experience, and the great care that he received, he composed 13 tunes dedicated to many of the caregivers who helped him along the way. These moving compositions comprise the "Green Spring Suite" that is captured on the two discs of **Innocence (Unichrome – 2012)**. The material was recorded at St. Cyprian's Church in London, England. Bassist Dave Green and drummer Stephen Keogh are his bandmates for this performance. This is an impressive achievement that will touch any listener. (www.jackreillyjazz.com)

■ **Lotus Blossom (The American Jazz Institute – 77002)** pairs pianist **JEFF COLELLA** and bassist **PUTTER SMITH** for an intimate and passionate examination of eight selections. The best word to describe the music on this collection is contemplative. Both men are gently creative, and have an unmistakable empathy that brings the music to a transcendent level. Among the selections are Smith's "Desert Passes," "Time Remembered" by Bill Evans, the Miles Davis classic "All Blues," a sensitive gem from guitarist Larry Koonse titled "Candle," Colella's "Gone Too Soon," plus three familiar pieces, "The Very Thought of You," "You Must Believe in Spring" and "Lotus Blossom." This is definitely music for quiet times. (caprirecords.com)

■ Neal Hefti was a versatile composer/arranger who was happiest when he was playing his trumpet. Fortunately for music lovers, he did write and arrange countless tunes that enriched the musical experiences of a myriad of listeners. Jazz fan were thrilled by his contributions to the books of bands like Count Basie, Woody Herman and Harry James. Film and television enthusiasts remember with fondness his themes for *The Odd Couple* and *Batman*. **ADRIAN CUNNINGHAM**, a versatile reedman, brought together pianist Dan Nimmer, bassist Corcoran Holt and drummer Chuck Redd together to record a 13-song collection of Hefti tunes, **Ain't That Right! (Arbors - 19443)** and it turns out to be a fun ride. Wycliffe Gordon enters the fray for four tunes, and adds his inimitable musical humor and creativity to the action. Mixed into familiar tunes like "Li'l Darlin," "Cute" and "Girl Talk" are some interesting rarities like "Zankie" from the soundtrack of *Synanon*, and "Suspicion" from *How to Murder Your Wife*. Cunningham's versatility, here he plays clarinet, tenor sax and flute, adds a special dimension to the album. Hefti would surely have appreciated the way that Cunningham and his cohorts have interpreted his compositions. (www.arborsrecords.com)


■ Harry Ruby and Bert Kalmar were a songwriting duo who did not have the name recognition of the greats like Cole Porter, Irving Berlin or the Gershwins, but they had an impressive catalog of songs that entered the realm of standards. Singer/pianist **RONNY WHYTE** has recently released **Nevertheless...The Kalmar and Ruby Songbook (Audiophile – 344)**, an album that should bring the names of these gentlemen a bit more into the foreground. Whyte has enlisted bassist Boots Maleson and drummer David Silliman to accompany him on all of the 15 tracks, and brought in Warren Vaché on cornet, Lou Caputo on reeds and Ben Sher on guitar for occasional contributions to the proceedings. Whyte has a

pleasant baritone, knows how to effectively put across a lyric, and is an accomplished self-accompanist who has a wonderful jazz sensitivity. The songs are as familiar as "Nevertheless," "Three Little Words" and "A Kiss to Build a Dream On;" rarely heard gems like "Keep Romance Alive" or "Up in the Clouds;" or bits of whimsy like "Show Me a Rose" and "Hold Me Thusly." No matter the song, Whyte and company give each of them caring respect. An added pleasure is the informative and witty notes by Ruby's granddaughter Laurie and her husband Larry Lowenstein. This is an album guaranteed to entertain you. (www.ronnywhyte.com)

■ In March of 2013, **REBECCA KILGORE** performed a program of songs about men with the Harry Allen Quartet at the Metropolitan Room. It was a terrific show, and now she has packaged most of the selections from that show with a few additions to create **I Like Men (Arbors -19422)**, a delightful collection done with the usual Kilgore style and musicality. Once again she has support from Allen's superb quartet, Allen on tenor sax, Rossano Sportiello on piano, Joel Forbes on bass and Kevin Kanner on drums. There are 15 tracks that incorporate many frequently heard tunes like "The Boy Next Door," "The Man I Love" and "The Man That Got Away;" some pleasant surprises like "He's a Tramp" and "Marry the Man Today;" and the rarest of the rare, a song cut from the film version of *Gentlemen Prefer Blonds*, and eventually incorporated into *Three for the Show*, "Down Boy" by Hoagy Carmichael and Harold Adamson," and "One Man Ain't Quite Enough" by Harold Arlen and Truman Capote, cut from their Broadway show *House of Flowers*. Rebecca Kilgore is among the upper echelon of female vocalists, and she has added another winner to her catalog. (www.arborsrecords.com)

■ With **We Won't Forget You (HighNote – 7263)**, **DENA DEROSE** pays homage to another magnificent singer/pianist Shirley Horn. DeRose has resided in Graz, Austria where she is the head of the Vocal Jazz department at the University of Music and Performing Arts Graz since 2006. Before she left our shores, she had a working trio with bassist Martin Wind and drummer Matt Wilson. When she occasionally returns stateside to perform, she calls upon her old cohorts, and they are present on this fine album. Also contributing occasional musical magic are tenor saxophonist Eric Alexander, trumpeter Jeremy Pelt and baritone saxophonist Gary Smulyan. The eleven selections were all recorded by Horn, and include "You Stepped Out of a Dream," "Sunday in New York," "Quietly There," "A Time for Love," "Don't Be on the Outside," "You Won't Forget Me," "I Just Found Out

About Love," "Big City," "You're Nearer," "Wild Is Love" and "The Great City." Not many singers are able to effectively sing at the slow tempo that Horn often chose, yet never lose the underlying swing feeling that most jazz singers convey. DeRose is one who can do so, and that makes her the perfect choice to give a performing nod to Horn. By the way, Horn also took the tempo up a few notches some of the time, and DeRose is equally comfortable in that territory. I dare you to play this album only once! (www.jazzdepot.com)

■ **AUDRA MCDONALD** recently won a Tony award for her performance as Billie Holiday in the revival of *Lady Day at Emerson's Bar & Grill (PS Classics -1423)*. The recorded version is a two-disc set that incorporates both the music and the dialogue from the show. McDonald does an effective job of walking the thin line between parody and capturing the essence of the Holiday approach to vocalizing while avoiding outright imitation. McDonald's voice is much fuller than Holiday's was, so it required much control and sensitivity to not overwhelm the material. McDonald's talents are on a par as a singer and as an actress, so her vocalizing and reading of dialogue are equally effective. She does not come from a jazz background, so it is impressive that she has adapted as well as she has to the demands of playing perhaps the most famous female jazz singer ever on the scene. It was a wise decision to release an album of the complete show. Had the folks at PS Classics decided to record only the music, it would have been superfluous with the original Holiday versions readily available. This format provides a context that makes McDonald's singing of these Holiday classics work in a way that they might not have in isolation. The dialogue does contain some of the strong language that characterized the real Billie Holiday, so it might come across as a shock for those individuals who have not adjusted to the frank expression that is relatively common in these days, but it should not take long to release whatever sensitivities might exist, go with the flow, and appreciate the art as it is presented. One thing is for sure — Audra McDonald is one of the great actresses of today, and this opportunity to enjoy her artistry is one that should not be missed. (www.PSCCLASSICS.com). 

