

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 9
October 2014



Joe Lovano's solo gets a rise out of former Blue Note Records President Bruce Lundvall, right, during the closing jam at the August 24 Sunrise Senior Living Jazz Festival that also featured Javon Jackson, second from left, and Ravi Coltrane. Photo by Mitchell Seidel.

Sunrise Senior Living Jazz Festival Debuts in Saddle River

Former Blue Note President hosts Parkinson's fundraiser.

See story and photos on page 28.

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Prez Sez

By Mike Katz President, NJJS

On August 16, 2014, the 4th annual Jazz and Blues Festival was held on the Green in the center of Morristown, New Jersey. For the second year, I was asked by Don Jay and Linda Smith, the producers, to emcee the jazz portion of this event. The festival was very well attended, due at least in part to the weather (beautiful, not too hot), the price (free) and of course the high quality of the participating musicians. The New Jersey Jazz Society was listed as a co-sponsor, perhaps in recognition of its having supplied the master of ceremonies (or perhaps not), and by having an information table in close proximity to the stage, ably staffed as usual by NJJS Vice President Sheila Lenga and Board member Jack Sinkway, who were able to sign up 13 new members during the course of the afternoon.

The jazz portion of the festival included Trio da Paz, a group focused on Brazilian jazz; a repeat appearance by the Guitar Summit, consisting of Bucky Pizzarelli, Ed Laub, Frank Vignola and Vinny Raniolo; and drummer Winard Harper and his group, Jeli Posse, featuring singer Antoinette Montague, who many of you will recall from her performance at the NJJS Annual Mayo Community Theater concert a few years ago. All were outstanding and greatly appreciated by the enthusiastic audience. Additionally, the festival coincided with the 350th anniversary of the founding of the State of New Jersey, which

was observed in the form of remarks delivered by a number of political leaders, and most of the jazz musicians had a connection with New Jersey as a present or former residence. The festival was made possible by contributions from various Morristown businesses and through the efforts of a committee headed by Mayor Tim Dougherty, who has supported the event since its inception.

■ The Morristown festival was only one of a number of outdoor jazz events which took place this past summer which were generally sponsored by local business interests and free to the public. Some have been long running, and others are new. Space does not permit listing all of them, so I will just mention a few.

The Princeton Jazzfest in Palmer Square celebrated its 23rd anniversary this year. It is run by the Palmer Square Merchants Association and is co-sponsored by the New Jersey Jazz Society. Ed Polcer serves as musical director and master of ceremonies, a role which for many years was filled by NJJS founder Jack Stine. This year's lineup included Alan Dale and the New Legacy Jazz Band, who have appeared at the event for many years; the Warren Chiasson Quartet, which presented a tribute to George Shearing; The Fins; banjoist and singer Cynthia Sayer and her group, Sparks Fly; and last but certainly not least, Vince Giordano and the Nighthawks, who have been featured notably in the HBO series "Boardwalk

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NJJS Bulletin Board

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

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FREE 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!!



Guitarist Bucky Pizzarelli, left and drummer Bernard "Pretty" Purdie share a laugh backstage at the Morristown Jazz and Blues Festival on Aug. 16. Photo by Mitchell Seidel.

Empire." As in past years, we were pleased to be there to greet our members and sell CD's and other merchandise, as well as memberships for new recruits.

The Town of Westfield has also run a jazz event for quite a few years now, 18 to be exact, theirs being a series of nine Tuesday evening programs throughout July and August, held at four different sites in the downtown area. Doing the math, this has enabled them to present 36 different jazz groups, including NJJS favorites Carrie Jackson and the Jazz Lobsters. Others such as Marlene Ver Planck and Bob Ackerman and Pam Purvis have appeared here in previous years.

Newly expanded this year is the now 3-town Central Jersey Jazz Festival, held September 12 through 14, consisting of separate concerts on consecutive nights in Flemington (for the first year) and New Brunswick and Somerville. The Flemington concert was co-sponsored by NJJS and produced by our own Board member Sandy Josephson, and included the Winard Harper Sextet, a group featuring Warren Vaché and

Harry Allen, and Emily Asher's Garden Party. The New Brunswick concert was

headed up by the Ravi Coltrane Quartet, and the Somerville event by the T.S. Monk Sextet.

■ In a blog posted on its website on August 1, the *New Yorker* magazine published a column entitled *Sonny Rollins: In His Own Words*, under the byline of one Django Gold, described as a senior writer for the satirical Web site The Onion. The story purported to quote Rollins as saying that "jazz might be the stupidest thing anyone ever came up with," and that "if I could do it all over again, I'd probably be an accountant or a process server. They make good money." It also had him characterizing as "idiotic" the fact that the Library of Congress includes his recordings. The editors added to the column after an ensuing controversy about it arose, a disclaimer stating specifically that it "is a work of satire." Mr. Rollins, though, was apparently not amused, for he subsequently appeared in a Webcast calling the article "scurrilous," among other things. As

transcribed by Jazz Times, he said, "Do I have a sense of humor? Yes, of course. Jazz is one of the most humorous musics [sic] around... So this idea that jazz takes itself too serious [sic] — it has nothing to do with that. Jazz has been mocked, minimized and marginalized throughout his history. Why kick jazz around?... Jazz people are not humorless... It's something real and important. It doesn't hurt anybody. It helps people and makes them feel better and gives them something to strive for."

■ Finally, on behalf of the NJJS Officers and Board of Directors, I would like to extend condolences to the Nissel family on the passing of Frank Nissel on August 28. Frank was a longtime supporter and benefactor of the Society who also served as a member of its Board for 12 years before retiring in 2007. He rarely missed an NJJS event, especially the Pee Wee Russell Memorial Stomp, and his presence will be missed. **W**

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for updates and details.

Sunday October 19

NJJS JAZZ SOCIAL

Multit-reed player Adrian Cuninghame Plays the Music of Neal Hefti

Shanghai Jazz, 24 Main St., Madison

3 – 5:30 PM

FREE admission NJJS members, \$10 all others, \$10 food/beverage minimum

Sunday November 16

NJJS JAZZ SOCIAL

Artist To Be Announced

Check www.njjs.org for update

Shanghai Jazz, 24 Main St., Madison

3 – 5:30 PM

Saturday December 13

NJJS ANNUAL MEETING

Election of 2015 Officers and Report to the Members. Music by Nicki Parrott and Rossano Sportiello

Shanghai Jazz, 24 Main St., Madison, 2 PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 52)



BIG BAND VOCAL GROUPS

Howie steps aside this month and is indebted to Ed Cecchini of The International Association of Jazz Record collectors who published this in their March 2014 Journal and have kindly let us reprint it. Here is a list of vocal groups active in the Big Band Era. Name the orchestra with whom each is associated.

- | | |
|----------------------|----------------------|
| 1. The G-Noters | 6. The Stardusters |
| 2. The Debutantes | 7. The 3 Top Hatters |
| 3. The Sophisticates | 8. The Moon Maids |
| 4. The Snowflakes | 9. The Charioteers |
| 5. The Bodyguards | 10. The Rhythm Boys |

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

The Mail Bag

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John Bianculli - solo piano



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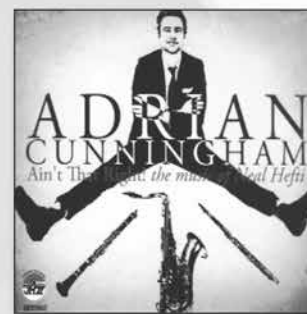
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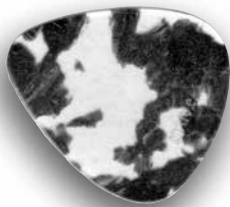
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

First Annual "Muckers' Ball" At Edison National Park Oct. 25



THE INSOMNIA SQUAD: Thomas Edison, seated on right, joined a group of his "muckers" for a late night meal at his West Orange, NJ laboratory in this undated photo.

Around his laboratories Tom Edison called his researchers "muckers" during the golden era of invention and innovation at his West Orange, NJ facilities, now the site of Thomas Edison National Historic Park. During all-night research sessions, Edison would have food brought in from local bars to feed his muckers and keep the wheels of creativity turning.

To celebrate those days, and raise funds for the park, The Friends of Thomas Edison NHP are planning a First Annual "Muckers' Ball" — an evening of casual fun and entertainment in the park's courtyard at 211 Main Street, West Orange — for Saturday, October 25 from 5–8 pm. The event will feature live music by keyboardist Jim Keefe, as well as period music recorded by the Edison Company. And while not really a formal ball, dancing is encouraged. Comfort food will echo the fare that Edison provided to his muckers and beer, wine and soft drinks will be served.

For most of Edison's life, his labs and his home in West Orange served as the hub of his creative efforts and industrial advancements. The Thomas Edison National Historical Park preserves these central sites of the inventor's life and brilliance.

Tickets are \$45. For more information call 973-736-2916 or e-mail foe00@foedison.org.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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CONCERT SCHEDULE

Oct. 4 Shamie Royston (Pianist)
South Orange Performing Arts Center (SOPAC)
1 SOPAC Way, South Orange, NJ 07079

Oct. 11 Onaje Allan Gumbs (Pianist)
Newark Museum
49 Washington St, Newark, NJ 07102

Oct. 18 Michael Carvin (Drummer)
Newark Symphony Hall
1030 Broad St, Newark, NJ 07102

Oct. 25 Lauren Hooker (Vocalist)
Clinton Elementary School
27 Berkshire Rd, Maplewood, NJ 07040

Nov. 1 Eddie Allen (Trumpet)
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Big Band in the Sky

By Sanford Josephson

■ **John Blake, Jr., 67, violinist, July 3, 1947, Philadelphia – August 15, 2014, Philadelphia.** In the early 1970s, Blake played and recorded with avant-garde tenor saxophonist Archie Shepp. Then, he gained greater recognition as a member of bands led by saxophonist Grover Washington, Jr. and pianist McCoy Tyner.

In 1984, he released his first album, *Maiden Dance*, the first of five on the Gramavision label. Reviewing *Maiden Dance* in *The New York Times* shortly after it was released, Jon Pareles pointed out that, “where some jazz violin solos could easily be played as horn lines, Mr. Blake deploys violinistic slides, tremolos and doublestops, not as special effects, but as flexible, vocalistic shadings.” Three days after Blake’s death, *The New York Times’* Nate Chinen described Blake as “a jazz violinist who combined strong classical technique with the expressive power of African-American spirituals, folk music and blues.”

Blake was named *DownBeat’s* “Violinist Deserving of Wider Recognition” four times, and he was nominated for a Grammy Award in 2010 for *Motherless Child*, a gospel jazz collection on the Arc label. He talked about *Motherless Child* in a 2011 interview in *Strings Magazine*. “Over the years,” he said, “I have seen music cross all kinds of barriers — rich, poor, young, old, race, language — and reach those who are sick and many who are healthy... Hopefully, my listeners will be able to find something in the music that will lift them up and make them better in the moment and perhaps beyond.”

A graduate of West Virginia University, Blake did postgraduate work at the Institute for Advanced Studies in Montreux, Switzerland. He taught at the University of the Arts and the Settlement Music School in Philadelphia and at the Manhattan School of Music in New York.

Cause of death was complications from



John Blake, Jr.

multiple myeloma. He is survived by his wife, Barbara; a son, Jonathan; two daughters, Beverly Blake Woodson and Jennifer Blake Watson; two sisters and two brothers.

■ **Idris Muhammad (Leo Morris), 74, drummer, November 13, 1939, New Orleans – July 29, 2014, Fort Lauderdale, FL.** For much of the last 20 years, Muhammad played acoustic jazz with the pianist Ahmad Jamal, but his career encompassed all kinds of music, ranging from mainstream jazz to funk, soul and rhythm and blues. And the musicians he played with were just as varied, including jazz saxophonists Joe Lovano and Pharoah Sanders, crossover guitarists Grant Green and George Benson and vocalists Sam Cooke and Roberta Flack.

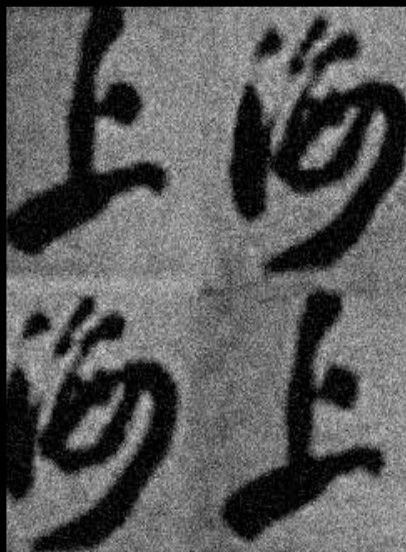
Muhammad was part of Lovano’s working trio, along with bassist Cameron Brown,

from 1998-2003, and the tenor saxophonist described that period, on his Facebook page, as “a dream of flowing poetry that inspires me to this day. For everyone whoever shared the space with Idris, no matter what kind of music, the feeling was so beautiful, each piece could go on forever. I feel his swinging, soulful, tasteful and explosive music every time I play.” Bassist Christian McBride, also on Facebook, asked: “Does anyone realize what a true drum hero this man was?”

A member of the house band for the original Broadway production of *Hair*, Muhammad made several albums in the ’70s, that were, according to *The New York Times’* Nate Chinen (August 8, 2014) “prized by connoisseurs of funk.” They included *Power of Soul* (reissued in 2008 on the Sbme Special Mkts label) and *House of the Rising Sun* (reissued in 2007 on the King Japan label). Among the jazz artists on those albums were trumpeter Randy Brecker and keyboardist Bob James.

Muhammad converted to Islam in 1966 when he married Delores Brooks, lead singer for a female vocal group, the Crystals, best known for the hit, “Da Doo Ron Ron”. They divorced in 1999. Having grown up in New Orleans, he was exposed early to the Mardi Gras parade bands and, as a teenager, played drums on Fats Domino’s hit record, “Blueberry Hill.” Dan Williams, who runs a concert series sponsored by the New Orleans Jazz & Heritage Foundation, described Muhammad’s playing to David Lee Simmons of *New Orleans’ Times-Picayune*: “He was eclectic in terms of his playing. He mixed the New Orleans sound, that sound of the street music, with jazz music and rock ’n roll and had all that intertwined.” In an interview with Simmons, George Ingmire, host of the *New Orleans Music Show* on New Orleans radio station WWOZ-FM and the nationally syndicated show, *New Orleans Calling*, said, “I’d put him on the Mount Rushmore of New Orleans drummers...He played with a lot of people and made their

continued on page 10



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thu 10/2: BUCKY PIZZARELLI

sat 10/4: CARIBBEAN JAZZ

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BIG BAND IN THE SKY *continued from page 8*

music sound better.”

Information about survivors was not available.

■ **Kenny Drew, Jr., 56, pianist, June 14, 1958, New York City – August 3, 2014, St. Petersburg, FL.** Drew, Jr.’s father, Kenny Drew, was a hard bop pianist who played with Charlie Parker, Lester Young and Coleman Hawkins and was part of John Coltrane’s well-known album, *Blue Trane*. For that reason, according to Marc Myers, writing on jazzwax.com (August 7, 2014), “his very name placed him in the shadow of his father, who died August 4, 1993.” However, Myers added that, “In recent years, Drew had become one of the finest pianists of his generation, exhibiting an astonishing technique and taste level. The fact that he wasn’t better known or more widely celebrated is somewhat astonishing and enigmatic. One possible reason was his introverted nature and preference for remaining in St. Petersburg, Florida.”

Pianist George Colligan, posting a tribute to Drew, Jr., on his blog, Jazz Truth, pointed out that he “did not grow up with his father at all and didn’t consider him an influence. He studied classical piano with his mother and grandmother. Technically, he was up there with the best. A wonderful jazz pianist, Drew was definitely underrated.” Vocalist Andrea Pinkett posted a tribute on jazztimes.com. “A major part of who I have become as a vocalist,” she wrote, “began with my time with Kenny Drew. We spent a few years on the road with my band, ‘Axis’. The minute I heard him play, I knew I would do something musically unforgettable.”

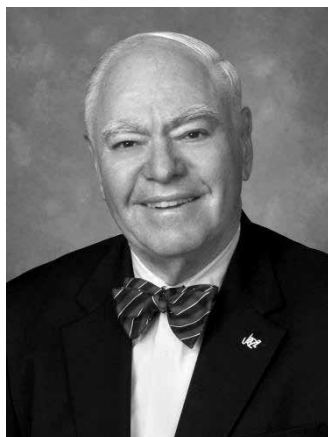
In 1990, Drew, Jr., won the Great American Jazz Piano competition in Jacksonville, Florida. He recorded more than 20 albums as a leader and recorded or played with many well-known musicians including tenor saxophonist Stanley Turrentine, trombonist Slide Hampton and guitarist Stanley Jordan. He was currently recording on the Random Act Records label, and his last CD, *Coral Sea*, with Jon Burr on bass and Marty Morell on drums, was released in 2012.

Cause of death was not reported, and no information was available regarding survivors.

■ **Frankie Dunlop, 85, drummer, December 6, 1928, Buffalo, NY – July 7, 2014, Englewood, NJ.** Dunlop turned professional at the age of 16 and played with a virtual who’s who of jazz, a list that included Duke Ellington, Thelonious Monk, Sonny Rollins, and Lionel Hampton. Apparently, when Gene Krupa first heard Dunlop, he was so impressed with his playing that he made arrangements for him to get free equipment from the Slingerland company.

According to Dunlop’s artist biography on allmusic.com, he appeared as a sideman on almost 100 albums before retiring in 1984. His lengthy drum solos with Monk in the early ’60s were often described as “extravaganzas.” Prior to joining Monk, he played with Rollins, alto saxophonist Sonny Stitt and trumpeter Maynard Ferguson. His association with Hampton came later, and he briefly played with Ellington in 1960.

Dunlop had been ill for some time, but there was little additional information available about his death or survivors. However, a memorial celebration was held on August 27 at Saint Peter’s Church in New York.



