

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 10
November 2014



Music fans were in their seats early for the first-ever Flemington Jazz Festival on Friday evening, September 12. By twilight the crowd had swelled to some 4,000 strong, overflowing the street and sidewalks in front of the town's Historic Hunterdon County's Courthouse, forming long lines at a fleet of gourmet food trucks and grooving to performances by four top-flight jazz bands. The event kicked off a weekend of four free downtown jazz and food events in central New Jersey that drew record crowds. Photo by Tony Mottola.

In New Jersey, Free Jazz is a Big Seller

See story and photos on page 26.

NJJS ANNUAL MEETING

Music by Nicki Parrott and Rossano Sportiello

Shanghai Jazz, Madison | 2 PM, December 13

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Prez Sez

By Mike Katz President, NJJS

September was a month in which a number of free jazz events supported by the New Jersey Jazz Society in a variety of ways took place. On Friday evening, September 12, a jazz concert programmed in part by our Board member, Sandy Josephson, was held in Flemington as part of a weekend of jazz called the "Central Jersey Jazz Festival," which also included performances in Somerville and New Brunswick. The Flemington concert included Warren Vache, Harry Allen, Emily Asher's Garden Party and the Winard Harper Sextet.

The following Sunday, September 14, was the Palmer Square Management Princeton JazzFeast, a long running event produced for many years by NJJS c0-founder Jack Stine featured performances by Alan Dale, Warren Chaisson, the Fins, Cynthia Sayer and Vince Giordano and the Nighthawks. A large crowd was in attendance, bolstered by the fine weather, the varied food vendors and of course the great music.

After that, on Thursday evening, September 18, the New Jersey City University presented a concert at the Grundy Pier in Jersey City, which featured a big band made up of alumni of their jazz program, and special guests guitarists Bucky and John Pizzarelli and Ed Laub. Billed as a "salute to the 'other' Jersey Boys," the concert included the band's tributes to Count Basie,

Tommy Dorsey and Glenn Miller, all of whom at one time or another lived in the Garden State.

Bucky (who is in the New Jersey Hall of Fame) and the other guitarists played some of Bucky's favorites such as "In a Mellow Tone," "Tangerine," and a medley of "Easy to Remember" and "This Nearly Was Mine" from South Pacific. Again, the weather was gorgeous, and with the program beginning at six o'clock, there was plenty of daylight in which to enjoy a spectacular view of Manhattan and New York harbor along with the music. The event, which was intended to commemorate the 350th anniversary of the State of New Jersey, was also very well attended. To honor this occasion, John Pizzarelli did not sing Despite the occasion, to the disappointment of several of his fans, including this writer.

Hopefully, events like this will continue to provide opportunities for the performance of mainstream jazz for general audiences who may not have much exposure to it and may thereby become motivated to attend more of them and become fans of the music and perhaps even members of NJJS.

As many of you know, the jazz series at the Bickford Theater/Morris Museum in Morristown, has been a favorite of our members. After being produced for many years by Bruce Gast, the series

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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!

NJJS Members Discounts Hibiscus offers NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. \$5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

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



Business Improvement District Executive Director Megan Jones-Holt and NJJS Board Member Sandy Josephson take a happy bow during the highly successful inaugural Flemington Jazz Festival.

was run during the past year by Ray Richards. Ray recently stepped down, and the series is

now being conducted by Eric Hafen, the artistic director of the Bickford. The schedule of their upcoming concerts, including the annual benefit concert on November 10, appears elsewhere in this issue of *Jersey Jazz*, and we at NJJS hope that our members will continue to come regularly and bring their friends, and that the series will persevere for a long time to come.