Adventures in Big Band Jazz

By John Tumpak

Ken Poston's Los Angeles Jazz Institute presented Adventures in Big Band Jazz, another in the Institute's 24 year series of outstanding jazz programs, from May 22 through May 25 at the Sheraton Gateway Hotel near the Los Angeles International Airport. The four-day festival that ran daily from early morning to late evening included 15 big band concerts, five film showings and five panel discussions.

Poston is a nationally-recognized jazz historian, concert producer, and radio personality. He also is the Founder and Director of the Los Angeles Jazz Institute that houses and maintains one of the largest jazz archives in the world. All styles and eras are represented with a special emphasis on the preservation and documentation of jazz in Southern California. The Institute was founded on the campus of the California State University at Long Beach where Poston has taught jazz studies and broadcast jazz radio programs.

Adventures in Big Band Jazz celebrated the array of creative new big band sounds that started at the beginning of the 1960s. There were innovative new bands emerging along with established bandleaders forging new directions. Adventures in Big Band Jazz presented all of this original music as well as paying tribute to the alumni of the various bands that played it by bringing in musicians from all over the world.

Among the bands that performed were the Bill Holman Band, Fullerton College Big Band, Terry Gibbs Dream Band, and Maynard Ferguson Birdland Dream Band. The Thad Jones-Mel Lewis Tribute Band and Bob Florence and Buddy Rich Alumni Bands were also part of the program. A highpoint of the performances was a concert by the Gerald Wilson Orchestra conducted by the ageless 95-year-old Wilson who also entertained the audience reminiscing about his early days with Jimmie Lunceford and Count Basie. Wilson received a standing ovation and calls for an encore.

The music of Stan Kenton and Woody Herman was showcased. There were five Kenton concerts. In 1960 Kenton added a mellophonium section to his band. Four of the five concerts were by his Mellophonium Alumni Band playing the music from a series of mellophonium albums he recorded in the early '60s. The fifth concert was devoted to Kenton's concert hall Neophonic Orchestra that came after his Mellophonium Era in the mid-1960s.

Any Woody Herman event is a certain Festival highlight and this year was no exception. There were two well-received Herman concerts by the Woody Herman Alumni Band. The first featured the music of his early '60s Swinging Herd that former DownBeat editor Jack Tracy considered to be the greatest of all the Herman Herds. The second was devoted to the music from Herman's 1965 *My Kind of Broadway* album that *Jazzed* magazine included in a 2009 article titled "25 of the Best Big Band Recordings of All Time."

Outdoor lunch concerts are a unique Festival experience. Each day a local Southern California college or youth band played at a poolside concert providing a wide variety of jazz music. As an example, at the sun-drenched Friday luncheon concert the JazzAmerica Trad Band played Traditional and Ragtime jazz with an emphasis on the music of the late clarinetist Rosy Mc Hargue for an appreciative audience. JazzAmerica was founded by Los Angeles jazz legend Buddy Collette, who was highly influential in both West Coast jazz and blues, in 1994 to perpetuate the jazz art form among young musicians through tuition-free education and public performances.

A serendipitous Festival surprise was the showing of the film *The Wrecking Crew* that is currently not commercially available. *The Wrecking Crew* is the story of the group of Los Angeles session musicians who played on virtually every pop hit recorded in Los Angeles in the 1960s. Several prominent big

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JUDY CARMICHAEL QUARTET

92nd Street Y at Sub Culture, NYC
June 18

The Judy Carmichael Quartet, Carmichael on piano and vocals, Harry Allen on tenor sax, Chris Flory on guitar and Pat

O’Leary on bass, performed a joyous one-set romp to a full house at Sub Culture, the new home of the 92nd Street Y’s downtown jazz series.

Carmichael has recently added vocalizing to her dynamic pianism, and she has proven to be a lady with a pleasant voice who carries her jazz sensitivity into her phrasing of lyrics. She immediately demonstrated this with “Deed I Do,” and ’deed she did. She then left the piano bench to assay “I Can’t Give You Anything but Love,” featuring some nice interplay with Allen.

This is not to say that she ignored displaying her considerable keyboard chops, something that came to the fore on a cooking instrumental take on “I Got Rhythm.”

When she offered up “All the Cats Join In,” her cats provided swinging support. Carmichael showed off her sensitive side on “I Don’t Know Enough About You.”

Like many jazz musicians, Carmichael knows how to create original melodies. Her “Boisdale Blues” was the base for another exciting instrumental ride.

She bracketed the enthusiastic Fats Waller tune “Come and Get It” with standup versions of “Say It Isn’t So” and “Do Nothin’ Till You Hear from Me.”

The closer was another effervescent instrumental this time on “Lady Be Good.”

There was a treasure chest of wonderful music packed into this set. Each of the musicians is a top tier jazz player, and the audience proved enthusiastic and responsive. To paraphrase the title of a classic tune from Harold Arlen and Yip Harburg, happiness is just a thing called jazz, and the jazz played by Carmichael and her friends proved to be a true source of happiness.

MARILYN MAYE

Theresa L Kaufmann Concert Hall – 92nd Street Y, NYC | June 17

The annual Kathryn W. Stein Memorial Concert is part of the ongoing music programming for seniors at the 92nd Street Y. It was fitting that the headliner at this year’s concert was vocalist Marilyn Maye, an 86-year old force of nature who exhibits the energy and enthusiasm of a far younger performer.

For over one and one-half hours, Maye spread a rainbow of joy throughout the concert hall. In fact, she opened with a medley of “rainbow” songs consisting of “Look to the Rainbow,” “Over the

Rainbow,” “Make Me a Rainbow” and “The Rainbow Connection.”

This was followed by a pairing of “Old Friends” and “I Love Being Here with You,” a nice greeting from performer to audience.

Throughout the performance, Maye made much use of medleys, with collections of happy tunes, tunes about faces and smiles, selections from *My Fair Lady*, and songs about life.

Some of the outstanding stand-alone songs were “Cabaret,” “Guess Who I Saw Today,” “Hallelujah, I Love You So” and “Just for a Thrill,” the latter two from her Ray Charles tribute album.

The concert closed with what has become one of her signature songs, “It’s Today” an anthem to living life to the fullest from *Mame*.

Maye was supported in her performance by the stellar trio of Tedd Firth on piano, Tom Hubbard on bass and Bryan Carter on drums.

There are few performers today who can match Marilyn Maye for dynamic impact, charismatic presence and pure entertainment prowess. Those who spent this interlude on a Tuesday afternoon will carry the magic of the moment with them for a long time.

JOHN PIZZARELLI AND THE SWING SEVEN

Birdland, NYC | June 22-26

Johnny Mercer songs have had an important role in John Pizzarelli’s life. In 1997 Pizzarelli was one of the stars of *Dream*, a Broadway musical built around the songs of Mercer. Also in the show was a lady named Jessica Molaskey. They met, fell in love, and she became Mrs. Pizzarelli in 1998. Now Pizzarelli has put together a new show of Mercer songs that he debuted at Birdland backed by his regular quartet of Konrad Paszkudzki on piano, Martin Pizzarelli on bass and Kevin Kanner on drums, supplemented by Kenny Burger and Kenny Hitchcock on reeds, Bud Burridge on trumpet and flugelhorn, and John Mosca on trombone, an ensemble that he appropriately named the Swing Seven.

Any Pizzarelli performance is a platform for his great musical chops, his warm and engaging personality, his ready wit and a general charisma that is at least the equal of anyone on the scene today. This show was no exception.