Frank Nissel

■ **Frank Nissel, 88, retired NJJS board member, July 2, 1926, Berlin, Germany – August 28, 2014, Lafayette Hill, PA.** “He was listening to Tony Bennett when he died.” That was the comment made by Nancy Lewis, Nissel’s daughter, to *Plastics News*, which covered Nissel’s death because he was the founder of Welex, a plastic extruding company in Blue Bell, PA. He was also inducted into the *Plastics Hall of Fame* in 2000.

Well known to New Jersey Jazz Society members because he served on the Board of Directors for 12 years, Nissel retired in 2007. He donated both time and financial support to the organization. One of his most memorable gifts was the purchase and donation of a grand piano that initially was placed at the now defunct Cornerstone jazz club in Metuchen and is now in use by local and visiting jazz pianists at Hibiscus Restaurant in Morristown’s Best Western Hotel. Nissel was also secretary of the American Jazz Hall of Fame and a 2000 recipient of the Jazzer Award by the Pennsylvania Jazz Society.

Nissel was born in Germany and fled with his family to Egypt when the Nazis came to power. His family eventually emigrated to the United States. He became active in the Jazz Society after a chance meeting with Jack Stine, NJJS’s co-founder. “From the time I first met Frank,” Stine told *Jersey Jazz* in January 2008, “he had an abiding interest in American jazz. I don’t know if this was something he acquired abroad, but it certainly flowered when he hit the States.” In the late ‘40s, he hosted a jazz radio program called “The Frank & Stine Show” on WXNJ in Plainfield. The name was apparently chosen because Stine was a frequent guest on the show.

He was a resident in the independent living area of The Hill at Whitemarsh, a continuing care retirement community in Lafayette Hill, and, according to his daughter, he sponsored a series of jazz concerts at the facility. Lewis said the retirement community would hold a jazz memorial service for her father sometime in September.

In lieu of flowers, the family has suggested making a donation to The Hill at Whitemarsh, noting that the money should go to the Music Fund in memory of Frank Nissel. □

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

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Litchfield Jazz Festival and Camp

Text and photos by Fran Kaufman

The Litchfield Jazz Festival, now in its 19th year, showcases world-class jazz musicians on the Fairgrounds in Goshen, Connecticut, and, being so close to the metropolitan area, draws a sizeable crowd from New York and New Jersey, as well as from Connecticut. The unique feature of this popular festival is its support of a summer-long Jazz Camp for teenagers, where extraordinary musicians take time out from their touring schedules to teach promising youngsters, many of whom receives scholarships to attend.

This year's Festival held August 8-10 was kicked off by a fundraising gala on behalf of the Litchfield Jazz Camp, which featured music provided by students from around the country who were finishing up their camp studies. **J.**



Jazz campers get time in the spotlight at the festival's fundraiser. The camp has educated roughly 350 students each summer since 1997.



Vocalist Cecile McLorin Salvant, who's been winning accolades for her CD, *Woman Child*, was the Festival's main tent opening act.



Curtis Fuller warms up backstage in the Festival main tent. No matter how many award-winning performances, no matter how renowned the musician, backstage is rarely glamorous.



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- **Vanessa Rubin & Her Trio**
Sunday, November 16 at 11am & 1pm

NJMEA All-State Jazz Ensemble
Friday, November 14 at 7pm

Michael Franks with special guest Raul Midón
Saturday, November 15 at 5pm & 8pm

Sarah Vaughan International Jazz Vocal Competition - SASSY Awards
Judges include Nnenna Freelon, Christian McBride, Ann Hampton Callaway, WBGO's Gary Wallker and Producer Larry Rosen.
Sunday, November 16 at 3pm

The Jazz celebration continues at the various **FREE** events scheduled in the downtown area from November 9-15. Visit njpac.org/moodyjazz for details.

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Talking Jazz

A Jersey Jazz Interview with Judy Chaikin

By Schaen Fox

I have loved jazz my entire life. Growing up in still segregated America it seemed a stronghold of our great ideal that you be judged on what you do, not on an accident of your birth. While I love the music, I seldom get excited about a jazz video. The great exception is The Girls in the Band, the recent documentary film about the pervasive discrimination that has kept Americans from enjoying the talents of musicians due to prejudice about their gender. The lady responsible for this work, Judy Chaikin, also loves jazz and is from a very musical family but her creative contributions are in other artistic endeavors. We spoke by phone in early January about her background and her great project.

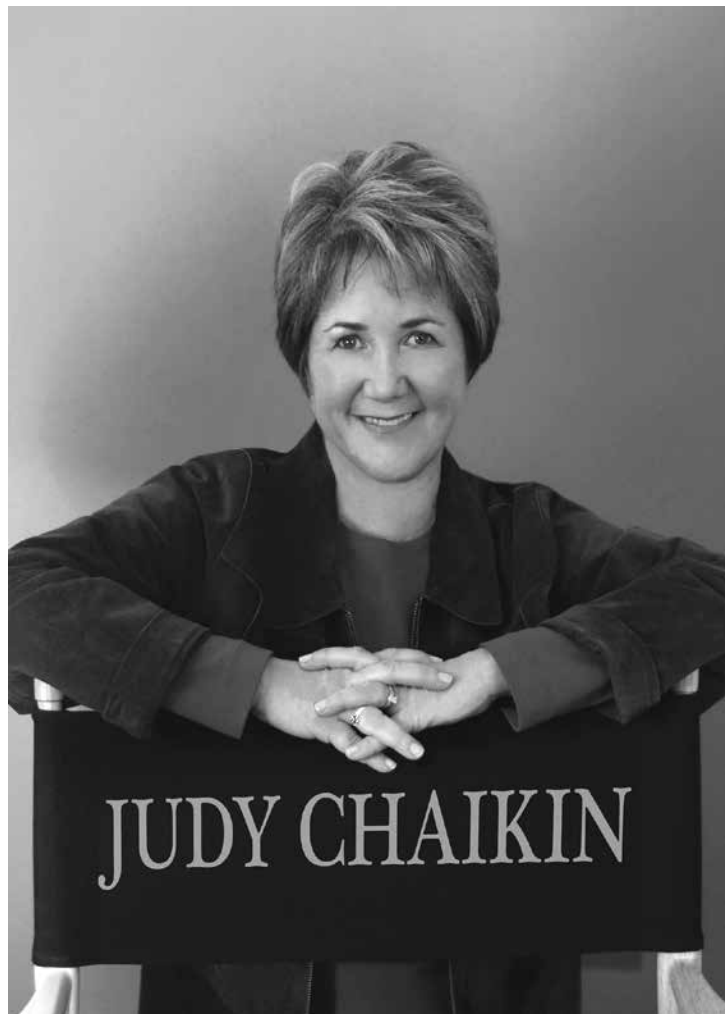


Photo by Gor Megaera

JJ: I understand that music, especially jazz, is quite significant in your family. Were your parents professional musicians?

JC: My mother was a poet and a songwriter. She did a few pop things, but never had any major success. My father was not involved in music, but he loved classical music. My brother, Richard Hurwitz, was a lead trumpet player. He played with Buddy Rich and a lot of other big bands. He went to New York and was a lead trumpet player in pit orchestras there for about 13 years. Then he did the David Frost Show with Billy Taylor. He and Billy were very close friends. Then he became a composer and moved back here. He did a lot of writing for Disney. My younger brother, Michael Andreas, was with the Beach Boys. He was their arranger and played with them and many other groups. He went into television, but is now the music director for the Los Angeles Ballet.

JJ: Your late husband Jules Chaikin was a jazz musician.

JC: Yeah. He was a trumpet player in Stan Kenton's band in 1958-59 and Gerald Wilson's band. Then he became a big studio musician and did that for 20 years. Then he became a contractor and hired other musicians.

JJ: Did you meet through music?

JC: My husband and I met in grammar school. He was a trumpet player and

my brother was a trumpet player. I didn't become a trumpet player until junior high school. I wasn't on the level that they were.

JJ: And your son is also a musician.

JC: My son is a rock drummer in San Francisco. He plays with a band called "Smash-Up Derby" at a club called The Bootie. They are a big draw and tour some. They did China the year before last. He enjoys it. I do have a lot of other musicians in my family who did not go into the business professionally. I have two uncles and two cousins who are drummers and my son is a drummer. I didn't even realize it, but I'm surrounded by drummers.

JJ: You have been an actress, dancer, stand-up comedienne, writer, producer and director. Did you ever considered becoming a professional musician?

JC: Oh no. It didn't even cross my mind. As I got older and saw my brother and my high school boyfriend, who became my husband, already gigging I could see it was not a place for girls. There weren't any girls in the bands. I never even thought about it. If I had been a super genius talent as a musician, I think maybe there would have been a way for me to have thought about pursuing it but without that I had much better tendencies in the theater, acting, dancing and much more talent in that area. I just moved where my talent took

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JUDY CHAIKIN

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me. In looking back, I see that many guys made it in the music business that probably had less talent than I did. It was purely a gender thing that kept me out.

JJ: You have done a substantial number of interviews about *The Girls in the Band*. Is there anything that you would like to talk about that most of us failed to ask you?

JC: Not too many reviewers that I have talked to really knew anything about being a jazz musician. I think they understood a little more about women playing in big bands but I don't think they really understood what it was to crack into the jazz world. And I really don't think women have cracked into the jazz world. The women I see playing are mainly women who have formed their own groups. That is how they have gotten to play jazz. I don't see that there are jazz groups that are inviting women to play with them. The only exception might be Terri Lyne Carrington. Maybe you see a different picture than I do.

I notice this because I see the same thing myself as a filmmaker. There are a lot of women filmmakers who are doing their own thing, but the larger world does not come calling. As a filmmaker there are accolades that I've had and the success that I've had, had I been a guy, would have gotten me much more attention and money and probably commercial success. And that is not to say that there are not some women who are really making good careers as directors. There are a few wonderful women directors, but there is only room for a tiny handful of the hundreds of jobs that there are.

It is still a questionable landscape. I am not the kind of person to go out and cry and moan my fate; I always think our fates are in our own hands, there is a certain amount of pushback that has to come to you to make things happen. People recognize your work and call you. This does not happen for women a lot. Whatever recognition we are getting we are fighting for it.

JJ: Yes, I have noticed that it is an exceptionally rare event when a woman leader hires other women to play in her group.

JC: I think it has something to do with what the women say in the film about the fact that all their idols were men. They never even knew about other women jazz musicians. So because each of them struggled in a vacuum, success to them was being

able to play with the great male musicians. But we are beginning to see some of that break down. First of all with the DIVA Jazz Band and especially with the new Terri Lyne Carrington recording, *The Mosaic Project*, in which she performs with all women including Gerri Allen and Esperanza Spalding.

JJ: Even though she is in pop, I guess we should mention Beyonce's band as well. You got a big part of the financing for the project from Herb Alpert's foundation and Hugh Hefner's. Did you approach them directly, or fill out some forms, or what?

JC: No these things are always personal. To get to any of these guys, you are lucky if you have a personal connection. I have known Herb for many, many years. My brother Richard was in the Tijuana Brass when they first started, and my husband did all his records and worked, at one time, for A&M Records. Twenty years ago I did a film about the blacklist and asked Herb if he would fund part of it, and he did. That film went on to be nominated for an Emmy and did very well.

When I came back to him this time, the woman who heads his foundation said, "You know Herb is not doing anything with films anymore. He is just financing musical education." I said, "I understand that, but since he was a funder of my previous film and he knows me, I thought he might just like to take a look at this." She said, "Okay I'll show it to him." He came back and offered me a \$75,000 matching grant and gave me a year to match it. I then had to find a funder who would come up with \$75,000. We applied to every kind of government organization, PBS, POV, all the standards, the humanities, the arts, all of those and



Released in 2013, Judy Chaikin's documentary *The Girls in the Band* details the untold stories of female jazz and big band instrumentalists and their journeys from the late 1930s to the present day.

didn't get a penny.

I was on the board of the IDA, the International Documentary Association and Sandra Ruch was the executive director. She had been dealing with Hugh Hefner because he wanted to do a documentary film festival in Beverly Hills. He had contacted the IDA to find out what that would entail. I told Sandra that I needed to find somebody to help match the grant or I would lose the money. She said, "I'm talking to Dick Rosenzweig, who works for Hugh Hefner. Maybe they would be interested." That is how I got introduced to them.

I sent them my demo reel. Two days later I

got a call and Dick Rosenzweig said, "Hef loves your project. He will not only match the grant, he'll double it." That was enough money for me to get started. I then had to go out and beat the bushes to raise every other dime. I raised probably a half a million dollars to do the film. That included the music rights at the end which were very, very costly. At that point, Hef stepped back in and helped get the music rights. He has been a real friend to me.

JJ: How did Herb and Hef react when they saw your finished work?

JC: They were both very proud of me and Hef threw a big party for us up at the mansion.

JJ: Now I'm so glad I read *Playboy* all those years ago. I was helping the arts.

JC: [Laughs] Well you know he loves jazz and has that big festival out here. In the late '60s he had a jazz TV show. Anyway, there were probably 250 people who also donated. These were all tax-deductible donations so I don't have to pay them back — which is the best news.

Melba Liston was such a brilliant talent. Like Billy Taylor says in the film, she had the respect of many people, but she couldn't make a career of it. There just weren't careers for women. They were anomalies.

JJ: What is a normal price for doing a project like *The Girls in the Band*?

JC: Between a half a million and a million dollars. There are people that make documentaries for much less, but they don't have the demands that this had. The music rights were enormous. The film rights, the travel, the staff you have to hire to do five years of research. That is what it takes.

JJ: Did you have any volunteers willing to help as a labor of love?

JC: Oh no. Nobody did this as a labor of love. Everyone was an employee. They weren't all full time. They would research part time for me and when we finished that we would purchase the material and edit a little bit and then we would say, "Now we want to do something on this person." Then I would call them up and say, "Here is what we are looking for, go get me this." They weren't in my office full time. They were on staff as stringers.

JJ: My sex gets a couple of black eyes in the video,

JC: [Laughs] I don't think so, there are some really great guys in the video that talk about women in wonderful ways.

JJ: Woody Herman stands out in the video as decent and fair-minded. And I know that Billy Taylor, Stanley Kay and Bob Cranshaw were really helpful in fighting the discrimination. Were there many others that you just didn't include?

JC: There were men who admired the way women played. Dizzy was very supportive of women and he used his abilities as best he could to help some women. He was very close to Mary Lou Williams and was partially responsible for her coming back. He loved Melba Liston, that is in the film, and Clara [Bryant] talks about how helpful he was to her. I think Dizzy really understood what these talented women were going through, and I don't think he gets enough credit for that.

Johnny Mandel told me that he played in Billie Rodgers's band. Billie formed a band after she left Woody Herman, and John was in it. He told me that he always thought she was a great trumpet player.

JJ: I did Carline Ray's last interview. By any chance did she give you any material that you wanted to use but couldn't?

JC: Carline was not a big talker. She was kind of a quiet person. You had to pull things out of her. I was amazed that we got as much good stuff out of her as we did. She was such a dynamic, but silent, presence. You could really feel the depth and power and soul and everything that she had gone through, everything that she had overcome. She was a heavy duty lady.

JJ: Yes, I felt that from over the phone. This film took eight years to complete. How did your family and musician friends react to what you were finding?

JC: They are all in absolute awe of the world I've revealed. Many were major players in some form of the music business and they knew nothing about any

of these women. Well, my husband worked once with Clara Bryant and, as a contractor, he hired Nedra Wheeler for some gigs. He also worked with Carol Kaye a lot. Carol was the electric bass player with the group of studio musicians that came to be known as "The Wrecking Crew." She wasn't a jazz musician, although she started out that way, but she had an incredible career in rock and roll.

JJ: In the video, when you interviewed Marion McPartland, there is that painting of her & Mary Lou Williams right by her. Was that moved in for the interview?

JC: No, that is the way her living room was set up.

JJ: How was she on the day of the photo shoot that closes *The Girls in the Band*?

JC: That was a miraculous day. That is one of the outstanding days of my life, and of many other people too. Marion was quite feeble. She needed help getting to her position. We had to have a car drive her from her home to the shoot. When she got out of the car where we were set up, the entire group of women broke into applause and applauded her until she got into her chair.

JJ: For me, your material about Roz Cron, who is white, and her travels in the South with the International Sweethearts of Rhythm, which was mostly a black band, is amazingly powerful. Did she give you more material that ended on the cutting room floor?

JC: One story we left out, that I love, that we didn't find a place to make it work was that Roz got arrested and thrown in jail for talking to a black soldier. We just seemed to have too much about that in the film. We chose to use stuff that was more poignant than bitter.

JJ: Is there one person's story that particularly stays with you?

JC: Melba Liston was such a brilliant talent. Like Billy Taylor says in the film, she had the respect of many people, but she couldn't make a career of it. There just weren't careers for women. They were anomalies. It is one of the great tragic stories of jazz. She was wonderful, such an artist, and for a time she did bit parts in movies. There is a shot of her in *The Ten Commandments* where she is playing a lyre, the ancient instrument, wandering around in Greek robes.

JJ: I believe it was Will Durant who wrote that for all the ancient Greeks great intellectual achievements we should remember that they denied half of their population any hope of making any contribution simply because of their sex — women stayed hidden in the home.

JC: Well, there you go. That is how I felt through my life actually. Those are the subtle reasons for me making this movie. I do not like overt bitching and complaining, especially from women because I think a lot of our problems are of our own making. If we let these things go on, then there is no one to blame, but ourselves. But, that is the basis of all my work.

JJ: Yeah, like in old China the parents crushed their daughter's feet

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JUDY CHAIKIN

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in the foot binding custom. That only happened because the mothers, with bound feet, took part. Did anyone say there were places outside the USA where women musicians were easily accepted?

JC: Oh yeah. Women musicians were far more accepted in Europe. A lot of jazz musicians went to Europe and that included women. Clara had a great career in Canada. Vilada Snow went to Denmark. Vi Redd had great success traveling in Europe.

JJ: Well, were there any regions here where women faced, at least, weaker prejudice?

JC: I can't think of any, because the big centers where jazz was accepted were all male dominated: New York, Chicago, New Orleans and the South. There were some women in the jazz bands in New Orleans, all piano players though.

JJ: Would you tell us about some material that you had to omit, but you would have loved to leave in there?