On Saturday afternoon, December 13, the annual meeting of the New Jersey Jazz Society will take place at Shanghai Jazz in Madison. The entertainment will be provided by Nicki Parrott and Rossano Sportiello, and while this alone is an excellent reason for members to attend, another important reason is to elect nominees for the NJJS Board of Directors. Presently, we have 23 directors and, according to our by-laws, we can have up to 30. Two of our present directors have indicated an intention to step down on or before the end of the year. I encourage

anyone who is interested in helping to further the work of the Society by joining the Board to

contact our Nominating Committee chair, Elliott Tyson, at tysonics@gmail.com. Elliott will be happy to provide more information and answer any questions you might have. Please note that our Board members are volunteers who are not paid, and that this is a working Board whose members are expected to perform some type of service that would be of benefit to NJJS, such as service on a committee and helping out at events. Board meetings are held on the third Tuesday of each month (except August) at the Best Western Hotel in Morristown. We strongly prefer Board members who have a computer and e-mail capability, and we have a particular need right now for one or two individuals with some basic computer skills who can put them to use in the areas of membership administration and communications and website maintenance. We would also welcome interest from members who might prefer to work in these areas without necessarily being on the Board. **■**

New Jersey Jazz Society membership makes a great gift!
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 See page 47 for details!

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for updates and details.

Sunday November 16

NJJS JAZZ SOCIAL
 Jazz violinist and vocalist Diane Perry
FREE admission NJJS members, \$10 all others,
 \$10 food/beverage minimum
 Shanghai Jazz | 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 | Madison, 2 PM

Sunday March 1, 2015

PEE WEE RUSSELL MEMORIAL STOMP
 Four jazz bands TBA, dancing, full bar and food buffet
 Birchwood Manor | Whippany, NJ
 NOON – 5 PM

NJJS Calendar

Jazz Trivia

By O. Howie Ponder

(answers on page 48)



CHICK SINGERS

Some say Howie spends too much time on musicians and bands and not enough time on the fair ladies who have also played a large part in jazz history. Let's see how many of these you can identify by the names they were given at birth.

- | | |
|-----------------------------------|---------------------------------------|
| 1. Clementina Dinah Campbell | 8. Shirley Luster |
| 2. Anita Belle Colton | 9. Helena Anna Milcetic |
| 3. Norma Deloris Egstrom | 10. Mildred Rinker |
| 4. Eleanora Fagan | 11. Annabelle McCauley
Allan Short |
| 5. Yvonne Marie Antoinette Jamais | 12. Anna Marie Woolridge |
| 6. Ruth Jones | 13. Helen Fogel |
| 7. Barbara Leacock | |

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

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Rossano Sportiello, Vic Juris
Kate Baker, Rob Paparozzi & others...



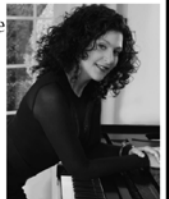
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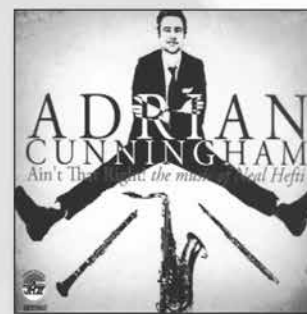
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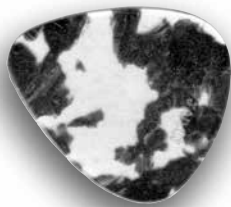
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Changing Standards?

A recent press release from the Jazz Standard announcing the club's new "charitable giving plan to contribute proceeds from online ticket sales beginning October 1st to the Jazz Foundation of America (JFA)" caused a small flurry of laudatory e-mails to arrive here at *Jersey Jazz*. Good news, right?

Well yes. But a moment's pause raised a few sticky questions regarding jazz club admission sales. After all the Jazz Standard is one of the clubs targeted by AFM Union Local 802's Justice for Jazz Artists (J4JA) organizing campaign. The campaign contends that a 2007 ticket sales tax waiver was passed by the NY legislature, with union support, with the understanding that NYC clubs would direct the savings from the admission tax exemption to performers' health and pension benefit funds. The union says the clubs subsequently reneged and have refused to meet to negotiate. And the JFA has lent its public support to the Local 802 campaign.

Certainly the JFA is a worthy organization, and not in a position to look a gift horse in the mouth. And for its part, the club is making a good faith effort to help musicians in need. We asked the union if they had a comment on the possible ironies in this development and received the following from Local 802 Recording Vice President John O'Connor:

"The Jazz Foundation of America does very necessary work for jazz and blues musicians in peril, and Local 802...is very glad that this important charitable organization continues to receive support. The objective of the Justice for Jazz Artists campaign is not to solicit charity for musicians who are experiencing financial hardship, it is about ensuring that musicians who spend their careers working in [the] major jazz clubs circuit are treated fairly by the venues that have profited from their work. Unfortunately...many older jazz musicians are forced to retire in poverty, without pensions that would allow them to retire with dignity, because they have been denied basic workplace protections. Regardless of where nightclubs like the Jazz Standard choose to make their charitable contributions, they have a moral obligation to meet with the musicians and ensure that they are providing them with the workplace protections they deserve."