Don Sebesky wrote all of the terrific charts for this program. They were full of imagination and swung consistently, setting Pizzarelli’s appealing vocals in friendly environments throughout the set.

Pizzarelli is always finding some more obscure material to incorporate into his repertoire, and he started this evening off with “I Got out of Bed on the Right Side,” written by Mercer and Arthur Schwartz for the film *Dangerous When Wet*. Pizzarelli is nothing if not hip, and that came to the fore on the next selection when he delivered Sebesky’s arrangement on “Dearly Beloved” that incorporated quotes from two Gerry Mulligan tunes, “Walkin’ Shoes” and “Rocker.”

The show carried on at a consistently high level, but there were a

few moments that really lingered after the show ended.

The arrangement of “Skylark” incorporated a flute passage that recalled the flight of a bird, and also included the warm sounds of a bass clarinet, a clarinet and a flugelhorn, creating a subtly atmospheric background for Mercer’s haunting lyric.

Pizzarelli said that he was told by Paul McCartney that he contacted Mercer toward the end of his life about the possibility of their working together on a song. That never came to pass, but Pizzarelli then sang a take on “I’m Old Fashioned” that incorporated part of the arrangement that the Beatles used on their recording of “When I’m Sixty-Four.”

His comedic setup and audience participation performance of “Sluefoot,” a song from the film *Daddy Long Legs* with both words and music by Mercer was a lot of fun.

One of the last lyrics that Mercer wrote was for “Empty Tables,” with music by Jimmy Van Heusen, also one of his last efforts. It was memorably recorded twice by Frank Sinatra, once with a full orchestra, and once with the sole support of Bill Miller’s piano. The latter is my nominee for the single best track of Sinatra’s recording career. Pizzarelli opted to perform it with piano only. He and Paszkudzki captured much of the special feeling of the Sinatra recording.

Mercer won four Academy Awards, and Pizzarelli put the four tunes, “On the Atchison, Topeka and the Santa Fe,” “In the Cool, Cool, Cool of the Evening,” “Days of Wine and Roses” and “Moon River,” into an effective medley.

The evening closed with “Too Marvelous for Words.” Mercer was marvelous with words, and Pizzarelli and crew were marvelous in presenting an overview of his marvelous catalog. This show just cries out to be recorded so that a wider audience can enjoy its magic.

JAZZ IN JULY

Theresa L Kaufmann Concert Hall – 92nd Street Y, NYC

Hoagy Carmichael: Stardust | July 22

Leonard Bernstein’s New York | July 23

Three Generations of Piano Jazz | July 29

Celebrating Sarah Vaughan | July 30

This edition of Jazz in July marked the 10th Anniversary of Bill Charlap’s guidance of the series as Artistic Director. He has continued to provide excellent leadership, conceiving interesting programs, engaging outstanding musicians, and serving as an informative and warm host.

■ The opening program featured the music of Hoagy Carmichael, a giant among creators of the Great American Songbook. Carmichael was primarily a composer although he wrote an occasional lyric. During his lengthy career, he worked with many of the best wordsmiths like Johnny Mercer, Frank Loesser and Ned Washington.

Bill Charlap programmed the sets wisely, with smooth transitions

between instrumental and vocal performances.

During this concert, Charlap alternated in the piano chair with Ted Rosenthal, teaming up on one occasion in each set to perform spectacular piano duos. In the opening set, they addressed the perennial favorite “Heart and Soul,” and “Jubilee” in the second set. These are two of the finest pianists on the current scene, and both showed their versatility in a variety of settings.

Sandy Stewart sparkled throughout the evening. She performed beautifully sensitive versions of “Skylark” and “Stardust.” When the tempo increased on tunes like “I Walk with Music” and “Up a Lazy River,” she was right there.

Both Harry Allen and Jon-Erik Kellso are marvelous soloists, and were sensitive in placing just the right accents when accompanying Stewart. Todd Coolman and Dennis Mackrel are a dream rhythm section. Carmichael’s music was well served by this exceptional crew.

■ Leonard Bernstein wore many musical hats during his legendary career. The concert on July 23 concentrated on music that he wrote for the Broadway stage. Charlap emphasized how much of a New York City person Bernstein was. The bulk of the program was devoted to songs from *On the Town*, *Wonderful Town* and *West Side Story*, all musicals that took place in New York City.

The personnel for this concert did not include a vocalist, so the emphasis was on the Bernstein compositions, although, as with any well-written song, the lyrics for the songs were in your head as you listened to the instrumental versions.

The approaches to the music was widely varied from the very out take on “America” that kicked off the proceedings to a hauntingly beautiful take on “Lonely Town” by the trio of Charlap and Peter and Kenny Washington.

There were several moments that stood out among a strong program. Trumpeter Brian Lynch gave a sprightly reading of “It’s Love.” Two numbers from *West Side Story*, “Something’s Coming” and “Cool” received strong performances by the entire ensemble. The latter served as an energetic closer. Bernstein’s genius was evident throughout this thoughtful and imaginative program.

■ Dick Hyman served as Artistic Director for Jazz in July for its first twenty years. He has remained a favorite with the loyal audience that has supported the series, and his appearance with Bill Charlap and newcomer Christian Sands on September 29 brought out an audience that seemed to have an extra level of enthusiasm.

Right from the start when Hyman sat at one piano and Charlap at the other to launch into “The Man I Love,” the audience roared its approval. Sean Smith and Willie Jones III arrived on the scene on bass and drums respectively as they followed up with “Just You, Just Me” before Charlap left the scene while Hyman turned his attention to “There Will Never Be Another You.”

When Sands arrived to take over the piano seat, he immediately won over the audience with a creative approach to “Caravan.” He then thrilled with a lovely performance of “Single Petal of a Rose.” Charlap came out to engage Sands in a conversation that explored

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CAUGHT IN THE ACT *continued from page 43*

the influences and growth of Sands to his present place as a new star on the jazz piano scene. They followed up their dialogue by wonderfully giving their impressions of “Sophisticated Lady.” Charlap closed out the set with a trio take on “Put on a Happy Face.”

The second set was highlighted by Hyman and Charlap giving a joint workout to Hyman’s “Baby Boom,” Hyman and Sands making “Laura” come alive, Hyman’s solo on “Barrel of Keys” and the all hands on deck closer, “Indiana.” This was a heavenly evening for jazz piano enthusiasts.

■ Cecile McLorin Salvant is the hottest new name in jazz vocalizing. The thought of a young lady in her early twenties being asked to pay tribute to the iconic Sarah Vaughan could have been an intimidating assignment. Judging by the performance that she gave on July 30, this young artist was not intimidated in the least.

With a vocal instrument similar in range to the legendary pipes of Vaughan, there might have been a temptation to channel the Vaughan interpretations of the songs comprising the program. While she let the audience know that she was familiar with many of Vaughan’s idiosyncrasies, she remained her own woman throughout. Her opening was a daring one, choosing “Interlude,” the original title of “Night in Tunisia,” with lyrics written for the original title by Frank Paparelli and Raymond Leveen, a song that Vaughan recorded early in her career.

As the evening progressed, McLorin Salvant picked songs from various periods of Vaughan’s enormous catalog of recordings. Her approach to songs varied from tender to powerful, and from serious to playful. When she sang a song strongly associated with Vaughan like “Misty,” “Send in the Clowns” or “Poor Butterfly,” she put her own stamp on it. In the case of “Send in the Clowns,” she avoided the histrionics that I always believed marred Vaughan’s approach, and gave a reading that addressed the lyric in an understanding way. Her support varied from Charlap alone, to the trio behind her, and occasionally had Jesse Davis add his alto sax. Davis also had the spotlight on a strong reading of Kenny Baron’s “Voyage.”