JC: Yes. Bass player, Jennifer Leitham is a transgender musician. I did a piece on her that is so wonderful that I am going to include it in the DVD when we finally sell it commercially. It was originally in, but it pulled the film in such a different direction that it was hard to get back to the story. So we pulled it out, but it is going to be added as a bonus. Then there is another piece I absolutely adore. I went on a little road trip with the DIVA jazz band. Part of it is in the film but the larger part is of them teaching in a middle school. So we took footage of them teaching at that school and footage of Mary Lou Williams teaching at Duke University. We put those two together as an add-on that is going to be on the commercial DVD as well. We are putting together an entire timeline of the history of all the women musicians, not just the ones in the film. I have 64 pages of biographies already and that is going to come as an attachment to the commercial release.

JJ: Is there a film, book or play that you would recommend as giving an accurate idea as to what a jazz musician's life is really like?

JC: Oh, they are all so depressing. I mean *Bird* was my favorite, but they are all about the same thing: how drugs take everybody down and that is the only way of life for a jazz musician. Nobody is going to do a film about a jazz musician who had a wonderful life. It has always been interesting to me

that nobody has ever done anything about Dizzy Gillespie. Whereas things about Charlie Parker, or people who died of an overdose at an early age, get lots of stories told about them. It is hard for me to say, "Here is a place to go to get a picture of the life of a jazz musician." I don't think there are any.

The one jazz film that I do love is *Jazz on a Summer's Day*. Would I say that talks about the life of a jazz musician? No. It just talks about the life of Anita O'Day. The most wonderful movie about musicians is *Some Like it Hot*. [Chuckles] And what is it about? It is about two men dressed in drag pretending to be women musicians, but it is the closest women have ever gotten to being depicted on camera as being musicians. [Chuckles] I have a fondness for that film.

JJ: Has anything of significance in your career happened in New Jersey?

JC: [Long Pause.] That is a really hard question.

JJ: Really? You are a native Californian. I expected you would just say, "No."

JC: I'm trying to come up with something for you Schaen. [Laughs] I can't say that it has.

JJ: You have over 300 hours of footage and you distilled that down to a roughly 90-minute film. What are you going to do with the rest?

JC: That is always a big question. The cost of editing makes it prohibitive to do anything with it. We may archive it at some point. If somebody wanted to expand it into a series, we have more footage to do that, but we haven't made a decision so all of it is sitting in a vault now.

JJ: Well, if you want to donate it, please remember that the Institute for Jazz Studies at Rutgers University, here in New Jersey, is the world's largest jazz archives.

JC: Wait a minute. What am I talking about? Of course there was something New Jersey in my past. I did a lot of research at Rutgers. So, I had a big contact with New Jersey. For some reason I never think of Rutgers as being in New Jersey.

JJ: So many people say that.

JC: [Chuckles] Yes I spent a very snowy week in New Jersey and Dan Morgenstern was a very big help to us on this film. He was fabulous, just fabulous. The day that I arrived, Dan had lain out on a library table an entire range of books, collections,

clippings, files, folders and disks for me to go through. It was an amazing experience. Their knowledge about Mary Lou was key to everything. I got great stuff at Rutgers. All the information I found on Mary Lou Williams, basically, came from Rutgers and Chuck Haddix at the jazz archives University of Missouri at Kansas City. Everything about Valaida Snow was through Rutgers. Those were two of the biggest, I'm sure there was a lot more.

JJ: Do you have any mementos from the jazz musicians you have known that you care to tell us about?


JC: I have a picture of Billie Holliday that she signed to me and a little trumpet pin that Dizzy Gillespie gave me. Other than that, they are all memories in my head. I'm not much of a memento keeper.

JJ: Would you tell us how you got them?

JC: The story of Dizzy's pin is nothing special. My husband was playing with him at the Monterey Jazz Festival in about 1963 or '64 with Gerald Wilson's Band and we were all hanging out together. I think the pins were something he was handing out and I got one.

The Billie Holliday story is much better. She came to do a gig in Vegas and my husband was with the back-up band. We were staying with a couple named Maury and Millie Dell. He was the piano player from New York. One day Billie's husband — I think his name was Louie — wanted to go fishing and asked if Billie could stay with us for a few days. He didn't want to leave her by herself. So she moved in and we spent three days staying up all night while she sang and told stories. She sang me a song called "That's Judy," which I never heard before or since. She was smart, vulnerable with a great sense of humor. I had never asked anyone for an autographed photo, but when the gig ended I asked her for one. She signed it "To Judy, Stay as sweet as you are." That was a pretty special time.

JJ: That is a special story and a good place to stop. Thank you both for making *The Girls in the Band* and for being so generous with your time.

JC: It was wonderful to talk to you. Bye-bye. 

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

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A TIP OF THE HAT: Diary of A Nighthawks Fan

By Tom Spain

PART 1: August 11, 2013, Sofia's Wake

Padlocked to a standpipe on 46th Street by the back door of the Hotel Edison is an old trouper of a sousaphone, bruised and dented, its brassy brilliance

now just a junkyard memory. Beneath it is a photo of a 1920s style dance band and next to it a glossy 8 x 10 of the bandleader, movie-star handsome, a Valentino in white tie and tails. Caption: VINCE GIORDANO AND THE NIGHTHAWKS. Some words offer the promise of a good time. Minimum fifteen bucks. On the door it says SOFIA'S and in the gloom at the bottom of the stairs, people are waiting in line. It's a little scary. Maybe there's a bouncer or a tough guy. But instead of being frisked, we are greeted by an attractive woman with friendly eyes and a lovely smile who seems happy to take our reservation. (And the fifteen bucks.)

The room has the musky feel of a speakeasy nightclub from the old days when musicians wore tuxedos and couples danced in each other's arms. Eleven somber men in high mileage tuxedos sit quietly, looking through their music, adjusting reeds and stand lights. Surrounding each chair in the front row is a staggering number of clarinets and saxophones of all shapes and sizes, an arrangement that looks like the work of an instrument salesman.

Almost hidden in the back is Vince Giordano, face buried in a big book of charts. He searches feverishly, finds one, glances at it, yanks it out. Then reaches for another. He is surrounded by three goliath instruments. On his left, a vintage Martin tuba, its golden bell shining like the sun itself. Snuggled against it is a handsome string bass, unique because it is made of aluminum, silvery, with an Art Deco look. Two inches to his right is a monster of a bass saxophone. It stands tall, alert like a great prehistoric bird of prey. Right in front of his face is an antique 1930 Kellogg radio microphone, same as Calvin Coolidge used. In his 1920s tux, Giordano is Italian handsome, matinee idol elegance a little worn but still striking considering he began this crazed mission forty years ago.

Abruptly in a stage whisper it's "One, two, three!" and the band erupts. It's April 1929 again and you can feel Paul Howard's Quality Serenaders right here in this room. It's Alex Hill's arrangement of "Quality Shout" (Victor 5083+5). The Nighthawks read it tight and clean as if they played this tune every night. Can it be that it sounds better than the original 78? That's what they do for the rest of the evening, sounding same as the guys in the bands of Paul Whiteman, Fletcher Henderson, Jean Goldkette, Hal Kemp, Duke Ellington and a bunch we never heard of till Giordano rescued them from

"In re-creating recordings it's hard to recapture the spirit. That's the hardest part. When those fellows were playing the music, it was brand new music. They were at the top of their game. They were all young guys in their twenties. It was the music of the time. It was popular music. They were all excited about it and that comes through on those recordings. They played it every night. They all stuck together. They were a team. We try our best to re-capture what was on those recordings as a homage — you know...a tip of the hat."

— **Vince Giordano**

oblivion. "Quality Shout" shakes the bottles behind the bar, pulsing a four beat shudder of pure pleasure through all of us. Gliding across the dance floor are fox trotters and Lindy hoppers of all ages. This is music that sets feet in motion.

It sets me in motion, too. My heart is racing. I have been crazy about this stuff since I was a kid in the Forties. Listened to clear channel radio stations late in the night when disk jockeys played Louis Armstrong, Red Nichols, Paul Whiteman just for me. I knew well the voices of Willis Conover, The Harley Show guy from Baltimore, Joe Franklin and Danny Stiles. Later it was Phil Schapp on WKCR. I have come here tonight to try and find out what it is about this music that excites me so, grabs my heart and rattles my gut. This is music that was supposed to have died out in the 1930s, yet here it is in full glory and more and more people are loving it. Why?

Some one said that writing about jazz is like trying to fly a kite in the living room. But Stephen Holden from *The New York Times* really got hold of this Nighthawks thing: "An erupting wellspring of euphoria: that would describe the vintage swing emanating from Vince Giordano and the Nighthawks...It is challenging enough for a band to churn out museum-ready facsimiles of 80 year old pop tunes outfitted with stylistically accurate period arrangements. But Mr. Giordano preserves old music with such deep affection and idiomatic understanding that the past becomes present."

Giordano calls out another tune. Irving Berlin's "Cheek To Cheek" from 1935. They play it sweet, with an easy and engaging swing that has the fox trotters sailing across the floor. Giordano croons the Fred Astaire part, romancing the ancient microphone, "Heaven, I'm in Heaven and my heart beats so that I can hardly speak..." But something 's different tonight. There's a sell-out crowd but its mood is tempered by a cheerful but bluesy sadness. Word is out that the

continued on page 22

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DIARY OF A NIGHTHAWKS FAN


continued from page 20

Sofia's is closing. The Nighthawks will be homeless. The mourners feast on not-so-bad fettuccini and table wine, shout out requests and the maestro shuffles his book and hurls out copies to the boys, some of whom were boys in the '60s and '70s. The impending eviction seems to bother no one. The room has the hum of a cheerful wake. It's like 1929 when The Market crashed. The partygoers don't seem to worry that it could be the beginning of the end.

I worry. This music is central to my own happiness and my happiness has grown more important to me as I've grown older. I want to understand how Vince Giordano and these fabulous musicians have managed to do this wonderful thing for almost forty years, beating the odds and ignoring good advice. How is it that they've had a life way longer than most of the bands they celebrate?

Jon-Erik Kellso rips a blazing Louis Armstrong solo that's both Armstrong and Kellso, the real thing, no mean feat. A couple, perhaps in their late seventies, are dancing in a style musicians call the businessman's bounce. His eyes are closed, hers bright and shining, hair lovely, face full of fun. Both widowed, they are on a date. Coming back to their table, hand in hand, he asks her,

"Tight like that? What's that mean?"

She gives him a steady look, rolls her eyes ever so slightly and then smiles. Their faces light up as the band jumps into Adrian Rollini's "Zulu Wail," Giordano's bass sax and Ken Salvo's banjo pulsing a rhythm that's powerful and edgy, heartbeat perfect. In cheeky contrast, the four saxes sing their sweet syncopated melody, precise and nuanced as if they were one. Takes my breath away and I can't sit still. For now, all is good in the world. This is too good to come to an end. 

...to be continued.

Tom Spain is a writer and producer of documentary films for television with a forty-year career doing prime time specials for NBC, CBS and PBS. Over the years he has photographed or edited documentaries about Duke Ellington, Tommy Flanagan, Mary Lou Williams, Paul Simon, Isaac Stern, Fleetwood Mac and John Philip Sousa.

Washington Swung Here: Morristown Serves up a Full Day of Jazz & Blues "On The Green"

Photos by Mitchell Seidel



George Washington checks his set list on the green in Morristown during the jazz and blues festival on August 16, 2014.



Bucky Pizzarelli and Ed Laub, right, lay back and let Vinny Raniolo, left and Frank Vignola come to the fore with a lightning-fast duet on "Tico Tico" at the Morristown Jazz and Blues Festival.



Vocalist Antoinette Montague leaves the stage and works her way through the crowd during her performance with Winard Harper and Jeli Posse in Morristown.



Winard Harper and T.S. Monk, right, talk shop after Harper's set at the Morristown Jazz and Blues Festival.

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Remembering Joe Wilder with Biographer Ed Berger

BY Jim Gerard

Ed Berger is a distinguished jazz scholar, Grammy-award winning producer and former associate director of the Institute of Jazz Studies in Newark. He is the author of Softly, With Feeling: Joe Wilder and the Breaking of Barriers in American Music (Temple University Press), a new biography of the great but largely unheralded trumpeter. [Joe Lang's book review appears on page 46.] Jersey Jazz interviewed Berger in late May, right before the book's official publication date and less than two weeks after Wilder's death at age 92.

JJ: When and under what circumstances did you first meet Joe Wilder?

EB: I first started hearing him in events around New York in the mid-1970s and I thought he was really interesting because he couldn't be pigeonholed in any particular mode. He had his own style. I got a couple of his few recordings as a leader that were available at that time; his two Columbia LPs were out of print, as was his only LP for Savoy. I met him in the 1980s at one of Dick Gibson's jazz parties; Benny Carter [a close friend of Berger, who subsequently became his co-biographer] introduced Joe to me. It wasn't long after I first spoke with him that I realized what everybody realizes about Joe: that he was a fantastic person. We became close friends. I did a couple of radio shows with him on WBGO and we got to be friends. In 1991, I recorded him for my record label, Evening Star, and twice subsequently.

JJ: How did the book come about?

EB: In the early 2000s, I decided to do an oral history of Joe, but in the back of my mind I felt I should do a book. In 2010, when Joe started to have health problems I thought, "What am I waiting for?" When I first approached Joe about it, he was reluctant, because he was a humble man, but on the other hand he was very forthcoming about his career and other matters.

JJ: What about Joe Wilder did you find worthy of an extensive biography? Was it the fact that his music was significantly unappreciated? Or did you want to place on the historical record his role in desegregating Broadway show orchestras, studio record dates and television orchestras?

EB: Initially it was the musical aspect; I liked his playing so much. But as I learned more about his background and as he told me more about his experiences, I felt that the book wouldn't be limited to his music, but his historical contribution. He'd opened up areas I'd known very little about, such as his integration of classical symphony orchestras. So I felt that looking at his career in the context of the greater historical backdrop would make it more important and give it a broader appeal. The story of his life was remarkable.

JJ: There are so many neglected or underappreciated jazz musicians.



The always impeccably dressed Joe Wilder shown performing with John Webber and Lewis Nash at the Village Vanguard in July of 2006. Photo by Professor Bop.

EB: That was an argument I used to convince Joe to do the book, because not only was he self-effacing, but also his philosophy was that music was a collaborative enterprise. I convinced him that we'd approach the book in a way that wouldn't be seen as ego trip; that the book would give him a chance to praise and express his gratitude to several of his underappreciated colleagues who were long gone, to talk about his father and early teachers who helped him along the way or who were essential in the desegregation of studios and classical orchestras.

JJ: The book itself is much more of a collaboration than a conventional biography. Was this a selling point when you pitched the book? Or did anyone think it would compromise your objectivity?

EB: Probably the former, because Joe's collaboration was important — a significant portion of the book was his quotes. The only problem was that even among publishers of jazz books, not many people had heard of him. He wasn't a household name. But I can't say it was difficult to get it published. [Musician-researcher] David Berger recommended me to Temple University Press because Joe seemed like a natural, having grown up in Philadelphia and the folks at Temple knew who Joe was.

JJ: How long did it take to write?

EB: About a year. I started sometime in 2011, then spent most of my time traveling to archives, looking at microfilm of the Afro-American press and systematically interviewing Joe, and I had a draft a year later, by the end of 2012.

JJ: What was the most challenging aspect of your research?

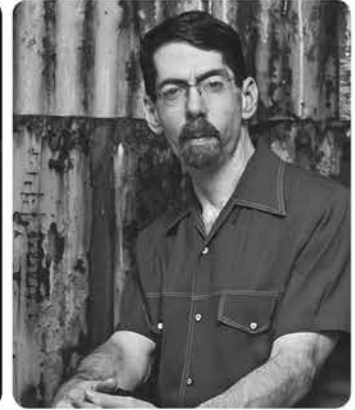
EB: When you're working on a book on a man approaching 90, it's hard to find colleagues of his who were still alive. But [drummer/trombonist] Shep Shepard — who was only person to have heard Joe when he started out — Frank Wess and Buddy DeFranco were most helpful. Another challenge was that, although I was familiar with the jazz world, I didn't know much about the history of non-jazz studio recordings, Broadway pit bands and, especially, classical orchestras.

JJ: What did you learn about how Joe was able to move smoothly between the jazz and classical worlds?

EB: It was his talent plus hard work — he was constantly studying. Joe had a lot of formal training, but besides working almost constantly for most of his career, he still practiced every day, in both the jazz and classical idioms. He would practice, say, violin concerti on flugelhorn or trumpet. He loved both types of music and didn't draw boundaries. He acknowledged the differences; once he said, "When you're playing Tchaikovsky, you can't suddenly bend a note because you think it sounds good. What's remarkable is that you can identify him even when he's playing classical — or backing up some singer on an obscure studio date. The range of musics he recorded is astonishing — jazz,

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REMEMBERING JOE WILDER *continued from page 24*

classical, Third Stream, polka music, backing up [monologist] Jean Shepherd.

JJ: Which of Joe Wilder’s recordings would you recommend to the listener unfamiliar with his music?

EB: His 1956 LP, a quartet date originally called *Wilder and Wilder* and reissued under the title *Such a Beautiful Sound* on the Fresh Sound label. Also, one of the three Evening Star CDs, the LPs *The Pretty Sound* and *Jazz from Peter Gunn* [the latter two now available on one CD]. On non-leader albums, I’d recommend Tom Talbert’s Third Stream LP, *Bix, Duke, Fats* on which Joe notably executes the Bix pieces, “In the Mist,” “In the Dark” and “Candlelights.”

JJ: I know that Joe was able to see the book just before he passed. What did he think of it?

EB: It’s a moving story. He was in the hospital when the book was first published, and his wife showed it to him. Then he was transferred to a rehab center where I visited him, and we’d leaf through it and point out photographs. I think he was looking forward to events where he could promote the book but his condition had deteriorated to the point where that wasn’t possible. His daughter told me that she and her sisters and their mother — Joe’s wife — were reading it to him and finished the day before he died. To me that meant a great deal.

JJ: What would you say most distinguishes Joe as a musician? His tone? His ideas? Or his determination to fully listen and integrate his playing into the texture of whatever group he was in?