Special mention must be made of Charlap’s burning performance of “All Through the Night” in the trio setting. His fingers were moving so fast that it would not surprise me if he had indicated that he prepared for this tour de force by downing about a dozen double espressos. Speaking of a fast tempo, the closer for the first set was a kicking “I Cried for You” that had everyone swinging out freely. If you get a chance to see Cecile McLorin Salvant, do not pass it up.

There were two other concerts in the series, one dedicated to the music of Miles Davis, and another paying tribute to Fred Astaire. Scheduling conflicts precluded my attending them, but the word of mouth that has reached me has been very positive.

This series is now thirty years old, and maintains the kind of excellence that has been its hallmark. Kudos to Bill Charlap for maintaining the high bar set by Dick Hyman. ■

Happy Birthday Jack

Mr. Wilkins Saluted by Fellow G-Men at The Jazz Standard

By Schaeen Fox

Some claim that New York’s restaurant scene is so huge that a person could go to a different one every night and never eat at the same establishment twice. Something like that must be true for the number of world-class musicians in the metropolitan area. Happily, those who could get into the Jazz Standard July 1 for the Jack Wilkins Birthday Celebration saw 11 of them assembled for one grand gig. (The performance postdated Mr. Wilkins’s actual 70th birthday on June 3.)



Guitarist Jack Wilkins performing at The Jazz Standard on July 1. Photo by Vicki Fox.

We arrived well before the doors opened and found a good-sized crowd already waiting. From the conversations we heard, many were guitarists. We waited in back of three who were talking about the many talents of Bucky and John Pizzarelli. When the doors opened an hour before the first set, the musicians were already gathered — enjoying the rare opportunity to connect with old friends. Indeed, a smiling Harvie S soon worked his way through the people waiting to be seated and joined his friends even though he would not play until the second set several hours later.

The celebration started with the trio of Jack on guitar, Andy McKee on bass and Billy Drummond on drums. Before playing, Jack looked around the sold-out room and noted “how many great players are here. I’m a little bit unnerved, but I’ll settle in.” He then began “Out of Nowhere” with a long and pleasing solo performance before the other two joined in. An equally beautiful “Stars Fell on Alabama” followed. Jack is an artist who will frequently go so deeply into his music that he won’t notice people talking right in front of him. This night, however, that normal look of concentration was replaced by a broad grin.

Howard Alden ascended the stage next and Jack announced that they would play “Meteor,” a number by Tal Farlow because, “We are both Tal Farlow aficionados, and Tal’s widow is in the audience.” The two burned through the piece often locked in sync. When they finished, they looked at each other and laughed. Jack explained later that was because they ended up playing it

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On The Road | The Dave Stryker Trio Swings a Log Church

By Gloria Krolak

Once through pastoral Medford Village in Burlington County, NJ, you arrive at Medford Lakes, a community of period log cabins under towering pine trees just off Stokes, the main road. In this onetime lakeside resort, hand-hewn from local wood, beckons a big cabin called The Cathedral of the Woods.

Russell Quigliata, who managed Cecil Payne until the renowned baritone saxophonist died in 2007, runs a monthly jazz series in the cabin cathedral. Somehow, he lures first-rate talent here. For only \$20 (\$15 for seniors and students) you can hear a wicked band like the Dave Stryker Trio.



Guitarist Dave Stryker's Trio includes Jared Gold (left) and Jason Tiemann (right): Jazz even teenagers can love. Photo by Michael J. Ryan.

Guitarist Stryker's quartet, with Stefon Harris on vibraphone, Jared Gold on Hammond B3 organ and McLenty Hunter on drums, had just released an exciting album of pop/rock arrangements called *Eight Track*. It's dedicated to the era of in-car tape decks and matching cassettes, freeing us from the repetitive playlists and endless commercials of top-40 radio stations.

Now as a trio (sans guest artist Harris) they were beginning a tour to promote the CD, with New Jersey's much-recorded Gold on organ and Jason Tiemann from Kentucky in for Hunter on drums. (Stryker hails from Nebraska). They played nine of the 10 tracks from the CD, a pair of blues, the 1934 standard "For All We Know" and the Lennon and McCartney's "Can't Buy Me Love."

Musicians have been recording covers of pop songs forever. Arguably among the earliest by a serious jazz artist was Ella Fitzgerald's cover of the same "Can't Buy Me Love," released in 1964, the same year as the Beatles' hit single. Other jazz musicians who have recorded pop covers here and there include, in this incomplete history, Joe Locke's magnificent remake of Joni Mitchell's "Blue," and Arthur Lipner's redo of Bill Withers' "Ain't No Sunshine." In 2008, jazz vibist Bill Ware dedicated an entire album, *Wonder Full*, to Stevie Wonder, and last year the Jost Project released *Can't Find My Way Home*, all pop/rock remakes. Some great melodies can be mined from the '70s and Stryker's choices have struck gold.

Stryker was featured in the June 2014 *DownBeat* magazine — he regularly pops up in reader and critic polls — and he's cut over 20 CDs as a leader. He gave Curtis Mayfield's "Pusherman," from the movie *Superfly*, the wah-wah treatment, taking it in and out of the '70s at will. The trio played "Aquarius" from Broadway's *Hair*, and Pink Floyd's "Money," like little rascals getting away with a prank.


Stryker and Gold are a perfect pair, ricocheting off one another in perfect time, with drummer Tiemann the bridge between them and a fine soloist as well. The trio has it all, high-speed on-and-off ramps easily maneuvered, great communication, pure inspired, creative fun(k).

Stryker also has his way with ballads — they bring out his inner angel. "Wichita Lineman" and "Wanna Make It With You" have never been rendered with such tenderness. Perhaps the deepest groove of the evening was The Association's "Never My Love." With a hymn-like intro by organist Gold and

Tiemann all brushes, Stryker sat near the front of the stage, light glowing halo-like on his blond hair, transforming what could be called a light pop contender into a prizefighter, passionate and soulful. But make no mistake, the tunes are not expressing adolescent angst; these are the all-grown-up versions.

It's rare to see teenagers at jazz performances. At this event, amateur guitarist, mandolin player and trained violinist Tom Parker brought his daughter Laura and her friend Sarah Nemerov, both 16. The teenagers were hearing live jazz for the first time and loving it, even though they knew only a few of the tunes Stryker's trio played.

Another highlight: An audience member, Cheryl, got a birthday gift to remember. The trio played "Happy Birthday," starting off slow and serious, then kicking it up several notches before sequeing an upbeat "Never Can Say Good-Bye," the Jackson Five tune. Quigliata also got his due on a pair of "Blues for Russell," an improvisation that begged to be recorded.

The Jazz and Blues Showcase is a team effort. Russell's wife Julie sets up coffee and desserts on a side table, where you are free to help yourself and mingle with the musicians between the two sets. Their upcoming seventh season runs from September to November 2014, then March to June 2015. Previous artists include tenor saxophonists Larry McKenna and Ray Alexander, trumpeter Joe Magnarelli, vibist Tony Miceli and organist Akiko Tsuruga. Although the building is a Protestant church, it is all-embracing. There are no religious icons or pews. Seating is on standard fold-out chairs. The altar serves as a well-miked stage. Is it worth the trip? AMEN, friend. 