EB: All of the above, but foremost his tone. [Composer] Alec Wilder [no

relation to Joe] got to the point where he felt he couldn’t have a session without Joe. Alec did one date that Joe couldn’t make, and though a top trumpeter replaced him and there was nothing wrong with the date, Alec offered to pay the record company not to release the record and re-record it with Joe, who could do so many things well. He swung, played great blues and was master of the plunger. And his approach to ballads was a real triumph. He could completely compel an audience just by playing the melody. Joe didn’t like it when musicians would just brush through the melody during the first chorus so they can get on with their improvising. To Joe stating the melody was the whole performance.

JJ: Of which accomplishment are you most proud in writing the book — reviving interest in Joe’s contributions to jazz and other music? Or his role in integration?

EB: A bit of both. It was important to make people interested in seeking out his work, regardless of genre. There were many versatile musicians who could play anything, but to maintain your musical personality so strikingly, as Joe did, is pretty rare. The other aspect is his courage in the face of tremendously trying times for African-Americans traveling through the South, or being one of the first African-American Marines. He was able change so many minds and show compassion, when others would get angry or bitter. Joe always remembered all of the people of different ethnicities who encouraged and supported him and was never prejudiced, while still being the wonderful person he was. After interviewing all the people he worked with, the most negative thing anybody could say about him was a statement by Dick Hyman — that Joe dressed a bit more formally than he needed to. **JJ**

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The Sunrise Senior Living Jazz Festival Debuts in Saddle River

Story and photos by Mitchell Seidel

When a gala celebration was held at the Kennedy Center in Washington, D.C. in May to mark the 75th anniversary of Blue Note Records, former label president Bruce Lundvall couldn't make the trip from his Bergen County home. The Parkinson's disease the 78-year-old was battling made travel difficult.

Having recently moved to an assisted living facility in Saddle River near his Wyckoff home, Lundvall brought along his love for jazz. So, even though he couldn't get to the music in May, in August it came to him.

Given Lundvall's background in the music business, it probably isn't surprising that he was instrumental in organizing the Sunrise Senior Living Jazz Festival at his new home of Brighton Gardens. What is surprising is how fast he did it.



Former Blue Note Records President Bruce Lundvall gets a hug from vocalist Norah Jones following her performance at the Sunrise Senior Living Jazz Festival in Saddle River.

One Sunday afternoon in August, an impressive number of musicians, most of them associated with the Blue Note label where Lundvall spent a good amount of his jazz career, lent their talents to a benefit jazz festival for the Michael J. Fox Foundation for Parkinson's Research.



Blue Note Records President Don Was, right, Bruce Lundvall's successor, warms up with singer-songwriter Miguelli before the start of the festival.

If you told someone in January that one of the year's more memorable jazz festivals would take place in northern New Jersey, with such notables as guitarist Bucky Pizzarelli, Blue Note Records President (and bass player) Don Was, vocalists Norah Jones and Diane Reeves, pianists Chucho Valdes, Bill Charlap, Pete Malenverni and Renee Rosnes and saxophonists Ravi Coltrane, Joe Lovano and Javon Jackson, they'd stare at you in disbelief and then ask for tickets.

On short notice, the courtyard of the senior living facility was transformed into a mini festival grounds, with seating on the lawns and gazebo and small stage set up to one side. People with wheelchairs and walkers mixed with the more able-bodied, and at the front of the audience, smiling broadly, was Lundvall.

The event had several qualities that made it so successful. The cause was noble and the musicians donated their services. Lundvall, like actor Fox, is just one of many people who suffer from some form of Parkinson's. The event was casual to the

point of seeming leisurely. Sets were short, enforcing the old adage of brevity being the soul of wit and musicians mingled with the crowd, making the festival seem more like a large backyard party.

Asked about Lundvall's place in the history of Blue Note, Was said: "It's all Bruce." Without his tenure at the label, "It would have stopped in 1977."

"It's a lovely day to be in New Jersey," Was told the crowd. "If Bruce had thrown this day in Timbuktu, we all would have come." JJ



"Dr. Emmett Brown," left, and "Marty McFly" popped in with their DeLorean time machine to help Bruce Lundvall raise money for Parkinson's research at the Sunrise Senior Living Jazz Festival.



In a rare pairing, vocalist Judi Silvano joins husband Joe Lovano's quartet for a performance at Bruce Lundvall's benefit for Parkinson's research.



Pianist Bill Charlap prepares to perform with his trio at the Living Jazz Festival.



Drummer Kenny Washington keeps the beat with Bill Charlap's trio.



Singer Dianne Reeves adds her talent to the star power supporting The Michael J. Fox Foundation for Parkinson's Research in Saddle River.

Newport Jazz Turns 60

Story and photos by Mitchell Seidel

If you came across bassist Greg Cohen the opening afternoon of the 60th anniversary Newport Jazz Festival, it would be perfectly understandable if you asked him which era he was performing in that weekend, the Jazz Age or the Space Age. Cohen, conversant in everything from Armstrong to Zorn, is a perfect example of the kind of weekend presented at George Wein's venerable event. Answer to the trivia question: Cohen was playing Zorn that weekend.

The latest edition of Newport was every bit as diverse—or eclectic—as the one presented in 1954. If you came looking for jazz, no matter what your definition of the music, you could not have gone away disappointed.

While in the past the jazz press has often criticized Wein for ignoring the avant garde in favor of the tried-and-true, their complaints had to have been immediately squelched on that Friday afternoon, where one of three stages was handed over to a program supervised by critical darling John Zorn. Hardly a newcomer to jazz with more than a quarter-century of work under his belt, Zorn nonetheless hones the sharpness of the cutting edge.

If you had no interest in Zorn's nearly three-hour "Masada Marathon," (think massive free-form jam), you could wander over to up-and-coming chanteuse Cecile McLorin Salvant or Vince Giordano's Nighthawks.

The variety owed a lot to Wein's expanding the festival to three days, with opening day at Ft. Adams State Park on Friday, rather than the usual Saturday. Also to be noted is the programming acumen of Wein protégé Dan Melnick, who has emerged as one jazz's major modern festival producers and works nicely in tandem with his old boss from his days at Festival Productions. Their combined expertise and experience made for a successful, albeit damp event.

The rains that accompanied the very first Newport Jazz Festival are lore, and this year the skies brought forth showers that were definitely in that tradition. Despite that, fans came well-equipped with ponchos and umbrellas to so they wouldn't miss a drop... of music.

Following Friday's afternoon at the fort, the traditional opening night concert at the Tennis Hall of Fame at the Newport Casino, site



Even if they're not in town for the jazz, tourists in Newport can't help but be reminded of George Wein's famous festival as it celebrates its 60th anniversary.



Mutual admiration society: Festival founder George Wein, left, and all-stars Howard Alden on guitar, Jay Leonhart on bass and Anat Cohen take bows on Aug. 3.

of the original festival. With its white-shoe crowd and grandstands, the concert, which featured Dee Dee Bridgewater and Wynton Marsalis with the Lincoln Center Jazz Orchestra, the scene brought to mind the early days of the festival, when audiences sat on wooden folding chairs to hear the likes of Ella Fitzgerald, Count Basie and

Dizzy Gillespie.

While today's jazz pantheon doesn't quite have the quantity of jazz masters the early Newport gatherings could boast, the quality was most certainly present this year. Saturday's lineup at the fort included a repeat of Marsalis and the Lincoln Center Orchestra, some soulful singing by Gregory Porter, some tradition swing by a trio of pianist Dick Hyman, guitarist Howard Alden and bassist Jay Leonhart.

The whole festival, though, seemed to be building to a crescendo, pun intended, with a Sunday lineup that featured some of the greats of modern mainstream.

Brubecks Chris (on bass and trombone) and Danny (on drums) paid tribute to their late father Dave, alto saxophonist Lee Konitz, who played at the first Newport festival, played host to relative newcomer Grace Kelly, the Mingus Band showed how important the music of its namesake can be decades after his death, saxophonist David

Sanborn got back to his roots with organist Joey DeFrancesco and saxophonist Ravi Coltrane showed that the apple doesn't fall far from the tree. In addition, bassist Ron Carter, vibist Gary Burton and pianist Danilo Perez all headlined groups. Wein himself led



Trombonist Frank Lacy becomes temporarily airborne during a modern retelling of "Fables of Fabus" with the Mingus Big Band at Newport.



Singer Dee Dee Bridgewater performs at the Tennis Hall of Fame on the opening night at the Newport Jazz Festival, accompanied by pianist Michael King.

another rendition of his festival all-stars on piano, while singer Bobby McFerrin brought the whole thing to a joyful conclusion that included walking through the audience like the Pied Piper, bringing musical sunshine to the well-moistened audience. **U**



Vocalist Bobby McFerrin, foreground left, wades through a sea of fans as he entertains the rain dampened crowd at the close of the 60th anniversary Newport Jazz Festival on Aug. 3.



Former *Tonight Show* bandleader Kevin Eubanks gets back to his jazz roots performing with bassist Dave Holland's Prism at the Newport Jazz Festival on Aug. 2.

Kenny Barron's Quartet Features Stefon Harris at Jazz Standard

By Schaeen Fox

When a club has beer coasters telling you Ben Franklin said, "Beer is proof that God loves us and wants us to be happy," you should expect they want you to have a good time. Another way is when that club books the Kenny Barron Quartet featuring Stefon Harris. Recently you could find both at the Jazz Standard in New York.

The maestro brought in two of his regular long-term musical associates, bassist Kiyoshi Kitigawa and Johnathan Blake on drums but added Stefon Harris on vibes & marimba. While Mr. Harris has a substantial history with Mr. Barron, he has been leading his own groups for years so this was a rare opportunity to see them together again. The stage was set with the piano at the far stage right, the vibes and marimba center front with the bass directly behind and the drums on stage left.

The musicians emerged on time and filled the set with minimal talk and wonderful music. The first number was Dizzy Gillespie's "Bebop." This was followed with the maestro's own "Marie Laveau," then Sigmund Romberg's "Softly as in a Morning Sunrise."

The set concluded with an original by Stefon Harris. Struck by the wide diversity of the numbers I later asked Stefon about how they planned the four numbers. He said, "Plan? Oh no. We don't have any idea what Kenny is going to play. We just walk on stage and he just tells us what he wants. Sometimes it could be five, sometimes four. It really depends on the flow of the music."

Before he played the second number, Mr. Barron said it was

named for a famous voodoo priestess who lived in 19th century New Orleans. He also noted that her grave can still be visited. When I later told him I was surprised at the title because I found it a calm and romantic composition. Mr. Barron responded, "I thought it had a dark eerie kind of sound." Mr. Harris summed it up, "It is an incredibly beautiful melody. The harmony has Kenny Barron written all over it."

The fact that Mr. Kitigawa has been with Kenny for about 20 years says enough about his high artistic ability, but his stage persona is unusual. Usually his eyes were downcast as though he was focusing completely on the music and wanted no visual distractions. Perhaps this was due to the leader's spontaneity.

As Stefon explained, "Kenny is so open to the possibility of anything occurring on the bandstand. He empowers everyone to be creative and to take the music wherever they hear at any given moment. He doesn't dictate to us exactly how to play, which is very liberating. You can see that he is constantly inspired which in turn inspires the other musicians. When you are really in the moment, there is no time to think about




Vibraphonist Stefon Harris performing at The Jazz Standard. Photo by Vicki Fox.

yesterday or tomorrow. There is so much happening that you need to be aware of and if you are really empathetic to the people around you, you have to stay in the moment in order to really be available for the creative momentum of the music."

"I had no idea Kenny would call 'Softly as in a Morning Sunrise.' But again, that is what makes the music so spontaneous and in the moment, that element of the unknown. In my opinion, if you don't

have that, you don't really have jazz. It is when we venture out as a unit and we are vulnerable, we take chances. That is when the real magic happens, because we come together as a unit to support each other in our vulnerable moments. When you do, there is a feeling of accomplishment that is just unbelievable and something that you can only find in jazz."

When he announced the final number, the maestro said, "We are going to close with a ballad. We are not supposed to do that, but we are going to throw caution to the wind." His choice was "Epilogue" a beautiful, quiet and introspective selection. Stefon later explained that the morning he wrote it, he had been trying unsuccessfully to compose. "Stanley Crouch called and told me that Milt Jackson had just passed away. When I hung up the phone, within an hour I had that piece of music. So it was really raw and a very authentic expression of what I was feeling. Milt was one of my greatest inspirations."

It was an unusual ending, but the audience cheered and I heard no one in the full house complain. 

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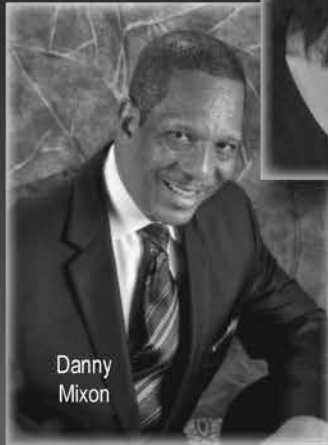
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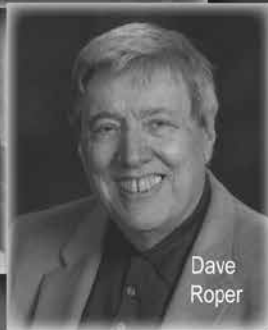
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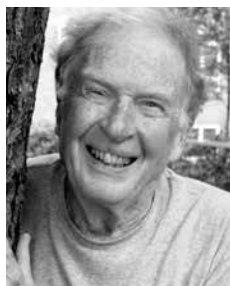
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Noteworthy

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'PORGY AND BESS' WOWS BRITS OUTDOORS...LOST BLUES 78 FOUND AFTER 84 YEARS, SONGS SET FOR REISSUE...NEW CLARK TERRY DOCUMENTARY RATED 9.0 OUT OF 10...CD CONTEST EXTENDED — ENTER NOW!

PORGY AND BESS, George Gershwin's and writer DuBose Heywood's American folk opera, thrilled Londoners this summer at the Open Air Theatre in Regent's Park. Nicola Hughes was "splendid...as a woman torn by conflicting desires" in a little southern town "where drugs and drink battle for supremacy with the word of the Lord," wrote the *Evening Standard*, adding: "Rufus Bonds Jr gives Porgy a battered decency." The 1935 opera opened to a mediocre Broadway run. Its creators died before their work gained immortality. Its title song, "Summertime," bucked the odds to become one of the most recorded songs in jazz and popular music. It's a gospel and rock classic, too. Besides "Summertime," more than 50 songs in the score include "I Got Plenty o' Nothin'," "Bess, You is My Woman" and "It Ain't Necessarily So."

EIGHTY-FOUR YEARS after its recording and release, blues singer J.D. Short's Paramount recording 13091, "Tar Road Blues/Flagin' It To Georgia" has been found in Tennessee. The only known example, considered lost forever, was pulled with a stack of other blues shellacs from the back of an old windup Victrola cabinet. Dealer John Tefteller bought the two-sided disc from "a local picker" and flew it home to Oregon as hand baggage. A small chip on the edge was its only flaw. J.D. Short (1902-1982), misspelled "Jaydee Short" on the label, was a Delta singer who played several instruments. He made four two-sided 78s

for Paramount in Wisconsin on June 1, 1930. "I will not be selling the record," John told me in an e-mail. "It will take a spot in my collection right next to the one of a kind Paramounts. Especially the Henry Townsend — also one of a kind and recorded at the same session as the J.D.



Nicola Hughes as Bess and Rufus Bonds, Jr. as Porgy on stage at London's Regent's Park Open Air Theatre. Photo Johan Persson.


Short." The dealer will reissue both songs on CD next year with his Classic Blues Artwork from the 1920s calendar series. Tel. 541-659-7175. www.tefteller.com.

KEEP ON KEEPIN' ON is a new biofilm about the jazz legend Clark Terry and his mentorship of Justin Kauflin, a now 23-year-old driven, blind piano prodigy. Terry, who is 93, mentored the young trumpeters Miles Davis and Quincy Jones. He's one of a few musicians who played in both the Count Basie and Duke Ellington orchestras. An Australian drummer and first-time film director, Alan Hicks, persuaded his surfing mate and cinematographer, Adam Hart, to join him

in the United States to follow and film the two men. Justin is invited to enter an elite international competition, but he suffers from acute stage fright. Clark's health fails; he gradually loses his sight. This intensifies his bond with Justin. "As clocks tick," writes director Hicks, "we are suddenly witness to

two great friends tackling the greatest challenge of their lives. The film, from the producer of *The Cover* and *Chasing Ice*, captures the passing of the torch from a cultural icon to potentially his last student, inspiring viewers in climactic, cinematic fashion." Forty-seven viewers rated the documentary on Amazon.com's IMDb; result was 9.0 out of 10.

OUR CD CONTEST deadline has been extended to October 20. The first three readers to email me the names of three jazz

violinists will receive an autographed copy of fiddler John Intrator's latest album, *Open House*. Intrator's name is ruled out, of course, but there are so many others to choose from. Google them! On the prize album, John is joined by guitarist Sébastien Felix or seven-string master Howard Alden, bassist Michel Tournier, or another drop-in guest artist. Intrator and Felix drew crowds at this year's Khamoro Gypsy Festival in Prague. The duo's genres span Gypsy jazz, blues and swing, Brazilian and African music. NJJS staff is not eligible, but you and earlier contest winners are. Sample Open House online. Include your postal mailing address. fradleygarner@gmail.com 

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



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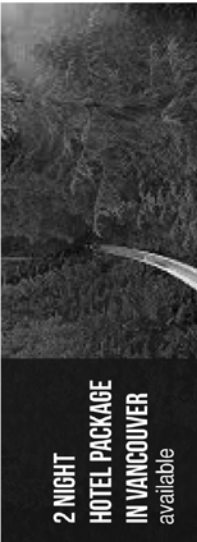
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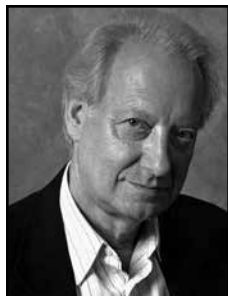


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Dan's Den | From Crescent City To Gotham

By Dan Morgenstern

The 14th Satchmo Summerfest was blessed with splendid weather — by August New Orleans standards — and set a new attendance record: 57,000 fans enjoying the free three-day festivities. Since Having attended all 14, I can say with modest credibility that improvement has been a constant since French Quarter Festivals Executive Director Marci Schramm took charge. This year Marci enlisted Chevron as a sponsor — abetted, among others, by her trio handling the seminars: Curator Fred Kasten, adviser Dr. Connie Atkinson, and emcee Jon Pult.

The seminars are a very special component of the festival, although of course the music, presented continuously from noon to 9 PM (8 PM on Sunday), is the main draw. The seminars run from 11:30 AM to 6:00 PM, with New Jersey's own Ricky Riccardi's Cinematic Satch climaxing each day. Ricky also shared the Keynote presentation at the Thursday night reception, with Mosaic Record's Scott Wenzel — a conversation about the making of the great new Armstrong boxed set.

A birthday party with music and cake on Friday morning, and a Jazz Mass followed by a parade on Sunday, are special events, and there is a Satchmo for Kids activity on the first two days. Speaking of cake: there's an abundance of food and drink available in the area surrounding the bandstands and the Old Mint, site of the seminars and wonderfully cool if you need a break from the outdoors.

As with any festival worthy of the name, a problem is what to attend when simultaneous happenings beckon. Thus we missed some nice music and some good talks, but the tradeoffs mostly paid off. We made sure not to miss the man who may well be the greatest jazz trumpeter of the present day, Leroy Jones, who this year surprised us with one we hadn't heard before from him, "Sugar Blues," with an engaging vocal and some trumpeting not at all reminiscent of Clyde McCoy, among such other treats as Louis's "Some Day."

Our own Wycliffe Gordon, with a local rhythm section, scored with a set featuring his trombone, trumpet, slide cornet and vocals, and Evan Christopher's "Clarinet Road" was fine and dandy, but to this listener topped by the gifted clarinetist's seminar on Louis's New Orleans reed partners Johnny Dodds, Jimmie Noone and Sidney Bechet. Yoshio Toyama and the Dixie Saints offered trumpeting rivaling Leroy Jones, and a band as good as any American or European traditional ensemble; however, those of us attending the reception were treated to Yoshio at his very best in this more intimate setting, which also allowed him to indulge in such seldom heard Louis chestnuts as "Red Sails in the Sunset," roasted to perfection.

Yoshio also good-naturedly fronted the Seminar All-Stars, an annual ad hoc ensemble established by Marci and consisting of willing seminar presenters, this crop including Ricky Riccardi at the

piano — with Daryl Sherman, who did a wonderful seminar on Louis the Singer, sharing the keyboard on the concluding "Swing that Music" — Bruce Raeburn at the drums, David Ostwald on tuba, and yours truly as one-shot boy singer, venturing "You Rascal, You" and getting an unexpectedly generous hand. (My seminar, with an assist from Ricky, was Louis Armstrong in Denmark.)

We missed Lionel Ferbos with Lars Edegran's New Orleans Ragtime Orchestra, but it is a fine ensemble, and it's good to have this aspect of the NOLA tradition covered so well. With apologies to the perpetrators of what we missed, let us note that the most popular of the performers, this year as in the past, undoubtedly was trumpeter-entertainer Kermit Ruffin, a taste we have yet to acquire. Kermit was, of course, a participant in the concluding Trumpet Tribute, but we missed it this year because of an unusual coinciding treat that evening. David Ostwald landed a gig at Snug Harbor, which rightfully bills itself as the city's "premier jazz club."

The New Orleans edition of his Louis Armstrong Eternity Band included the prime cornetist and vocalist Kevin Lewis (whom we had enjoyed with Evan Christopher), the excellent clarinetist Tim Laughlin, the invigorating drummer Jeff Clapp, and a delightful lady banjoist, Amy Sharpe. The set we caught was a happy one, including a lively "St. Louis Blues," "Make Me a Pallet on the Floor," with a Lewis vocal, "Memories Of You" as a clarinet feature not paying homage to Benny Goodman, and, with special overtones for these ears, "You Rascal You," with Lewis on vocal, but in a minor key.

What a way to end a great weekend. Our dear friends Nancy and Jerry Miller made their Summerfest debut and enjoyed every minute. So will you, if you come on down next year. It's the best way to celebrate the legacy of Satchmo in situ.

Back Home in Gotham

You just know that when you come out to hear Scott Robinson, you'll be in the presence of great music. That was most certainly the case at Kitano in August, where this extraordinary artist led a remarkable quartet made up of Helen Sung, piano, Martin Wind, bass, and Dennis Mackrel, drums. Though they all had previous encounters, they'd never combined as a foursome, so there was an element of discovery and spontaneity, ingredients cherished by Scott.

It was a case of instant communion, and Daryl Sherman, whose last and next Kitano engagements were and will be with Scott, and I, just had to stay on for the late set. Miss Sung, whom I had not heard enough of, was a revelation, a pianist with a marvelous touch throughout the dynamic range, great time, and fresh and personal ideas — a terrific soloist as well as a great team player. Wind and Mackrel we were well aware of as masters of their craft, but with Scott they got to reveal new aspects of themselves. The man brings that out in his peers.

Playing mostly tenor, but also cornet, bass flute, and the Hungarian clarinet-like instrument that Joe Muranyi bequeathed him, Scott made beautiful music in a variety of moods and grooves. On tenor, he offered an extended “Shadow Of Your Smile,” and the rarely heard (as a jazz vehicle) “If I Loved You,” played with deep feeling and imagination, qualities matched by Sung in her solo, and the original “Eleven Bar Blues,” (I lost count but not joy), which offered great interplay with and solo space for Mackrel, who among other good things gets a great sound from his set.

There was another original of unusual construction, “Tenor More,” and a not so common “In the Merry Month of May.” On bass flute, a rarely heard instrument with a fetching, warm sound, Scott ventured a blues in B-flat, and (not in succession) the Kenny Burrell original he performed so movingly at the memorial for Frank Wess. And on cornet, a favorite of mine that one rarely hears, Louis Armstrong’s lovely 1936 ballad “If We Never Meet Again,” on which Wind contributed a particularly fine solo. Scott’s cornet reminds a bit of early Bobby Hackett. Miss Sung’s feature was “Sweet and Lovely,” and it was surely both, ranging from a soft rubato opening to some swinging and forceful improv in the melodic spirit of Erroll Garner. Thank you, lady and gentlemen, for

a lovely evening!

Free Piano Recitals

For many years, Local 802 of the Musicians’ Union has been presenting free piano recitals in Bryant Park which, should you not be a seasoned Manhattanite, beckons between 40th and 42nd Street and Fifth and Sixth Avenues. The park is a much nicer venue now than it was a decade ago, and the pianists, each featured for five weekdays, are a worthy lot.

The park’s piano may look good, but it lacks the resonance of an acoustical instrument. It’s electric. Still, a few players manage to get a good sound from it, among them Daryl Sherman. When your correspondent and some other friends caught her one sunny early afternoon (the music is from 12:30 to 2:30), she offered a nuanced and moving “Body and Soul,” instrumentally and vocally; a couple of cheerful rousers, “Flying Down to Rio” and “All God’s Chillun Got Rhythm,” and a delightful Gershwin medley that included (from memory and thus not in this order) “Someone to Watch Over Me,” “Embraceable You,” “Fascinating Rhythm,” “Isn’t It a Pity,” “I’ve Got a Crush On You,” “They All Laughed” and “Let’s Call the Whole Thing Off.”

The elements were presented in an inventive manner, not always offering a number in its entirety but linking songs in sometimes unexpected ways, with effective changes in tempo and touch. I’m sure George would have approved! Daryl finished for the day — and week; it was a Friday — with “Manhattan,” including a welcome vocal. And as is her want, she delivered interesting though never didactic comments.

Django Reinhardt Festival

Let’s wrap up this Den with another long-running Manhattan event, the annual Django Reinhardt New York Festival. This was its 15th year, and as usual, Birdland was fully occupied for the week in early August.

The cast has been pretty similar for a while, but there’s always something new. This time it was a young Finn, Olli Soikkeli, who showed that he knew the required idiom. Samson Schmitt, leader and star, seemed more comfortable without the presence of his father; Pierre Blanchard was in good Grappelli form, notably on “After You’ve Gone;” Anat Cohen, the special guest on the night we attended, was challenged with a killer tempo on “Them There Eyes” but handled it with aplomb. She also acquitted herself well in a Balkan mode on “Minor Swing.” But the capper was rhythm guitarist Doudou Cuillerier’s knock-em-out scat vocal on “Undecided.” That, dear readers, was worth the price of admission all by itself. As usual, Brian Torff played great bass and also served as the informative emcee. JJ

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All Smiles at Museum's Jazz in the Garden

Story and photos by Tony Mottola

After rainy weather drove most of 2013's Jazz in the Garden performances indoors the sun shined bright on the Newark Museum's 49th iteration of its venerable jazz festival for five Thursdays last July and August. And loyal fans of the series responded by coming out in large numbers to fill the tranquil grounds of the Museum's Alice Ransom Dreyfuss Sculpture Garden for an al fresco lunch and the strains of live jazz.

As it has been for many seasons the JIG program was curated by WBGO radio host Sheila Anderson, who has a knack for getting some of the current scene's top players to come to Newark for an interview on Gary Walkers' WBGO morning show and an early afternoon performance in the garden.

The series kicked off on July 10 with New York City-based drummer and composer Shirazette Tinnin, self-described as "just a little Southern girl who likes to play the drums." The performance by her Shirazette Experiment Jazztet was expectedly in a rhythm groove, opening with Neal Hefti's "Cute" and moving on to several captivating polyrhythmic originals from her debut recording *Humility: Purity Of My Soul*, including "Jazzmine," "Her Powerful Locs," "Aunt Sissy" and a sinuous samba, "The Warmest Season."

Week two featured West Orange guitarist Dave Stryker performing selections from *Eight Track*, his popular 2014 paean to the irresistible groove of '60s and '70s pop hits. He was joined by organist Jared Gold and vibraphonist Stefan Harris, both of whom are on the CD, and drummer Kush Abadey in place of the recording's McClenty Hunter. The afternoon unfolded as a nostalgic hit parade of familiar meolodies and infectious grooves, all with a jazz tinge. The playlist included "I'll Be Around," "Pusherman / Superfly," "Wichita

Lineman," "Aquarius," "Never My Love," "Superwoman," "Never Can Say Goodbye" and "That's The Way Of The World." After performing most of the recording's cuts in order, Stryker opined "when you come to Newark you got to play some blues," noting his stints in groups with Jack McDuff and Stanley Turrentine, before launching into a soulful turn on Harold Vick's "Our Miss Brooks."

The scene went south on July 24 for trumpeter Claudio Roditi's Brazilian Jazz Quartet, comprised of Daniel Freiberg, piano; John Lee, bass; João Mota, drums and John Dukich, flugelhorn and vocals. There were more than a few bossas in the mix, including "Corcovado," the Antonio Jobim classic whose title refers to the Rio de Janeiro mountain that is topped by a Chirst figure, but whose English and Portuguese lyrics both concern romance — Roditi noted with an impish grin. The musician is noted for playing a rotary valve trumpet but the show's highlights were reached when he performed on the piccolo trumpet, a high-pitched instrument rarely heard in jazz that is a challenge for the player's lung power and embrochure. His own "Piccolo Blues" used the instrument to great advantage stealing the show.

Jersey Jazz did not attend the fourth week's performance by DownBeat Critic's Rising Star vocalist Tessa Souter that was driven indoors by the threat of dangerous lightning, but we heard good things. But we were on hand for August 7's closing performance by bassist Buster Williams, a serene musician who performed a near contiuous set meditative jazz and then quipped to the midday crowd, "I'm glad to see you all have money, because obviously you don't have jobs."

The Jazz in the Garden series reaches the half century mark next summer and we suspect it will be special. More about that when information is available. JJ



Shirazette Tinnin



Dave Stryker



Claudio Roditi



Buster Williams



Other Views

By Joe Lang

Past NJJS President

The CDs keep coming, I keep listening, and here are the best of the latest albums that I have heard.

■ There are many wonderful college big bands throughout the country. One of the best and most consistent is the **MANHATTAN SCHOOL OF MUSIC JAZZ PHILHARMONIC ORCHESTRA** under the direction of their dedicated educator Justin DiCioccio. Their latest recording, **The Symphonic Ellington (Jazzheads – 1206)** is taken from an October 19, 2012 concert by the orchestra. There are three extended works, "Harlem (A Tone Poem to Harlem)," "The Queen's Suite," a six-movement piece written for Queen Elizabeth II, and the three part "Night Creature." Also included are takes on "Mood Indigo" and "Caravan." All the arrangements are by the very creative David Berger. "The Queen's Suite" was originally recorded by the Ellington band in 1959. The only pressed copy was given to the Queen, and the music was never released commercially while Ellington was still alive. Two movements, "Sunset and the Mockingbird" and "Single Petal of a Rose" have had lives outside the setting of the complete work, and are two of the highlights of this collection. DiCioccio continues to challenge his students with jazz compositions that bring out the best in the players. The execution by the band is exemplary. The world of Ellingtonia is a rich one indeed, and this recording is a fine example of how it continues to remain relevant to the musicians of today. (www.jazzheads.com)

■ When the concept of a two-trombone front line is mentioned, the first names that come to mind are J.J. Johnson and Kai Winding. Well, **SCOTT WHITFIELD** and **WAYNE CONIGLIO** have a leg up on becoming the next noted trombone duo with **Fast Friends (Summit – 629)**. These cats became friends when both were among the first-call bone men in the Big Apple. With Scott's move to the West Coast several years ago, their opportunities to play together were severely limited. Coniglio has played on the East Coast iteration of Whitfield's big band, but now resides in St. Louis where this recording was made. With the backing of pianist Ken Kehnner, bassist Eric Warren and drummer Kevin Gianino, Whitfield and Coniglio swing their way through eleven selections that include standards, jazz tunes and originals by both

leaders. What you hear is two marvelous trombonists playing their forevers off, challenging and complementing each other with aplomb. It all adds up to an exercise in pure pleasure. (www.summitrecords.com)

■ **Shades of Gray (Centaur – 3251)** is an album that defies categorization. It finds clarinetist **GARY GRAY** in a variety of duo settings playing music that encompasses classical, jazz and a place somewhere between the two genres. Gray finds himself paired with pianists Bill Cunliffe, Joanne Pearce Martin and Vince Maggio, bassoonist Judith Farmer, violinist Adam Korinzewski, guitarist Kenny Burrell and alto saxophonist Gary Foster. The one exception to the duo format is the addition of Juliette Gray for "Lush Life," on which she recites rather than sings the lyric. While all of the music here is extremely well played and engaging, there are two selections that stood out for this listener. The imaginative pairing down of "Rhapsody in Blue" for Gray's clarinet and Cunliffe's piano is stunning. Gray and Burrell give Burrell's "Blue Muse" a sensitive and moving rendition. Listen to this album with ears open to simply enjoying good music played with passion and creativity. (www.centaurrecords.com)

■ My initial exposure to jazz was in the form of the trumpet of Louis Armstrong. Ever since, the trumpet has been my favorite instrument to hear. Among the current giants on that horn is **TOM HARRELL**. His latest release, **Trip (HighNote – 7261)** finds him in the company of tenor saxophonist Mark Turner, bassist Ugonna Okegwo and drummer Adam Cruz for an exploration of six Harrell compositions, and a suite of six movements by him inspired by the classic novel Don Quixote. The format of the group is reminiscent of the version of the Gerry Mulligan Quartet that featured Chet Baker. Harrell is an exceptional improviser, and a wonderfully inspired composer. He is blessed with bandmates who provide empathetic support that enhances Harrell's genius, and each on their own is a superior jazz musician. The remarkable thing about this collection is how many times you will say to yourself that you want to hear a particular moment again. This makes for continuing discovery and satisfaction. (www.jazzdepot.com)

■ With the release in 2010 of *A Handful of Stars*, his initial release as a leader, **ADAM SCHROEDER** immediately established himself as a major new voice on the baritone sax. **Lets's (Capri – 74134)**, Schroeder's new album reemphasizes his status as one of the premier baritone saxophonists on the scene. For this outing, he is joined by Anthony Wilson on guitar, John Clayton on bass and Jeff Hamilton on drums. The program includes a few standards like "In the Middle of a Kiss" and "Wrap

Your Troubles in Dreams;" some jazz tunes including Duke Pearson's "Hello Bright Sunflower," Thad Jones's "Let's" and Benny Carter's "Southside Samba;" and five originals by Schroeder. No matter the selection, Schroeder and his mates wrap their musical creativity around the tune, and the results are impressive. Schroeder's sound comes more from the Pepper Adams school rather than the softer Mulligan style, but his playing calls upon both influences while carving out his own place on his instrument. Let's hope that there will be less of a gap between Schroeder-led albums in the future. (www.caprirecords.com)

■ **Quartet (Palmetto – 2173)** is an album by **FRANK KIMBROUGH** that has a title truly reflective of its content. Pianist Kimbrough is the leader, but this collaboration with Steve Wilson on alto and soprano sax, Jay Anderson on bass and Lewis Nash on drums is the work of a cohesive unit with each part integral to the whole. Kimbrough wrote eight of the ten selections, the exceptions being Kurt Weill and Maxwell Anderson's "Trouble Man," and the Rodgers and Hart classic "It Never Entered My Mind." Kimbrough's original tunes are well conceived, and feel familiar almost immediately. His playing reflects the many years that he has been recognized as a top rank creative presence among jazz pianists. Whether on alto or soprano sax, Wilson has a gift for melodic improvisation. Anderson and Nash are simply among the best on their instruments. This is an album with many delights that you will enjoy discovering as you listen to it. (www.palmetto-records.com)

■ Violinist **JOHN INTRATOR** and guitarist **SÉBASTIEN FELIX** front a new album titled **Open House (Round Stake – 2327)**, and listening to it is an unmitigated joy. The duo has recruited a variety of guest artists to join them in various groupings to explore fifteen selections, all grounded in the style of gypsy jazz. The performers, with the exception of guitarist Howard Alden who appears on two tracks, are all based in Europe. The recording was made at La Forge Sound Studios in Versoix, Switzerland. Intrator was born and raised in the United States, but has spent most of his time living in Geneva since 1968. Felix is from a French Gypsy family. Both are steeped in the music made famous by Django Reinhardt and Stephane Grappelli. Three of the selections, "Swing 39," "Oriental Shuffle," and a medley of "Souvenirs" and "Black and White," come from the book of the Quintet of the Hot Club of France, the group led by Reinhardt and Grappelli. Most of the other tracks are standards from the Great American Songbook. While there are various combinations of artists and instruments, the album has a feeling of unity to it. Whichever combination is playing, the results are

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OTHER VIEWS *continued from page 39*

swinging and enchanting. If you dig "feel good" music, this is an album for you. (www.john-intrator.com).