Memorial Hall/Cathedral in the Woods

100 Stokes Road | Medford Lakes, NJ
609-268-0108 | www.jazzandbluesshowcase.com

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

The Mingus Band Does “The Stations Of The Elevated”

By Jim Gerard

The Ming Dynasty lasted 76 years and completed the Great Wall, built the Forbidden City, united China’s widely diverse people and created the most famous literary and art works in the history of China.

The Mingus Dynasty has lasted 92 years. Its emperor¹ created forbiddingly brilliant compositions that rank with the 20th century’s greatest, breached the walls of hard bop, gospel, blues, classical and Third World music, and united jazz musicians as well as improvisation and ensemble playing by insisting that they extemporize collectively.

I could stretch this strained analogy to its breaking point and add that Mingus grew up playing bebop, which Cab Calloway derisively termed “Chinese music,” but instead I’ll proceed to the main attraction...

On June 27, at the Brooklyn Academy of Music’s Harvey Theater, a once-crumbling cinema citadel restored to resemble the hip decrepitude of a Williamsburg Phantom, the BAM Cinemafest presented the premiere of the film *Stations of the Elevated*, itself newly restored. *Stations*, about 45 minutes long, consists of mosaically edited footage of subway graffiti, mostly of the Lexington Avenue express (or the number 4 train, as it’s known to locals — no pun intended). *Stations* was shot in 1977 by director Manny Kirchheimer, shown at the New York Film Festival in 1981 and (barely) survived in samizdat VHS copies for almost 30 years. It is considered the first film to record the nascence of the urban graffiti phenomenon.

There is neither narrator nor sound bite in this tone poem to street artists who spray-painted mobile canvasses — the rumbling, grimey cars of a decomposing subway system the city couldn’t afford to tidy up. “Elevated” refers to the sections of the subway system — such as Bronx areas traversed by the Lex express (and terminate therein) — that emerge from subterranean tunnels and rise above neighborhoods like growling dragons.

The film’s only sounds are a short babble of



dialogue from Bronx street kids who critique the graffiti of each train as it wheezes by like litterateurs debating the merits of the latest Raymond Carver story; Aretha Franklin’s record of “Amazing Grace” and, most importantly, sections of several Mingus compositions, especially “Haitian Fight Song” “Fables of Faubus” and “Lord, Don’t Let Them Drop That Atomic Bomb on Me.”

Preceding the screening, as a commemoration, the latest version of the Mingus Dynasty small band (a septet of alto and tenor saxes, trumpet, trombone, piano, bass and drums) played an overture of sorts — an abbreviated set of the aforementioned tunes, plus a few more, such as the ballad-cum-rumba, “Portrait.”

While the Dynasty band was often in fine form, enhanced by the piano playing of Helen Sung — plangent, pounding and fluid, as called for — there were a few instances at the beginning of the set when signs seem to have been crossed and the ensemble pulled a Alphonse-Gaston-Pierre-Francois act. These moments were brief, but Mingus would’ve noticed — and...well, put it this way: If Charles was in charge of the NYC subway system, he would’ve taken Pelham and every other station until he was satisfied.

The only other misstep — understandable given the band’s need to reach the farther

recesses of Harvey’s cavernous dimensions — was noted by an older couple in the lobby afterward, one of which said, “They do play too loud.”

Outside of those loose ends, the Dynasty navigated with

aplomb the kind of Mingus genre- and tempo-switches that turn musicians into both operators and giddy patrons of his careening, roller-coaster compositions.

Enough music review (I’ve covered the band more thoroughly in a previous issue of *Jersey Jazz*). Indulge me while I try to forge correspondences between the images of *Stations of the Elevated* (and modern, urban graffiti in general) and the sonic gallimaufry that its creator dubbed “Mingus music.” (To do this, I must first sidestep the dilemma all music critics face: Is it even possible to “translate” one artistic medium into another, to convey the experience of listening to music and evaluate its performance, using mere words?

Question: Does Mingus’s music suggest the same themes and concerns as *Stations of the Elevated*? (After all, there was a reason that Kirchheimer used it.)

The film, while not quite a documentary, manages in its focus on the desecrated neighborhoods of the Bronx, to suggest the anger borne of racism (and personal demons) that fueled Mingus’s fervent musical expression of social injustice. In one scene, young children take turns jumping out of a second-floor window onto a mattress held by their playmates on the stoop of a burned-out building. Another shot is of a billboard planted amongst a

continued on page xx

wealth of greenery. The billboard reads, “Introducing Fresh Air” (which wasn’t shot in the south Bronx; Riverdale, perhaps?).

In this way, the film is like Mingus’s music — a cacophonous city symphony; dirges from its shameful underbelly; fight songs from its back alleys.

Much of Mingus’s work has a kind of ugly beauty. It roils, thunders and sometimes goes straight off the rails. That was a risk Mingus he was willing to take. He was famously indifferent, if not scornful, of the written note and the complacent interchange between himself and his musicians, Like Ellington, his idol, he preferred conveying his music to the band orally or by playing parts on the piano. He inspired raw, ragged expression and often insisted on polyphonic improvisation; the band would become a more direct conduit of his emotion to the audience.

He had a reversible soul, which, often to his dismay, is irreversible. To veil this sensitivity Mingus fashioned an outlaw, faux-criminal persona. He was contentious and violent, but in a way that suggested an even fiercer interior battle — for perfection; against his doubts, demons, white people; to be Duke’s equal.

Stations of the Elevated looks at activity that at its inception was considered by the upper crust — and especially city officials — as vandalism. To the bourgeois and its guardians of culture, it was profane, much the same brush with which they tarred jazz for its first half-century at least. Because the first wave of graffiti practitioners were by law criminals, they “signed” their work with

noms de plume such as “LEE 163d” (which also resembles a prisoner’s number).

Yet 40 years later, the art world considers those same subway “bombers” gritty street artists, subverters of convention — and here is where *Stations* was prophetic. Kirchheimer contrasts images of graffiti with advertising billboards featuring beautiful people in bikinis smoking cigarettes. Like Mingus, he sees the beauty in decay, only he’s more contemplative and understated. Some of the shots in *Stations of the Elevated* hit you like the shock of static electricity. A subway yard resembles a rail cemetery. A train so begrimed it looks like a mutant giant worms its way out of a station. Kirchheimer got many of his best effects from shooting the entire film outdoors. At times his camera soars high above the city, showing abstract patterns or parts of objects — of a billboard sign painter on a scaffold or the scrim of the Manhattan skyline. The most poignant graffiti read: “For the people of this city.”

Finally, an historical note: While the modern graffiti movement was spawned in Philadelphia and then upper Manhattan (specifically, Washington Heights) in the 1970s, the first popular graffiti slogan, which popped up around New York in 1955 — the year Charlie Parker died — was “Bird Lives.”

As does Charles Mingus. □

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¹ I hardly exaggerate; in his early career he called himself Baron Mingus and recorded under that name.

JACK WILKINS BIRTHDAY

continued from page 44

faster than they original intended.

Gene Bertocini then moved onto the stage as Jack and Howard exited. He affectionately asked them, “How am I supposed to follow you?” He then reminded to the audience that when you say “bad” that means a person is good and Jack is a bad guitarist; the lines he plays and his great harmonies are beautiful.”

He then played an extended medley built around David Raksin’s two compositions “The Bad and the Beautiful” and “Laura.” The mike was close enough to his guitar that it caught the sound of his fingers touching the strings, emphasizing why Gene is called “The Segovia of Jazz.”

Next up was legendary master and teacher Joe Diorio. Disabled in 2005 by a devastating stroke, Joe is still in recovery, but is teaching again. Accompanied by his student Chris Morrison, Joe used a cane to slowly mount the stage and told some jokes, with mixed success. He explained, “I’m doing this to avoid playing. I can’t play fast anymore, so it is all melody.” The two then performed a splendid version of “Stella by Starlight” and the already quiet audience seemed to hold its collective breath as all focused on this rare appearance. When they finished, many in the house rose in a

standing ovation.

Emcee Charles Carlini next told a story about George Benson’s enthusiastic reaction upon first seeing Jimmy Bruno. Jack then accompanied Jimmy onto the stage and recalled taking a “so called friend” to hear Jimmy play. After hearing him, the friend turned to Jack and asked, “Wow! Can you play like that?” Jack added dryly, “We still talk — occasionally.” The two then played a wonderful arrangement of “All the Things You Are.”

With the set’s closing time drawing near, John Abercrombie and Vic Juris mounted the stage and beautifully performed “Alone Together.” Vic then left, and John Abercrombie, Jack Wilkins and Larry Coryell performed “How Deep Is the Ocean.” It was both moving and a demonstration of how varied guitar mastery can be.

The set ran overtime, and when it finally ended, many people stayed at their tables, talking about what they had just witnessed. Others congratulated the musicians and then worked their way past the line for the sold-out second set. Jack summed it up, “It was a great night. I was very pleased and proud to have all these great players be a part of it. I was happy that everybody was happy. We could see that the audience was having a good time.” □

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum, Morristown, NJ
Tickets/Information: 973-971-3706

As the Bickford Jazz Showcase continues to evolve, the fall line-up gets better and better.

Popular reedman **Dan Levinson** has performed alongside such talents as Wynton Marsalis and Mel Tormé, and worked as personal assistant to jazz great Dick Hyman. He's toured nationally and internationally, landing everywhere from Bilboquet Jazz Club in Paris to Playboy Mansion in L.A.. He's been featured on Garrison Keillor's *A Prairie Home Companion* radio program, and the soundtracks for *The Aviator*, *Ghost World*, and *Boardwalk Empire*. And once again, Dan brings his tremendous talents back to the Bickford stage. This concert's stellar band features **Mark Shane** (piano), **Mike Davis** (trumpet), **Dan Barrett** (trombone), **Kevin Dorn** (drums) and **Molly Ryan** (vocals). If last season's "Swingin' on a Star" was any indication of great music, Monday, September 15 will certainly be another evening to remember. Dan's theme concerts are talked about for months after.

Just when you think you can predict how cornetist **Warren Vaché** might finish off a phrase or interpret a given song, he turns quite another way or the tune receives a totally new treatment. It is often said that in Warren's playing jazz has found a creator whose prodigious, hard-earned skills enable him to craft swinging performances of beauty, emotion and surprise. September 22 will bring Warren back to the Bickford stage with a band of friends he is assembling.

Ricky Riccardi, author of a biography of Louis Armstrong, said this

about **Emily Asher's Garden Party**, "...simply extraordinary hot jazz played by some of the finest young musicians devoted to keeping this music alive today." Guests attending the Garden Party on Monday, October 6 will be musically transported through decades of swing jazz and beyond.

John Patterson's Full Count Big Band is an 18-piece professional aggregation that has played the Bickford many times in past seasons. They'll be back on the Bickford risers on Monday, October 20 with selections from their 5,000 tune music library.

PUT THIS ON YOUR RADAR: The annual **Bickford Benefit Band** reunion is set for Monday, November



Emily Asher's Garden Party

10. Wait till you see this year's line-up! Among other great music on the horizon, **Rio Clemente** and two birthday bashes, one for **Bucky Pizzarelli** and one for **Big Bix Beiderbecke**. That's three Jazz Legends on tap! — Eric Hafen

All shows 8-9:30 PM; \$18 at the door, \$15 with Reservation.

Jazz For Shore

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

The New Jersey Jazz Society prides itself on providing top quality jazz

concerts year after year but ironically, the majority of leaders at these concerts have to travel over the Hudson River crossings from New York City to get into the Garden State. But don't take this as a sign that the New Jersey jazz scene isn't producing top-notch musicians. On September 10, the **Jazz Lobster Big Band** will dispel that notion quickly during a return engagement at Ocean County College's MidWeek Jazz series.

The Jazz Lobster Big Band is led by James Lafferty, who serves as the band's pianist and one of its arrangers. The band is impossible to pigeonhole as a typical Jazz Lobster performance runs the gamut from classic 1930s Swing Era Benny Goodman features to more modern forays from the pen of Quincy Jones, as well as occasional forays into Latin and salsa feels.

The band will include two excellent vocalists at Ocean County College. Hailing from Newark, New Jersey, **Carrie Jackson** is one of the most soulful singers in the area, offering a sultry, bluesy take on her featured vocals. The group's male vocalist is the Jersey Shore's own **Vance Villastrigo**, who styles himself after his many heroes, including Frank Sinatra, Ray Charles and Nat King Cole.

Featured instrumentalists will include "Mrs. Lobster," **Audrey Welbery-Lafferty** on saxophone, clarinet and flute, who broke it up during the Lobsters' previous Toms River appearance, evoking the ghost of Benny Goodman with her hot clarinet solos. **Matt Janiszewski**, a recent graduate from Rutgers University, will be showcased on tenor saxophone. Irish-born guitarist **David O'Rourke** has played with a who's who of the jazz world, including Tommy Flanagan, Cedar Walton, Kenny



The Jazz Lobsters



Conal Fowkes

Davern and Pat Martino, and has written arrangements for Jeremy Pelt and Lewis Nash and conducted for Steve Wilson's "Bird With Strings" project and the RTE Concert Orchestra's tribute to Nelson Riddle. O'Rourke will be joined in the rhythm section by bassist **Steve Varner** (Phil Woods, Dave Liebman, James Moody, Bob Dourough) and drummer **Joe DeVico** (Broadway's Chicago and Jersey Boys).

The Lobsters' 2013 performance at OCC was one of the highest attended shows that year and their return promises to be a hot ticket. Showtime is at 8 PM and tickets can be purchased in advance at ocean.edu or by calling 732-255-0500.

And because the next issue of *Jersey Jazz* might not show up in your mailbox until the week of the next MidWeek Jazz concert, a few words should be said about the great vocalist **Barbara Rosene**, who will be making her Ocean County College debut on October 1. Rosene is a fixture on the New York scene (and a favorite of *Jersey Jazz's* Dan Morgenstern, in addition to this writer), having performed at Birdland, Smalls, the Iridium, the Carlyle Hotel and many more. She has also been featured internationally with The Harry James Orchestra in recent years. She's be joined in Toms River by clarinet master **Pete Martinez** and the great pianist, **Conal Fowkes**. We'll have more about Barbara in the next issue but it's never too early to lock down a few tickets to what is sure to be a memorable show.

— Ricky Riccardi

All shows 8-9:30 PM, \$22 regular admission, \$18 for seniors, \$12 for students.

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



The Institute of Jazz Studies at Rutgers University- Newark is the largest and most comprehensive library and archive of jazz and jazz-related materials *in the world!* — a valuable resource for jazz researchers, students, musicians and fans. The archives are open to the public from 9 AM – 5 PM Monday through Friday, but please call and make an appointment.

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

calendar:

free roundtables

JAZZ RESEARCH ROUNDTABLES

A series of lectures and discussion free and open to the public on Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 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

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

■ Watch for upcoming announcements.