■ The members of the **SOPHISTICATED LADY JAZZ QUARTET** met as students in the Jazz Studies program at the University of Southern California. Trumpeter JJ Kirkpatrick, pianist Misha Adair Bigos, bassist Gary Wicks and drummer Andrew Boyle have formed a cohesive group that has collaborated on ***Sophisticated Lady Jazz Quartet* (Yarlung Records – 65004)**. This recording is the first foray into jazz by the classical audiophile label Yarlung Records. They recorded the band in Cammilleri Hall on the USC campus, a venue with exceptional acoustics. The twelve selections were recorded direct to tape in one take, and the performances have the spontaneity of a live gig. Given the recording technique employed, it is fitting that the album opens with a hip take on the Jerome Kern/Johnny Mercer classic "I'm Old Fashioned." There is nothing that is old fashioned about their playing, basically mainstream, yes, but old fashioned, no. There are original compositions by Boyle, Bigos and Wicks, as well as takes on "Isfahan," "Strange Fruit" and, naturally, "Sophisticated Lady." The Sophisticated Lady Jazz Quartet does indeed play sophisticated music, and does so impressively. (www.yarlungrecords.com)

■ Many of you are familiar with **LARRY FULLER** as the swinging pianist who replaced Ray Kennedy on John Pizzarelli's group. Fuller is once more out on his own, and has just released ***Larry Fuller* (Capri – 74135)**, a session with Hassan Shakur on bass and Greg Hutchison on drums. There are twelve tracks, each one reflecting Fuller's good taste and fine improvisational talent. There are standards, "At Long Last Love," "Old Folks," "Old Devil Moon" and "Close Enough for Love." Among the jazz tunes are several penned by other jazz pianists, "Django" by John Lewis, "Hymn to Freedom" by Oscar Peterson, a pairing of "Reflections in D" and "Prelude to a Kiss" by Duke Ellington, "C Jam

Blues," another from Ellington, and Bud Powell's "Celia." The other pieces are Ray Brown's "Parking Lot Blues," Clifford Brown's "Daahoud" and Joni Mitchell's "Both Sides Now." Good jazz piano albums have a special place in my listening palate, and this is one that shall find its way onto my play list frequently. (www.caprirecords.com)

■ Pianist **JAKI BYARD** was one of the most unique personalities among jazz musicians. The material on ***The Late Show* (HighNote – 7264)** is taken from a 1979 solo gig at the Keystone Korner in San Francisco, and is the third disc of material from this engagement released by HighNote. Byard is a player who had amazing technical facility in addition to his imaginative improvisational excursions. He was a source of ceaseless surprises and delights. In addition, his patter between songs was most unpredictable and entertaining. This album contains a mix of standards, jazz tunes and his highly personal original compositions. Among the latter are "Family Suite" and "European Episode," reflections upon his family in the first instance, and his experiences during a European tour for the second. His playing is at times dramatic, at times whimsical, and always interesting. Listening to this collection makes me wish that I could have been there each night of his engagement at Todd Barkan's legendary club. At least we have the recordings to give us a flavor of what those fortunate enough to have been present experienced. (www.jazzdepot.com)

■ Another set of CD reissues from the Bethlehem label is now available. These releases concentrate on some of the Bethlehem West Coast jazz sessions. (www.amazon.com)

Trumpeter **CONTE CANDOLI** was a stalwart of the West Coast jazz scene. ***Sincerely, Conte* (Bethlehem – 1016)** is a tasty excursion through eight tunes by Candoli, pianist Claude Williamson, bassist Max Bennett and drummer Stan Levey. While often remembered for his stints with big bands like those of Stan Kenton, Woody Herman and Charlie Barnet, this disc shows that he was equally at home in a small group setting.

***I Play Trombone* (Bethlehem -26)** features the trombone work of the legendary **FRANK**

ROSOLINO. On this session, he is accompanied by Sonny Clark on piano, Wilfred Middlebrooks on bass and Stan Levey on drums. Rosolino was one of the giants on trombone, noted for his interesting and often witty improvisations. His artistry is nicely captured on this album.

Arranger **RUSS GARCIA** was one of the great West Coast arrangers. ***Four Horns and A Lush Life* (Bethlehem – 46)** is a program of 12 selections, including a couple, Noel Coward's "Ziguener" and the often derided "Ramona," tunes that were not typical choices for jazz players. All are arranged by Garcia for four trombones, a baritone sax and rhythm. The players are Frank Rosolino, Herbie Harper and Tommy Pederson on slide trombone, Maynard Ferguson on valve trombone, Dick Houlgate on baritone sax, Marty Paich on piano, Red Mitchell on bass and Stan Levey on drums. The sound captured by this instrumentation is unique and wonderfully listenable.

MARTY PAICH was another prominent West Coast arranger best remembered for the group that he used to back Mel Tormé on several recordings, the Marty Paich Dektette. The band on ***The Jazz City Workshop* (Bethlehem – 44)** is comprised of Herbie Harper on trombone, Larry Bunker on vibes, Marty Paich, who also arranged the session, on piano, Jack Costanzo on bongos, Curtis Counce on bass and Frankie Capp on drums. The eight selections include a Paich original, "The Natives Are Restless Tonight," the superb Oscar Pettiford jazz standard "Blues in the Closet," and a nice take on "That Old Black Magic," with a vocal by Mickey Lynne. This is a wonderful example of the Paich magic as a leader and arranger.

Vocalist **PEGGY CONNELLY** did not record much, but ***That Old Black Magic* (Bethlehem – 53)** makes you wish that her recording activity was more extensive. She is backed by Russ Garcia's Wigville Band for a twelve-song program that avoids being just another collection of the usual tunes. Included are tunes like "Ev'ry Time," "Why Shouldn't I," "Gentleman Friend," "What Is There to Say" and "He Was Too Good to Me." The pairing of Garcia's arrangements, Connelly's vocalizing, and great songs make for a winning combination.

■ The vocal duo of **GINGER BERGLUND** and **SCOTT WHITFIELD** have looked for inspiration to the legendary team of Jackie Cain and Roy Kral. Had Jackie & Roy gotten around to addressing an album of songs by Johnny Mandel, they would probably have chosen a program much like the one that Berglund and Whitfield sing on ***Solitary Moon* (Bi-Coastal Music – 1401)**. Whitfield, who is also an accomplished trombonist, composer, arranger and big band leader, did the arrangements for the 15 songs included on the album. The musical

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backing is provided by groups of varying sizes from small ensembles to Whitfield's big band, and includes the cream of the crop of musicians from the L.A. jazz scene. Mandel has worked with many lyricists during his career, including Johnny Mercer, Dave Frishberg, Paul Francis Webster, Paul Williams, Arthur Hamilton, Morgan Ames and the Bergmans. His work with Frishberg is particularly appealing to this listener, and the three songs by this pair on *Solitary Moon* demonstrate that they could be hip, "Little Did I Know," whimsical, "El Cajon," and passionate, "You Are There." Berglund and Whitfield remind a listener of Jackie & Roy in more than style. Berglund, like Cain, has the more pure vocal instrument, while Whitfield, like Kral, has a less polished sound, but has the wonderful sense of phrasing that inhabits the musicianship of all fine jazz musicians. Berglund and Whitfield have mined Mandel's rich catalog with keen eyes and ears to produce a collection that is bright, hip and superbly engaging. You will not play *Solitary Moon* just a solitary time. It will keep drawing you back. (www.officialgingerandscott.com)

■ **Swing n' Strings** is a congenial album from vocalist/cornetist **AL BASILE**. The timbre of his voice and his phrasing remind me very much of another horn man, Jack Sheldon. Guitarists Fred Bates and Bob Zuck, and bassist Marty Ballou provide support for Basile with occasional contributions by Rich Lataille on alto and tenor saxes. Basile sings on ten of the twelve tracks, the exceptions being Zuck's vocal on "I Know What I've Got, Don't Know What I'm Getting," and the strictly instrumental "Heat Wave," a feature for Bates. There is a nice variety to the songs sung by Basile. They include "Oh! Look At Me Now," "All I Need Is the Girl," "A Hundred Years from Today," "Things We Said Today," "Oh, You Crazy Moon," "A Kiss to Build a Dream On," "Jim," "I Was a Little Too Lonely," "Don't Wait Too Long" and "This Nearly Was Mine." Basile has a minimalist approach to his vocalizing and playing, and the instrumental accompaniment is in keeping with Basile's bent. There is no new ground broken here, but it is an album that is pleasing and fun. (www.albasile.com)

■ Vocalist **ANNIE ROSS** has had a remarkable career. Her first professional experience was singing "Loch Lomand" in *Our Gang Follies of 1938* when she was seven years old. Her first jazz recordings were made in 1952 for Prestige Records. In August of 2013, she entered a recording studio with guitarists Bucky and John Pizzarelli to record **To Lady with Love (Red Anchor - CAP 1047)**, a heartfelt tribute to her friend Billie Holiday. The program, recorded in a single session, includes several tunes that Holiday performed on her final album, *Lady in Satin*. These tunes are "For All We Know," "I'm a Fool to Want You," "Violets for Your Furs," "You Don't Know What Love Is," "I Get Along Without You Very Well" and "It's Easy to Remember." In addition Ross has included "I Don't Stand a Ghost of a Chance with You," "You've Changed," "When Your Lover Has Gone" and "Travelin' Light," all recorded by Holiday.

The album opens with a brief spoken tribute to Lady Day penned by Ross, "To Lady," and closes with "Music Is

Forever," written by Ross with Russ Freeman for her 1995 album of the same name. An added bonus is a 15-minute DVD containing commentary by Ross and the Pizzarellis. The Annie Ross of today is in many ways a far different singer from the Annie Ross who was such a fresh presence on the scene in the 1950s. Her range has become more limited, but her interpretive powers have deepened, in many ways reminiscent of the artistry of Mabel Mercer in her later years. The accompaniment by the Pizzarellis is sensitive, subtle, and simply perfect for Ross. The empathy among these three artists is remarkable. This is an album that will touch you at a level achieved by few others in recent memory. (www.jazzbeat.com)

■ There is energy, freshness and hipness combined in the singing of **CYRILLE AIMEE**. This young lady from France has adapted herself to our jazz while retaining the influence of the gypsy jazz that she was drawn to during her formative years. On **It's a Good Day (Mack Avenue - 1087)** Aimee is in the company of guitarists Michael Valeanu, Adrien Moignard and Guilherme Monteiro, bassist Sam Anning and drummer Rajiv Jayaweera. Her program includes familiar tunes like "Where or When," "It's a Good Day," "Caravan," "Young At Heart" and "Love Me or Leave Me." The balance of the selections are originals that Aimee had a hand in writing, a few by others, and a wordless vocal on Oscar Pettiford's "Tricotism." Aimee has an immediately recognizable voice, with hints of Billie Holiday, Blosson Dearie and Stacey Kent. She has a wonderful feeling for time and phrasing that gives each number its own excitement. *It's a Good Day* will lift your spirits and put a smile on your face. (mackavenue.com)

■ There is no lack of soul in the singing of **BARBARA MORRISON**. Listen to **I Love You, Yes I Do (Savant - 2136)** where she is accompanied by the trio of pianist Stuart Elster, bassist Richard Simon and drummer Lee Spath, plus the incredible tenor sax artistry of Houston Person, and you will hear echoes of Dinah Washington and the Ettas, Jones and James, massaged into Morrison's own special approach to her material. The songs come from pop, blues and jazz sources, and include "Save Your Love for Me," "Canadian Sunset," "Trust in Me," "If It's the Last Thing I Do," "And I Love Him" and "Blow Top Blues." Morrison and her band are in perfect harmony, with Person adding accents that only could come from him. During his many years of working with Etta Jones, he evolved into one of the most empathetic horn players ever to work with vocalists. The album is laid back and exciting simultaneously. Since Morrison spends most of her time performing in the Los Angeles area, this fine disc gives the rest of us a terrific outlet for enjoying and appreciating her magnetic singing. (www.jazzdept.com)

■ During her career, vocalist **HELEN MERRILL** early on developed a strong following in Europe. Her seminal 1955 disc with trumpeter Clifford Brown established her as a jazz singer of substance, and by the time that she

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Caught in the Act
 By Joe Lang
 Past NJJS President

KAREN OBERLIN AND SEAN HARKNESS
A Wish on a Wednesday

Metropolitan Room, NYC | Aug. 20

A *Wish*, the recent album by Karen Oberlin and Sean Harkness is an intimate joy, and the duo brought the songs from this recording, along with a few other selections, to the Metropolitan Room, the perfect setting for recapturing the intimacy of the recording.



The empathetic musical relationship enjoyed by Oberlin and Harkness was evident from the opening strains of "I'll String Along with You" through the last notes of "My One and Only Love."

Oberlin interprets lyrics with a depth of understanding that makes each word sound like it was created for just that moment. When she sang "The Kind of Man a Woman Needs," it brought to mind the interpretive genius of Mabel Mercer, and that was a recurrent reaction as the program progressed.



Harkness is a wonderfully inventive accompanist who also sparkles during his solo interludes. He sounds at times like a one-man orchestra.

There were many memorable moments during the show. A trio of

songs with music by pianist Fred Hersch deserves special mention. "A Wish" has words by British jazz vocalist Norma Winstone, and served as the title selection for the album. The other two tunes had lyrics by Oberlin's husband David Hajdu. Hajdu is a music critic/historian who proves to be as adept at writing lyrics as he is at writing prose. His words to "Do You Think This Happens Every Day?" and "Good Things Happen Slowly" fit perfectly with Hersch's music.

A particular delight was the inclusion of a rarely heard gem by Burton Lane and E.Y. "Yip" Harburg, "Poor You," sung by Frank Sinatra in his first major film, *Ship Ahoy*. Oberlin knowingly captured the engaging playfulness of Harburg's lyric.

Oberlin and Harkness were on stage for a bit over an hour, about as fast an hour as one can imagine. They left the audience realizing the validity of the old saw about time passing too fast when you are having fun. □

OTHER VIEWS *continued from page 41*

recorded *Parole e Musica (Schema Rearward – 153)* in Italy during 1960 she was fully developed in her style. The tracks were recorded for an Italian television show. For this album she was accompanied on five tracks by a sextet and on six tracks by a quartet. The musicians were all Italian. The eleven songs were all major standards, and included "Night and Day," "Everything Happens to Me," "Autumn in New York," "Why Don't You Do Right," "You Don't Know What Love Is," "These Foolish Things," "April in Paris," "I've Got You Under My Skin," "Solitude," "Willow Weep for Me" and "When Your Lover has Gone." The programming of the album is a bit unusual in that each vocal track is preceded by a recitation of the lyrics in Italian by a gentleman named Fernando Cajati. This device was used on the television show, but was not included on the original LP released by RCA. Because of the programming this seems unsettling at first, but once you get adjusted to the format, you can concentrate on Merrill's marvelous interpretations of these superb songs. First-rate singing always shines through! (www.amazon.com)

Timing is a funny thing. This month I received two new vocal albums by two ladies named Kelly, Nancy and Julie.

■ The B in the title of *B That Way (Blue Bay)*, the new album by vocalist **NANCY KELLY** is the Hammond B-3 played by Dino Losito for the session. The other players on the disc are tenor saxophonist Jerry Weldon, guitarist Peter Bernstein and drummer Carmen Intorre. Kelly has received accolades from critics and peers like Mark Murphy. One listen to this disc should make you wonder why she has not recorded more. This is only her fifth album over a 25-year period. Here she assays twelve tunes, most of them familiar, but includes a few less often heard selections like "Common Touch," "Here's Looking at You" and "The Great City." The setting provided by her musicians nicely complements her impressive singing. She has a voice that hints of worldly experience, and sings with the attitude of a lady who knows exactly what each lyric is attempting to convey. In addition she knows how to swing, and that is always a plus. I suspect that this album will attract much airplay, spreading the word about a terrific singer named Nancy Kelly. (www.nancykelly.com)

■ There are many fine singers based in the Los Angeles area, and among the best is **JULIE KELLY**. Her eighth album, *Happy to Be (Jazzed Media – 1067)* is a winner from start to finish. She has a wonderful supporting cast of first-call L.A. cats gathered around the superb rhythm section of pianist Bill Cunliffe, guitarist Anthony Wilson, bassist Tom Warrington and drummer Joe LaBarbera. This is a woman who knows how to select fine, but not overdone songs, and sing them with hipness, feeling and smarts. Among the musical treasures are Dave Frishberg's "Our Love Rolls On," Bob Dorough's "You're the Dangerous Type" and Richard Rodney Bennett's "I Never Went Away." Another highlight is "I Have the Feeling I've Been Here Before" by Roger Kellaway and the Bergmans. When I heard a recording several years ago by Stacey Kent of "I Wish I Could Go Traveling Again" by Jim Tomlinson and Kazuo Ishiguro, I imagined that other singers would pick up on it. Well seven years have passed since Kent's recording. Kelly, with vocal assistance and an arrangement by John Proulx, has included it here, and has done this fine song proud. That is the case with each selection on *Happy to Be*. (www.JazzedMedia.com) □

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On The Road | Mauricio De Souza Trio Strikes the Right Note

By Gloria Krolak

Moonstruck Restaurant & Cocktail Lounge owners Luke Magliaro and Howard Raczkiewicz hired a trio not long ago for a Friday night gig at their popular bistro in Asbury Park, and they got a quartet. Drummer Mauricio de Souza and bass player Gary Mazzaroppi teamed up with pianist-trumpeter Alan Chaubert. Close your eyes and you hear a quartet.