JAZZ FROM THE ARCHIVES

on WBGO radio

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

■ Visit newarkwww.rutgers.edu/IJS for current schedule

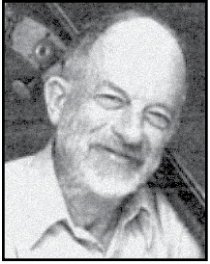
news:

CURLY RUSSELL'S BASS IS RESTORED

The bass of Curly Russell, one of the most active participants in the modern jazz scene of the 1940s and '50s was donated to the IJS in 2002 by the musician's daughter Donna Lee Fields. Recently the instrument has been lovingly restored by Mike Weatherly at Manhattan's David Gage String Instruments. In light of the instrument's historic value and the educational and archival mission of the Institute, David generously agreed to donate his company's services.

The newly restored instrument fittingly now stands next to an imposing vintage bass case donated by Milt Hinton. Bass players who are interested in trying out the Curly Russell instrument are invited to contact the Institute to schedule a time.

who cares about this schnug
 shit Linder!!!!!!



From the Crow's Nest

By Bill Crow

■ When I first moved to New York in 1950,

Local 802 was located on Sixth Avenue in the West 50s. They had two floors of an office building, one for offices, and one for the exchange floor, which was a large open space with a stage on one side where a man sat at a microphone, announcing the names of musicians who were wanted by contractors. Hundreds of musicians showed up at the exchange floor every Monday, Wednesday and Friday afternoon, hoping to connect to some work.

On my first visit to the exchange floor, I was amazed to find a whole corner of the room filled with jazz musicians. I recognized Allen Eager, Stan Getz, Zoot Sims, Morey Feld and some others, and was introduced to pianists Harvey Leonard and Harry Biss, bassists Phil Leshin and Louis Barrero, and vibes player Teddy Cohen. (Teddy later used his middle name, Charles, for professional purposes.) After a couple of hours at the exchange floor, many of the musicians would wander over to Charlie's Tavern in the old Roseland building, to continue their "networking."

After a few visits to the exchange floor, I began to realize that not many people were hiring the guys I was standing among. The real action was on the

other side of the room, where men with datebooks were handing out club date bookings. The announcer on stage called names I had never heard before: Hy Mandel, Hy Mandel...Schnabel Weintraub, Schnabel Weintraub...Boris Malina, Boris Malina... Ray Cohen, Ray Cohen...Joe Boppo, Joe Boppo...

I eventually made some contacts on that side of the room, and did a lot of work for men like Irving Grauer and Jimmy Lanin.

As the midtown real estate underwent some major shifts, Local 802 was pushed out of the building they were in and needed to find another location with enough space for an exchange floor. Roseland Ballroom had just vacated their building between 7th Avenue and Broadway, which was being demolished, and had moved to the space we all know on 52nd Street near 8th Avenue. There had been a skating rink there called "The Gay Blades."

Roseland converted the rink to a ballroom, and rented its upstairs office space to Local 802, arranging for them to use the ballroom

as an exchange floor three afternoons a week. The polished wood floor was covered with canvas to protect it from the musicians' shoe leather.

By the time Local 802 moved to its next location on 42nd Street in the old McGraw-Hill building, the need for an exchange floor had diminished considerably. Answering machines had become a standard part of the telephone system, and contractors preferred to work their phones from home. The last

dozen or so musicians to regularly visit the exchange floor were just meeting there before going to lunch.

When Local 802 finally moved into its own building, the era of the exchange floor had come to an end. The ground floor is used for rehearsals and meetings.

■ Glenn Zottola was seventeen years old when he was with Buddy De Franco, who was then leading the Glenn Miller Band. He told me, "We were playing French Lick. This lady came up to Buddy and said "I paid to see Glenn Miller. Where is he?" Buddy said politely, "He died, Ma'am." She said "When?" and Buddy said, "Forty years ago!"

■ Trombonist Joe Lane told me about an out of town gig he once played where he failed to pack a tuxedo shirt in his suit bag. None of the other musicians had an extra shirt, but one of them had a black sharpie pen. He attached Joe's black bow tie to his white tee shirt and painted black studs down the front of it. Joe says that, in spite of his having to stand for solos several times, the bandleader never noticed his outfit.

■ Wayne Goodman told me what happened at a recent matinee of the new musical *After Midnight*. Before the show, house contractor and tenorman Andy Farber was hoping that the reed he had used on the previous night's show would still be in working order. The old reed was still on the mouthpiece when he began to warm it up, but it played so badly that Andy tore it off and, with murmured expletives, slammed it onto the table, shattering it. Wayne says he realized he had witnessed an acute case of Reed Rage.

■ When Bill Wurtzel was staying at a hotel on the Greek island of Skiathos, a band of gypsy musicians in costume was playing there. The hotel owner, having seen Bill carry a guitar case to his room, begged him to sit in. Though it wasn't Bill's style of music, he obliged. When he got on the stand with his guitar, the gypsies immediately segued into the intro to "Take the A Train," and they played jazz for the rest of the night. J

SWINGADELIC

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SATURDAY/12 NOON
SEPT. 20

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


BIG BAND ADVENTURES

continued from page 41

band and jazz musicians were important members of this group. Herb Alpert, Glen Campbell, Cher, Dick Clark, Nancy Sinatra, and Brian Wilson were among the Wrecking Crew associated personalities interviewed in the film that was screened at 28 film festivals, winning 10 of them in their award category. Audience reaction to the nostalgic themed movie that evoked memories of the dynamically creative '60s Los Angeles music and club scene was overwhelmingly positive.

The Festival is a treasure trove for collector's who are served by vendors that are an eagerly anticipated special attraction. Each day there were marketers of rare big band and jazz CDs who conducted brisk business at their respective tables offering for sale inventory that is difficult to find at conventional and used record stores. This year the event was well attended by visitors from the United Kingdom who made substantial purchases of CDs that are hard to locate back home.

Poston has been conducting jazz conferences since 1991, starting with his Stan Kenton Back to Balboa event held in Newport Beach. These annual symposiums that are essential for enthusiasts of large ensemble jazz have provided outstanding musical entertainment, stimulating panel discussions, and academically furthered the cause of jazz research.

To find out more about the Institute and their past big band jazz programs see www.lajazzinstitute.org 

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About NJJS

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

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

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

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

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

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

Member Benefits

What do you get for your dues?

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

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MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
- **Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
- **Fan (\$75 – \$99/family)**
- **Jazzer (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)**
- **Bandleader \$500+/family)**
- **Corporate Membership (\$100)**

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

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

Contact **Caryl Anne McBride** Vice President, Membership
at **973-366-8818** or membership@njjs.org
OR visit www.njjs.org

OR simply send a check payable to "NJJS" to: New Jersey Jazz Society,
c/o Harry Friggle, at 11 Rynda Road, Maplewood, NJ 07040.

JAZZ TRIVIA ANSWERS

questions on page 4




- | | |
|--------------------|-----------------------|
| 1. Louis Armstrong | 7. Joe Morello |
| 2. Duke Ellington | 8. Herbie Mann |
| 3. Leonard Feather | 9. Zoot Sims* |
| 4. Charlie Mariano | 10. Duke Ellington |
| 5. Charlie Parker | 11. Louis Armstrong |
| 6. Carl Sandburg | 12. Nikita Khrushchev |

* Zoot may have been guilty of a little plagiarism. Earlier variations of such an exchange are attributed to both Bunny Berrigan and Joe Venuti, although the strong swinging Mr. Sims remains the player most often quoted on the subject.

NJJS September Jazz Social Presents Kate Baker, Featuring Guitarist Vic Juris

Our new season of NJJS Sunday afternoon Jazz Socials opens on September 21 with vocalist Kate Baker. The well-traveled Baker has appeared at jazz festivals both in the U.S. and abroad, with a voice that reflects a broad range of influences including Brazilian, Latin, jazz and blues.

Baker, for a long time the organizer of the OSPAC Jazz Festival in West Orange, also is recognized as a first-class vocal coach. Among those Baker has performed with are trumpeter Claudio Roditi, pianist Norman Simmons and saxophonists Richie Cole and Houston Person. Accompanying Baker will be her husband, renowned guitarist Vic Juris. Juris is best known for his work saxophonist Dave Liebman, an NEA Jazz Master.

The jazz social will be at Shanghai Jazz, 24 Main St. (Route 124) in Madison. Admission is free for members and \$10 for guests, with a \$10 minimum for all. Doors open at 3 PM; music runs from 3:30 to 5:30 PM. 

**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 Linda Lobdell, 352 Highland Ave., Newark NJ 07104. 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.

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. Rod Anderson, Princeton, NJ *

Mr. John Banger, High Bridge, NJ

Mr. John Becker, Whippany, NJ

Mrs. Beverly Berlly, Pine Brook, NJ

Phyllis Blanford-Colleran, Newark, NJ *

Cephas Bowles, Dover, NJ

Patrick Butler, Corona del Mar, CA

Mr. Bob Cantalupo, Colts Neck, NJ

Mr. Jerome Chamberlain, Audubon, PA

Mr. Robert Citron, Martinsville, NJ

John Devol, Englewood, NJ

Edward A. Eick, Glen Gardner, NJ

Dave Elgart, Mendham, NJ

Mr. Charles H. Engler, Clinton, NJ

Mr. & Mrs. Robert Fick, Taneytown, MD

Mr. & Mrs. Bob Findlay, Flanders, NJ

Jack and Maia Frey, Mahwah, NJ

Stephen Fuller, Newark, NJ *

Mr. Herb Gardner, Norwood, MA

Mr. Michael Grabas, Cedar Grove, NJ

Peter Grice, Flanders, NJ *

Ms. Lorelei Harris, Morristown, NJ

Mary Ellen Healy, Ramsey, NJ

Mr. Scott Heavner, Wayne, NJ

Mr. & Mrs. Donald Holtzman, Warren, NJ

William Huggett, North Caldwell, NJ *

Ms. Judith Jacob, Stanhope, NJ

Mr. Michael Katz, Chatham, NJ

Dr. & Mrs. Richard L. Klein, Tenafly, NJ

Ms. Jacqueline Day La Croix, West Orange, NJ

Mr. T. A. Lamas, Decatur, GA

Stephen Michael Lashen, Rockaway, NJ

Ms. Betty Liste, Wyckoff, NJ

Mr. & Mrs. Richard Logan, Hockessin, DE

Mr. & Mrs. Kenneth C. MacKenzie, Morristown, NJ

Dr. & Mrs. Robert L. Malatesta, Washington, NJ

Mr. Robert Manigian, Sparta, NJ

Mr. Arthur W. Markowitz, Mahwah, NJ

Mr. & Mrs. Arthur G. Mattei, Lawrenceville, NJ *

Mr. & Mrs. Froman Mehl, Cedar Grove, NJ *

George O. Morton, Hillsdale, NJ

Mr. Carlo Nisi, Dover, NJ

Mrs. Dorothy Phelan, Jackson Heights, NY *

Charlton Price, Seattle, WA

Mr. & Mrs. Monroe Quinn, North Bergen, NJ

Mr. Thomas Salvas, Chatham, NJ

Mr. Stewart Schiffer, Roseland, NJ *

Mr. & Mrs. Joseph Sheppard, Palmyra, VA

Mr. Jon G. Sinkway, Glen Rock, NJ

Mr. Don Jay Smith, Lebanon, NJ

Mr. James J. Smith, Nutley, NJ *

Janice Stevens, Morris Plains, NJ

Zachary Stroin, Lanoka Harbor, NJ

Mr. & Mrs.
Richard Tarpinian,
Lawrenceville, NJ

Jeff Thompson,
Milpitas, CA

Ms. Ellen Tyroler,
Randolph, NJ

Nicholas Verdi,
South Plainfield, NJ

Mr. Basil Vorolieff,
Fair Lawn, NJ

Mr. Lincoln R.
Wadsworth,
Jackson, NJ

Ken Weaver,
Randolph, NJ

Mr. John B. Wehrlen,
Toms River, NJ

Mr. & Mrs. Richard
Weidner,
Shillington, PA

Josephine Jackson, Newark, NJ

David & Marlee Laks, Roseland, NJ

Aaron Levy, Morris Plains, NJ

Brian C. Machler, MD, Florham Park, NJ

Frank McMickens, Plainfield, NJ

Michael Patracuolla, Bloomfield, NJ

Sandra Peinado, Short Hills, NJ *

Kevin Peters, Florham Park, NJ

Alec Rubman, Morristown, NJ

Matt Shames, Upper Saddle River, NJ

Sheila Vazir, Chatham, NJ

Judy Vincent, Basking Ridge, NJ

New Members

Geoffrey A. Atkins,
Cranford, NJ

Douglas T. Garno,
New Providence, NJ

Mary Ellen Healy,
Ramsey, NJ *

Frederick J. Honold, Jr.,
Chatham, NJ

Barbara Humphreys,
Parsippany, NJ



Fran Kaufman photo

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

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

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

Check out where Fran's hanging,
and see what she sees, at

www.wbgo.org/photoblog

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

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

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
Jazz at the Batter
Wednesdays 7:30–10:30 PM

BOILER ROOM, CONGRESS HALL
251 Beach Ave/888-944-1816
Blues and Latin Jazz Saturdays
July/August/August 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

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

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

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 CAFE**
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**
284 Center Ave., 07675
201-722-8600
- Woodbridge**
- BARRON ARTS CENTER**
582 Rahway Ave. 07095
732-634-0413
- Wood Ridge**
- MARTINI GRILL**
187 Hackensack St.
201-939-2000
Friday-Saturday

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

Also visit Andy McDonough's njjazzlist.com

The Name Dropper Recommendations may be sent to editor@njjs.org.

SANDY SASSO AND HER TRIO at The Mill in Spring Lake Heights, 9/13, 8 - 11 PM and The Hotel Tides, Asbury Park, 9/27, 7 - 10 PM. Both no cover.

DENA DEROSE TRIO at Rutherford Hall, Allamuchy, 9/14, 3 - 5 pm. \$20 advance/\$25 door. Tickets available at:

31st ANNUAL RED CROSS JAZZ BRUNCH at Indian Trail Club, Franklin Lakes, 9/21, 12:30 - 5 PM. Featuring Warren Vaché, Bucky Pizzarelli, Derek Smith, Rufus Reid, Bill Easley, Steve Johns, and Antoinette Montague. \$125, for tickets call 973-579-1600 x102.

CATHERINE RUSSELL QUARTET CELEBRATES SHANGHAI JAZZ'S 19TH BIRTHDAY! at Shanghai Jazz, Madison All Seats for this Special Event Prix Fixe Dinner & Catherine Russell Show by Reservation Only. For information call 973-822-2899.



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