That's because Chaubert plays both instruments at the same time. The technique may require a split personality, but the result is Chaubert's smoky muted trumpet accompanied by his left-hand piano layers. At times he also plays, as you might expect, each instrument alone.

Gary Mazzaroppi is as fine a bass player as you'll ever hear. His instrument has a deep chocolate tone, the range where he tends to dwell. In a trio there is plenty of time for bass solos, and we were treated to some of the best from Mazzaroppi. His first big gig, Gary told me later, was with Lionel Hampton. Chuck Mangione has also claimed him as a sideman.

De Souza was born in Brasilia, the capital of Brazil, and came to the U.S. when he was 18 to study with the venerated Joe Morello in New Jersey. While he chose to stay, he's not quite become a Jersey boy, retaining a soft and ready smile, easy demeanor and the air of someone still adjusting to his surroundings. At the drums, however, he needs no adjustment. De Souza is a creative and confident drummer who, during two extended solos, spontaneously combusted into the language of his birth, the samba rhythms for which Brazil is famous.

De Souza has recorded albums with his two bands, the Mauricio De Souza Group and Bossa Brasil. His first, *Here. There...* from 2010 straddling his two worlds, and the second, *Different Directions* in 2014, with an equally eclectic playlist of Brazilian composers Jobim, Lobo and Rosauero to bebopper Dizzy Gillespie and fusion specialist Chick Corea. One set at Moonstruck included Miles Davis's "All Blues," Jobim's "Useless Landscape," Benny Golson's "Whisper Not" and Kern-

Harbach's "Smoke Gets In Your Eyes," all rendered with sophistication.

The band played straight through without announcements, which Raczkiewicz feels might interfere with diners. But this minority of one missed knowing what was being played when it came to unfamiliar tunes like Pat Metheny's "Bright Size Life," from the guitarist's 1976 debut album. The night was a bull's-eye for the venue, a trio with a strong presence, entertaining folks in the lounge who would soon take their seats upstairs, only to be replaced by others. For those in the lounge for the music, however, some remarks from the bandleader would have been welcome.

Moonstruck sits alongside Wesley Lake; lit up, the building is as impressive as a paddlewheel boat steaming up the river, and just as festive. With two large and inviting dining rooms on the second and third floors — each has its own veranda facing the lake for additional dining — the restaurant seats 255. The first floor is the busy bar/lounge where the band sets up. It boasts a grand piano, lighting and speakers in a perfect setting of dark woods, café au lait walls, and a spray of peach gladiolas behind the bar.

Raczkiewicz handles the back end with 16 kitchen staff. Magliaro serves the front of the house, greeting diners and assigning tables. After 13 years in this location and 25 in the restaurant business, the partners have fine-tuned their management style. Even with a steady stream of hungry diners, their staff manages to hustle and look relaxed at the same time — a hard mix to achieve in such a busy place.

We had dinner upstairs first, regrettably missing the first hour of the trio's performance, which started at 6:00 P.M.



The Mauricio de Souza Trio: de Souza, drums, Gary Mazzaroppi bass, Alan Chaubert, trumpet and piano, in the candlelit Moonstruck Lounge. Photo by Michael J. Ryan

We were seated immediately, though, choosing the veranda on this balmy August night, a blessing for outdoor dining. Michael, my other half and photographer, thoroughly enjoyed a beet and goat cheese salad. I ordered the New Jersey tomato salad special recommended by our waitress. It was deliciously prepared with chickpeas, red onions and a vinaigrette dressing. But the home-grown tomatoes stole that show.

We both selected pasta with chicken and were more than satisfied. Michael's was whole wheat penne with wild mushrooms, mine fettucine with a pesto cream sauce. I carried my glass of Malbec to the lounge, where Michael ordered a second drink. Our total for the night came to a very fair \$100. The menu is more diverse than it would seem from this description, and you can view it at Moonstruck's website. Reservations are taken for parties of 12 and larger, and there is paid parking along the lake. J

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BOOK REVIEW

SOFTLY, WITH FEELING:

Joe Wilder and the Breaking of Barriers in American Music

By Edward Berger | Temple University Press, Philadelphia | 378 Pages, 2014, \$35.00

By Joe Lang

The title of this biography of trumpeter Joe Wilder, *Softly, with Feeling*, not only describes the approach that Wilder exhibited in his playing, but also captures the approach that he took to living his life. Edward Berger does an exceptional job of presenting Wilder's life story in a way that gives a clear picture of Wilder as a man and musician, and does so by placing his life in the sociological context that lends a deep understanding of the factors that influenced how his journey evolved.

Wilder arrived on the scene in Colwyn, Pennsylvania, a suburb of Philadelphia, on February 22, 1922. He was greatly influenced by his father, Curtis Wilder, who instilled in him a love for music, learning, and the sense of decorum that stuck with him throughout his life.

The elder Wilder had several jobs, mainly as a truck driver, but also was an accomplished tuba and bass player. While initially fascinated by seeing trombones in a marching band, Joe settled for playing the cornet that his father brought home for him when he was about eight years old.

Wilder's early training was playing classical music. But he also was exposed to jazz. At the age of ten, he auditioned for, and earned a spot on a local Philadelphia radio show titled *Colored Kiddies of the Air*. He and his radio mates were given the opportunity to meet and play with many of the members of name bands like those of Count Basie, Duke Ellington and Fletcher Henderson. Among the most memorable moments of his stay on the program was meeting Louis Armstrong who gave Wilder a pass to see him with Luis Russell's band at the Lincoln Theater in Philadelphia.

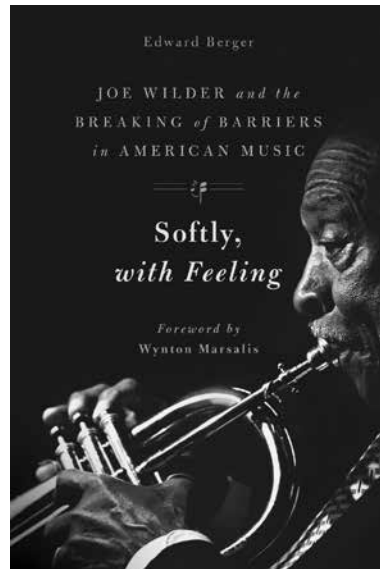
It was in junior high school that Wilder developed an interest in and love for classical music. He continued on this path by winning admission to Mastbaum Vocational and Technical School in Germantown, a school with an outstanding music program. At Mastbaum, most of his classmates were white, and the institution placed an emphasis on classical music. He had grown up in integrated neighborhoods and attended integrated schools, but Wilder was occasionally exposed to some of the prejudice that became a reality in his life, and

this proved to be the case at Mastbaum.

While attending Mastbaum, Wilder experienced a significant change in his family life, his parents divorced. This placed Wilder in the position of needing to contribute to the family income, and he did so by playing in dance bands while attending school. A combination of factors led to his leaving Mastbaum after only one year. He was exhausting himself with the demands of school and his work playing in bands. This affected his studies. In addition, the reality of the music world was that the opportunities for black musicians in the world of classical music were almost non-existent. While he never lost his desire to play classical music, he realized at that time he had better opt for life as a popular and jazz musician.

Wilder started his full-time professional career playing with some local big bands, but eventually went on the road with Les Hite, and then with the Lionel Hampton Orchestra. It was great experience for a lad still in his teens, but he found his stay with Hampton to be a mixed blessing. Musically, he was playing with a top-flight group of musicians, but he was working for a man who did not treat his musicians with respect, either personally or financially.

His life took a sudden turn in a new direction when he was drafted into the service, and found himself a member of the United States Marine Corps. The Marines had only recently began to bow to pressure by accepting African Americans into the corps. These black recruits were isolated in a section of the base in Jacksonville, North Carolina known as Montford Point. Through a series of fortuitous circumstances, in no small part due to the efforts of songwriter Bobby Troup, an officer at the base, Wilder found himself assigned to the



Marine band. During his three years in the Marines, Wilder experienced many instances of the racism that he saw throughout most of his life, but he safely survived his time in the service.

Once back in civilian life, he reclaimed a spot on Hampton's band, but found that Hampton was still an unpleasant leader. After a few months, he gave his notice to Hampton, but quickly found a position with Jimmy Lunceford. For the rest of the 1940s, Wilder played in various big bands, including those of Dizzy Gillespie and Lucky Millinder.

As the decade came to an end, Wilder chose to leave the road, and settled in New York City. He landed a steady gig in the band at Billy Rose's Diamond Horseshoe. This was followed by an opportunity to become one of the few black musicians to play in a Broadway pit orchestra, first for a short lived show title *Alive and Kicking*, and eventually the original production of *Guys and Dolls*. This career shift enabled him to pursue a Bachelor of Arts in Music degree at the Manhattan School of Music, a course that he successfully completed in 1953.

At this point, his first marriage was collapsing, and he opted to join the Count Basie Orchestra, and resume life on the road. Soon after his joining Basie, the band embarked on a European tour that proved to be a special time in Wilder's life. During a concert in Gothenburg, Sweden, he met the lady who would eventually become his partner for the rest of his life, Solveig Andersson. Their brief meeting led to a three-year correspondence, eventually to marriage, and the addition of three daughters to their family.

Wilder's stay with Basie only lasted about six months. He once again wearied of life on the road,

so it was back to New York where he found work on Broadway, most notably for *Silk Stockings* and *The Most Happy Fellow*. He also became established player in the recording studios, mostly as a sideman, but also debuted as a leader for the still respected album, *Wilder 'n Wilder*. He also became involved in many of the early recordings of music that attempted to fuse jazz and classical music, a movement dubbed by Gunther Schuller as "Third Stream." Wilder's classical training made him an obvious participant on these recordings.

He helped to put a dent in the racial barriers on Broadway through his remarkable musicianship, and his ability to face prejudice head on in a way that was dignified and mature. These assets also led to his making inroads in the studios where he recorded music for radio and television, a wide variety of pop recordings, and commercial jingles. One significant breakthrough was his overcoming a dearth of black musicians on staff at the networks by obtaining a position on staff at ABC, originally as a sub, but eventually as a regular staff musician.

In 1962, Wilder was part of the noted, but in some ways infamous tour of Russia by a band fronted by Benny Goodman. Goodman was notorious for his callous treatment of sidemen, and Wilder ended up finding his experience of working for Goodman a trying one.

In the same year Wilder began a 25-year stay on the orchestra for the Miss America pageant in Atlantic City.

In Chapter 9, Berger provides a detailed chronology of the ongoing efforts to bring about the hiring of black classical musicians by major classical orchestras and ensembles. Wilder was among those musicians who were involved in this movement, although it was not his nature to be out front leading the charge. He did, however lend his strong support to this battle, one that has in reality had mixed results. In this context, Berger also outlines the development of a professional relationship and personal friendship between Joe Wilder and the composer Alec Wilder.

By the mid-1970s, the day of the staff orchestras at the networks came to an end, and this resulted in Wilder's losing his position at ABC. There followed a period of about a decade and a half when Wilder found himself primarily playing in the Broadway pits, and on various recording projects.

During the 1990s, Wilder became involved in the jazz repertory movement through his stays on the Lincoln Center Jazz Orchestra and the Smithsonian Jazz Masterworks Orchestra. He was also quite active on the jazz party scene.

With the new century, Wilder turned to another aspect of his career when he joined the faculty at Julliard in 2002. He was a natural teacher, who integrated technical expertise and life lessons into his teaching.

At this stage of his life, he found himself to be the recipient of many honors, including his selection as a NEA Jazz Master in 2008.

Joe Wilder passed away on May 9, 2014. He left behind a remarkable legacy, as a musician; as a fighter for equal opportunities for African Americans, especially musicians; as a true gentleman possessed of dignity, a well-developed sense of humor, and personal integrity; and as a loving husband and father.

Edward Berger has done a magnificent job in presenting the story of Joe Wilder in a way that combines detail with a facility for sharing the information in a highly readable and literate manner. This work will stand among the best of jazz biographies. It is indeed as much an appreciation as it is a biography by a man who knew Joe Wilder on many levels, most importantly as a friend. **J**



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'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.

Emily Asher's Garden Party is a versatile musical ensemble led by Asher's tenacious trombone and sweet vocals. Called "red hot" and "very exciting" by the *Wall Street Journal*, this band of all-stars from New York City's vibrant early jazz scene performs coast to coast in the finest jazz clubs to the busiest swing dance halls. Drawing on the repertoire of Louis Armstrong's enchanting Hot Fives and Duke Ellington's sophisticated melodies to the funky and soulful music of New Orleans brass bands, and Hoagy Carmichael's masterpieces, guests attending the Garden Party on Monday, October 6 will be musically delighted.

John Patterson and the Full Count Big Band is an 18-piece professional aggregation that has played the Bickford many times in past seasons. They've got five saxes, five trumpets, four trombones and a full rhythm section, plus a very talented new voice, **Joe Ferrara** who will add yet another dimension to their performance. They'll be back on the Bickford risers on Monday, October 20 with selections from their 5,000 tune library, a rich resource that has gotten them coveted invitations which include NJPAC in Newark. Come to hear old favorites and discover a few upbeat tunes that eluded you in the past.

The Bickford Benefit Band will hold a reunion in order to raise some money for the Bickford and parent Morris Museum on Monday, November 10. What a line up! A benefit band to remember...Randy Reinhart (cornet), **Dan Levinson** (reeds), **Joe Midiri** (reeds), **Jim Fryer** (trombone), **Mike Davis** (trumpet)...and that's just the front line! The rhythm section includes **Mark Shane** (piano), **Brian Nalepka** (bass), Paul Midiri (drums) and **Molly Ryan** (guitar/vocals). Seats \$20 in advance, \$25 at the door -- assuming any are left! Get ready to tap your toes to all new material. Hold the date!

Don't forget the holiday season as **Rio Clemente** brings his love of music, the holidays and life to the Bickford on December 2.

— 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

It's a double helping of MidWeek Jazz at Ocean County College in October, kicked off by **Barbara Rosene**, who will be making her Ocean County College debut on October 1. Rosene has been in demand on the New York scene for some time, but has also entertained audiences nationwide as featured vocalist with The Harry James Orchestra. Among her many fans are *Jersey Jazz's* own Dan Morgenstern and the *Wall Street Journal's* Will Friedwald, who has written, "No one evokes more vividly the music of the great singers of the 1920s than Barbara Rosene."

In 2013, Rosene released a critically-acclaimed CD on the Stomp Off label, *Nice and Naughty*, a collection of slightly risqué numbers such as "Get Up Off Your Knees, Papa" and "My Handy Man," along with 1920s favorites like "You're My Everything" and "You're the Cream in My Coffee." Of the disc, Michael Steinman has written, "Unlike some singers who attempt to go boldly back into the past, Barbara doesn't approach her songs at an ironic distance. Rather, she has worked hard to become one with her material. Every song she chooses has an emotional connection to her life, and each one becomes a finely-crafted playlet."

On October 1, Rosene will be performing many of the numbers featured on *Nice and Naughty*. She'll be supported by two top players in clarinetist **Pete Martinez**, who has the uncanny ability to reproduce the raspy sound of New Orleans master Edmond Hall, and pianist **Conal Fowkes**, perhaps best known for playing Cole Porter in Woody Allen's hit film, *Midnight in Paris*.

Three weeks after Rosene's performance, saxophonists **Peter** and **Will Anderson** will return to Ocean County College after a successful debut there in 2013. Last time, they brought a quartet but for their October 22 performance, they will only be bringing guitarist **Alex Wintz**, making the group The Peter and Will Anderson Trio.

Trained at the prestigious Juilliard School, the Anderson brothers have been constantly in demand on the New York scene, playing with everyone from Vince Giordano and Bob



Emily Asher



Molly Ryan



Rio Clemente



Peter and Will Anderson

Photo by Lynn Redmile.



Barbara Rosene

Wilber to Wynton Marsalis and Jimmy Heath. They've also co-led three month-long running Off-Broadway jazz shows, of which "Le Jazz Hot" was nominated for a 2014 Drama Desk Award.

Along with Wintz, the Anderson Trio released a CD earlier this year, *Reed Reflections*, of which the Washington Post wrote, "There's only one way to fully appreciate the new jazz album by the Bethesda-bred, Juilliard-trained Anderson twins, Peter and Will, and guitarist Alex Wintz:

Keep it spinning." On the disc, the trio put new spins on familiar standards such as "Willow Weep for Me," "Begin the Beguine" and a stunning "Cherokee," as well as Thelonious Monk's "Bye-Ya," Bud Powell's "Bud on Bach" and Duke Ellington's "In a Sentimental Mood." With only two reeds and a guitar, the three musicians assembled some stunningly creative arrangements, swinging nonstop through the surprising twists and turns of the music.

Toms River audiences are guaranteed to marvel at the Peter and Will Anderson Trio, just as audiences around the world have been doing since they were only 15. Both the Anderson concert and Barbara Rosene's performance begin at 8 PM. With tickets available at www.ocean.edu or by calling 732-255-0500.

— Ricky Riccardi

Jersey

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.

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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.

■ **October 15 Gigi Gryce: Updating the Rat Race.** Presenters Noal Cohen and Michael Fitzgerald, authors of the book *Rat Race Blues: The Musical Life of Gigi Gryce*, will talk about the revisions to the original 2002 book.

free concerts

**CONCERTS/PERFORMANCE
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.

■ On **October 14** the Institute of Jazz Studies will be holding the first of four concerts in our series called: *Jazz Piano: Contemporary Currents*. We will be presenting the **Kazzrie Jaxen Quartet** from 2 – 4 PM. The event will be held in the Dana Room, 4th floor of the John Cotton Dana Library of Rutgers, the State University of New Jersey, Newark campus. The concert is free and open to the public.

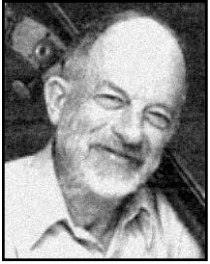
on WBGO radio

JAZZ FROM THE ARCHIVES

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.

■ **October Shows**

- 10/5: The Art of Davis:** Host Joe Peterson takes a look at the music of bassist Art Davis who played and recorded with Art Blakey, John Coltrane, Curtis Fuller, Dizzy Gillespie and many more.
- 10/12: A Lovely Evening with Duke in Sweden:** Host Dan Morgenstern samples a recently first-issued Ellington 1963 concert
- 10/ 19: An Interview With James Chirillo, Part One:** Host Vincent Pelote surveys the career of guitarist/composer James Chirillo.
- 10/26: Reflections at 85:** Dan Morgenstern looks back at recorded highlights from his life with jazz — his birthday is Oct.24th.



From the Crow's Nest

By Bill Crow

■ If you have called the Recording Checks Department at Local 802 lately, you have probably noticed that the young women answering your calls have a slight foreign accent. The three newest members of the staff there, and one of the new temp workers, came originally from China. Their names are Wen Lin, Tracey Gao, Rachel Chu and Kai Lin. They are from different parts of that country, and speak their local dialects as well as English, but they also speak Mandarin, the common language of China, and in that language they often chat among themselves at the office. Of course, the laughter is the same in all languages.

After listening to one of those very musical-sounding conversations one morning, I said to them, "If you tell any funny stories, you have to translate them for me." Rachel laughed and said, "No way!"

Often, after a day at the office, where I am unable to understand much of what is being said by my colleagues, I play in a jazz trio with Hiroshi Yamazaki and Takeshi Ogura, who chat with each other between sets in their native Japanese, which I also am unable to understand. I have been studying Spanish lately, but that doesn't help any.

■ My British friend Ian Royle told me about a trombonist he knew named Charlie Messenger. When Charlie was in the armed services, he played with a band called the Blues and Royals, which was part of the Household Cavalry. Riding in a car with Charlie, Ian played him a recording of trombonist Frank Rosolino. "Great stuff," said Charlie, "But I bet 'e couldn't do it on the back of an 'orse!"

Charlie told Ian about a friend of his in the Royals who got a last minute call to sub at a

West End theatre. (In London, this is called "depping.") The Royals had a performance that afternoon, and there was just time to get to the theatre afterward. But traffic tie-ups slowed him down, and at the theatre he only had time to don the top half of his tuxedo before he had to get into the pit. To his horror, the pit elevated into full view of the audience, showing him immaculate above the waist, but below exhibiting his underwear, hairy legs and stockings.

■ As a youth, Herb Wekselblatt attended the High School of Music and Art. At one rehearsal of the concert band, there was a very difficult passage for the first clarinets. None of them could play it, and the conductor, Bernie Weiss, told them to take the parts home and work on them. At the next rehearsal, that passage sounded even worse than before, so Weiss had each clarinetist play it alone. All of them had difficulty with it, even the seniors, and as they got closer to the last stand, some of the clarinetists were unable to finish the passage. When the last victim began to play, the band members were surprised to hear a perfectly amazing performance of the excerpt, every note crisp and clear. The whole band began to stamp their feet and yell "bravo!" Herb was sure the clarinet teacher, Mr. Klotzman, was sitting in just for fun, but then Mr. Weiss moved the section over and had the last player move to the third stand. It was not the teacher, but one of the youngest freshmen, Stanley Drucker, who later went on to a great 60 year career as principal clarinetist with the New York Philharmonic.

■ Many years ago I ran an item in this column about a Dallas bandleader, Durward "Gotch" Cline, who was famous for his malaprops. A few more of his delightful

remarks have surfaced on the internet. Gotch ran a music store in Dallas, where Phil Kelly went one day to borrow a set of timbales for a record date. Cline admonished him, "Be sure you bring them back in the same condition you left them."

Cline was once discussing a singer's age with another bandleader. He said, "Don't know exactly, but I can tell you she's no fried chicken."

Here are some of Cline's other remarks that have been collected by Texas musicians:

"We'll kill a bird with two stones."

"Here and gone, today and tomorrow."

"You can't trust him with a ten foot pole."

"Stand back... give half a man a chance!"

"Six and a half of one, and a dozen of the other."

"Be sure and leave early, so if you're late, you'll be on time."

"Was it you or your brother who was killed in the war?"

"If you think I feel bad today, you should have felt me yesterday."

Cline once told his band "Get up Stardust," and then announced to the audience, "Now, here's the most beautiful ballad of all time, number sixty-seven."

He later complained, "I can't get my big band work any more. All I can book is four and five piece trios." **J**

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.

Just Jazz Fundraiser Moves to New Venue for Oct. 24 Show

After two very successful years at the Montclair Art Museum, the New Jersey Foundation for the Blind has moved its annual "Just Jazz" fundraiser to the larger Bickford Theatre at the Morris Museum in Morristown for its October 24 gala. Once again the evening will feature pianist Justin Kaufflin, who will perform with his trio, drummer Evan Sherman and bassist Evan Gregor, along with vocalist Alexis Cole, lead singer for the West Point Band's Jazz Knights. There will also be a performance by the NJFFB Drumming Troupe.



Justin Kaufflin

Justin has been in the limelight recently as the subject of *Keep On Keepin' On*, a documentary film that follows the relationship between the young blind pianist and his teacher and mentor, the ailing then 89-year-old Clark Terry. Over the course of filming, Terry loses his sight, which deepens his bond with Justin. The film was a winning entry at the recent Tribeca Film Festival. The Just Jazz benefit includes a 6:00 PM wine and cheese reception prior to the 7:15 performance. Tickets are \$35 and are available at www.njffb.org/events. For information call 973-627-0055.



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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.
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- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
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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. Gene Krupa | 6. Charlie Spivak |
| 2. Ted Fiorito | 7. Jan Savitt |
| 3. Bernie Cummins | 8. Vaughn Monroe |
| 4. Claude Thornhill | 9. Eddie Duchin |
| 5. Orrin Tucker | 10. Paul Whiteman |


If you got 7 correct you really know your big band vocal groups. If you got 8 correct you are well above average. If you got 9 correct you are pretty much a big band vocal group expert. If you got all 10 correct you are perfect (or you cheated)

**October Social Features
Multi-Reedist Cunningham
and the Music of Neal Hefti**

Australian expatriate multi-reedman Adrian Cunningham will be the featured musician at our October 19 NJJS Jazz Social. Cunningham, accompanied by Oscar Perez on piano and George Rush on bass, will be celebrating the release of his new Arbors album, *Ain't That Right! The music of Neal Hefti*. While Hefti's work is most often associated with film and television scores as well as big bands, Cunningham's album is strictly a small group affair. It features tunes ranging from the familiar, like "Li'l Darlin" from the Count Basie book to the theme from the semi-obscure Jack Lemmon/Virna Lisi/Terry-Thomas comedy film, *How to Murder Your Wife*.



Adrian Cunningham

Jazz Socials take place 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. 

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**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.

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What's New?

Members new and renewed

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

Renewed Members

Mr. Robert (Britt) Adams, Kendall Park, NJ
 Mr. & Mrs. David Bonn, North Caldwell, NJ
 Mr. & Mrs. Thomas Carr, Neptune City, NJ
 Mr. Sandy Catz, Ambler, PA
 Arlene Chasek, New Providence, NJ
 Donald Clarke, Allentown, PA
 James Clarke, Chatham, NJ *
 Mrs. Rae Daley, Morristown, NJ
 Mr. Robert Davies, Chatham, NJ
 Joanne and John Disinski, Nazareth, PA
 Elaine Dolsky, Parsippany, NJ
 Mr. & Mrs. Lincoln S. Ferriss, Denville, NJ
 Sandra Fink, Fort Lee, NJ
 Ms. Michelle Freeman, Rockaway, NJ
 David Gallante and Elizabeth Bingham, Alexandria, VA
 Ms. Barbara Hann, Bridgewater, NJ
 Mr. John Herr, Syracuse, NY
 Ms. Lauren Hooker, Teaneck, NJ
 Mr. Theodore Jones, Morristown, NJ
 Mr. Charles W. King, Florham Park, NJ
 Mrs. Ellen La Furn, Ridgefield, NJ
 Mr. & Mrs. Howard D. Leigh, Toms River, NJ
 Ms. Sheila R. Lenga, Union, NJ
 Mr. & Mrs. Steve Lipman, Springfield, NJ
 Mr. & Mrs. Jeremiah Mahony, Scotch Plains, NJ
 Mr. Mike Maroukis, Toms River, NJ
 Corinne Martinelli, Roselle, NJ
 Mr. Fred McIntosh, Old Tappan, NJ
 Nadine Milberg, Morristown, NJ
 Patricia O'Keefe, Sparta, NJ
 Mr. & Mrs. Scott Olsen, Dunellen, NJ *
 Mr. James Pansulla, Bloomfield, NJ
 Mr. & Mrs. Joe Pareti, Spotswood, NJ
 Mr. & Mrs. Arnold Plonski, Randolph, NJ *
 Mr. John Quinn, Jr., Tucson, AZ
 Mr. Sidney Rabinowitz, Aberdeen, NJ
 Mr. Robert R. Reichenbach, Basking Ridge, NJ *
 Mrs. Cheri Rogowski, Scotch Plains, NJ
 William Sanders, Williston Park, NY

Gail Schaefer, Mendham, NJ
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 Mr. & Mrs. Ron Spinella, Glen Gardner, NJ
 Mr. Tom Stange, Princeton, NJ
 Mr. Phil Stout, Denver, CO
 Mr. & Mrs. Richard Tarpinian, Lawrenceville, NJ *
 Willie and Sheila Thorpe, Somerset, NJ
 Mr. John Vogel, Whippany, NJ
 Ms. Bernita Waller, Atlanta, GA
 Mr. Peter Ward, Marshall's Creek, PA
 Mr. Richard Waters, Chatham, NJ
 Mr. & Mrs. John J. Woodruff, Silver Spring, MD *
 Mr. Herb Young, Lancaster, PA
 Mr. & Mrs. John Zoller, Hamilton, NJ

New Members

Michael Agathis, Bernardsville, NJ
 John Allen, Clarksburg, NJ
 Jordan Basem, Parsippany, NJ
 Lois Bruno, Leonia, NJ
 Robert Cowell, Chatham, NJ
 Edward G. Coyne, Great Meadows, NJ
 Anthony DeMeo, Mahwah, NJ
 Maureen & David Denman, Morristown, NJ
 Debra Douyon, Somerset, NJ
 Barbara Humphreys, Parsippany, NJ
 Laura and Harvey Jackson, Sparta, NJ
 Barry Kravitz, Westfield, NJ
 James W. Lord, Hackettstown, NJ

Frank McMickens, Plainfield, NJ
 Barbara Montgomery, Scotch Plains, NJ
 Joan Murphy, Morris Plains, NJ
 Mark North, Bradley Beach, NJ
 Carla Potter, Plainfield, NJ
 John Rollins, Mendham, NJ
 Giuseppina Savino, South Orange, NJ
 Maggi Sellers, Morristown, NJ

Moving? Please e-mail your new address to: editor@njjs.org; or mail to: NJJS c/o 382 Springfield Ave., Suite 217, Summit, NJ 07901.



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 FARMISHED 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.

<p>NJPAC 1 Center St. 888-466-5722</p> <p>THE PRIORY 233 West Market St. 973-242-8012 Friday 7:00 PM No cover</p> <p>New Brunswick</p> <p>DELTA'S 19 Dennis St. 732-249-1551 Saturdays 7-11 PM</p> <p>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</p> <p>MAKEDA ETHIOPIAN RESTAURANT 338 George St. 732-545-5115 NO COVER New Brunswick Jazz Project presents live Jazz Thursdays, 7:30 - 10:30 PM</p> <p>STATE THEATRE 15 Livingston Ave. 732-246-7469</p> <p>TUMULTY'S 361 George St. 732-545-6205 New Brunswick Jazz Project presents live Jazz & Jam Session Tuesdays 8-11 PM</p> <p>Newfield</p> <p>LAKE HOUSE RESTAURANT 611 Taylor Pl., 08344 856-694-5700</p> <p>New Providence</p> <p>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</p> <p>North Bergen</p> <p>WATERSIDE RESTAURANT 7800 B River Road 201-861-7767</p>	<p>North Branch</p> <p>STONEY BROOK GRILLE 1285 State Highway 28 908-725-0011</p> <p>Oak Ridge</p> <p>THE GRILLE ROOM (Bowling Green Golf Course) 53 Schoolhouse Rd. 973-679-8688</p> <p>Orange</p> <p>HAT CITY KITCHEN 459 Valley St. 862-252-9147</p> <p>PRIVATE PLACE LOUNGE 29 South Center St. 973-675-6620</p> <p>Paterson</p> <p>CORTINA RISTORANTE 118 Berkshire Ave. Wednesdays 6:30-10:30, Joe Licari/Mark Shane</p> <p>Princeton</p> <p>MCCARTER THEATRE 91 University Place 609-258-2787</p> <p>MEDITERRA 29 Hulfish St. 609-252-9680 NO COVER</p> <p>SALT CREEK GRILLE 1 Rockingham Row, Forrestal Village 609-419-4200</p> <p>WITHERSPOON GRILL 57 Witherspoon Street 609-924-6011 Tuesday night jazz 6:30-9:30 PM</p> <p>Rahway</p> <p>THE RAIL HOUSE 1449 Irving St. 732-388-1699</p> <p>UNION COUNTY PERFORMING ARTS CENTER 1601 Irving Street 732-499-0441 (Call for schedule)</p>	<p>Red Bank</p> <p>COUNT BASIE THEATRE 99 Monmouth St. 732-842-9000</p> <p>JAZZ ARTS PROJECT Various venues throughout the year...refer to www.jazzartsproject.org for schedules and details</p> <p>MOLLY PITCHER INN 88 Riverside Ave. 800-221-1372</p> <p>SIAM GARDEN 2 Bridge Ave., 07701 732-224-1233</p> <p>Somers Point</p> <p>SANDI POINTE COASTAL BISTRO 908 Shore Road 609-927-2300</p> <p>Somerville</p> <p>PINOY RESTAURANT & GOODS 18 Division St. 08876 908-450-9878</p> <p>South Amboy</p> <p>BLUE MOON 114 South Broadway 732-525-0014 Jazz jams Sundays, 3-7 p.m.</p> <p>South Orange</p> <p>PAPILON 25 25 Valley St. 973-761-5299</p> <p>SOUTH ORANGE PERFORMING ARTS CENTER One SOPAC Way 973-235-1114</p> <p>South River</p> <p>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</p>	<p>Spring Lake Heights</p> <p>THE MILL 101 Old Mill Road 732-449-1800</p> <p>Stanhope</p> <p>STANHOPE HOUSE 45 Main St. 973-347-7777 Blues</p> <p>Succasunna</p> <p>ROXBURY ARTS ALLIANCE Horseshoe Lake Park Complex 72 Eycland Ave. 201-745-7718</p> <p>Teaneck</p> <p>THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE 330 Queen Anne Rd. Teaneck, NJ 07666 201-692-0150 No cover Friday nights.</p> <p>PUFFIN CULTURAL FORUM 20 East Oakdene Ave. 201-836-8923</p> <p>ST. PAUL'S LUTHERAN CHURCH 61 Church St. 201-837-3189 Sundays</p> <p>ULTRABAR KITCHEN & COCKTAILS 400 Cedar Lane 201-357-8618</p> <p>Tinton Falls</p> <p>PALUMBO'S TAVERN 4057 Asbury Ave. 732-922-6690</p> <p>Tom's River</p> <p>OCEAN COUNTY COLLEGE FINE ARTS CENTER College Drive 732-255-0400 Some Wednesdays</p>	<p>Trenton</p> <p>AMICI MILANO 600 Chestnut Ave www.jazztrenton.com 609-396-6300</p> <p>CANDLELIGHT LOUNGE 24 Passaic St 609-695-9612 Saturdays 3-7 PM</p> <p>Union</p> <p>SALEM ROADHOUSE CAFE (Townley Presbyterian Church) 829 Salem Road 908-686-1028</p> <p>VAN GOGH'S EAR CAFE 1017 Stuyvesant Ave. 908-810-1844 Sundays 8 PM \$3 cover</p> <p>Watchung</p> <p>WATCHUNG ARTS CENTER 18 Stirling Road 908-753-0190 www.watchungarts.org check for details</p> <p>Wayne</p> <p>WILLIAM PATERSON UNIVERSITY 300 Pompton Road 973-720-2371 Sundays 4:00 PM</p> <p>Westfield</p> <p>16 PROSPECT WINE BAR & BISTRO 16 Prospect St. 07090 908-232-7320 Jazz on Tue-Wed-Thu 8 PM</p> <p>SORRENTO RESTAURANTE 631 Central Ave. 908-301-1285</p> <p>West Orange</p> <p>HIGHLAWN PAVILION Eagle Rock Reservation 973-731-3463 Fridays</p> <p>LUNA STAGE 555 Valley Road 973-395-5551</p> <p>MCCLOONE'S BOATHOUSE 9 Cherry Lane (Northfield Ave) 862-252-7108</p> <p>OSKAR SCHINDLER PAC 4 Boland Drive 07052 973-669-7385</p>	<p>SUZY QUE'S 34 South Valley Road 973-736-7899</p> <p>Westwood</p> <p>BIBIZ LOUNGE 582 Center Ave., 07675 201-722-8600</p> <p>Woodbridge</p> <p>BARRON ARTS CENTER 582 Rahway Ave. 07095 732-634-0413</p> <p>Wood Ridge</p> <p>MARTINI GRILL 187 Hackensack St. 201-939-2000 Friday-Saturday</p>
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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.

SWINGADELIC at Montclair Women's Club, 82 Union St., Montclair. 8:30 PM Fri., Oct. 3. Swing dance.

CHRISTINE EBERSOLE AND THE AARON WEINSTEIN TRIO IN "STRINGS ATTACHED" at SOPAC, South Orange, Sat., Oct. 11.

RUSSELL MALONE in The Jazz Room at William Paterson University. Sat., Oct. 18 at 8 PM.

PETER & WILL ANDERSON TRIO at Ocean County College, Toms River, Weds. Oct. 22 at 8 PM.

TODD COOLMAN AND RENEE ROSNES at Shanghai Jazz, Madison, Fri. Oct. 24



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 Summit NJ 07901

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