For their part — according to a recent *New York Times* story on the issue — the clubs have contended in the past that they pay bandleaders a flat fee, and that the bandleaders are responsible for the manner in which their performers are paid. The issue isn't going away anytime soon. Most recently, on October 8, the New York City Council chimed in passing a Resolution supporting the J4JA campaign.

Unlike the Broadway pits and the symphony halls, jazz clubs are non-union shops. Maybe in 2014 it's time for that to change. You can learn more about this issue, at least from the union's perspective, at www.justiceforjazzartists.org. As for the other side of the story, it might be time for the club owners to end their silence on a matter that's been waiting seven years to be resolved. **JJ**

Comments?

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society

Volume 42 • Issue 10
USPS® PE6668

Jersey Jazz (ISSN 07405928) is published monthly eleven times a year, with a combined July/August issue, for members of The New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901. Membership fee is \$40/year. Periodical postage paid at West Caldwell, NJ. Postmaster please send address changes to 382 Springfield Ave. Suite 217, Summit NJ 07901.

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Big Band in the Sky

By Sanford Josephson

■ **Gerald Wilson, 96, bandleader, trumpeter, composer, arranger, September 4, 1918, Shelby, MS – September 8, 2014, Los Angeles.** The big break in Wilson’s career came early. At age 20, he replaced Sy Oliver as a trumpeter in the Jimmy Lunceford Orchestra, one of the most popular and successful black bands in the country. He became well known as a soloist and also began composing. While a member of the Lunceford band, he wrote “Yard Dog Mazurka”, which became a hit and was later adapted by Stan Kenton as “Intermission Riff,” one of Kenton’s signature tunes.

In 1942, Wilson worked in bands led by Benny Carter and Les Hite in Los Angeles and then joined the Navy, another fortuitous move, because he became part of the all-black naval band at Great Lakes, IL, Training Station, which included trumpeter Clark Terry and saxophonist Willie Smith. “All I had to do was write music and play in the band,” he told Kirk Silsbee of *DownBeat* in January 2006. “It was a time to hone your craft.”

After being released from the Navy in 1944, Wilson formed his first big band, which recorded for the Excelsior and Black and White record labels. Despite its success, he disbanded it for a few years to further his music studies, resurfacing in 1948 as an arranger and intermittent trumpeter with Count Basie. While with Basie, he also orchestrated some pieces for Duke Ellington before joining Dizzy Gillespie’s band in 1949 as a writer and trumpet player. He also wrote arrangements and compositions for several jazz and pop artists including Ray Charles, Billie Holiday and Bobby Darin. Arranger Jeffrey Sultanof, posting a tribute to Wilson on his Facebook page, pointed out that, “his mid-’40s ensemble is still not as well known [as it should be] and is highly underrated. His Excelsior and Black and White records are in circulation and should be in your library...He was internationally respected and beloved. I met him in



1990 NEA Jazz Master Gerald Wilson conducts the Gerald Wilson Orchestra at the 2005 NEA Jazz Masters Awards Ceremony and Concert. Photo by Vance Jacobs.

California and got to tell him how much his music meant to me.”

In the early 1960s, Wilson began an important association with the Pacific Jazz label, recording a number of significant big band jazz albums. A collection of *The Complete Pacific Jazz Recordings of Gerald Wilson* was released in 2000 by Mosaic Records. Speaking to *The Guardian’s* Peter Vacher in 2005 about that period, Wilson said he wrote “whole ensembles with eight-part harmony. I call it, ‘The Diminished Triangle.’ That’s my legacy. I’m the first one to use it. I’ve given to jazz the best that I have.”

Inspired by his Mexican-American wife Josefina, Wilson wrote some Latin-tinged music, most notably, “Viva Tirado,” dedicated to a bullfighter friend, Jose Ramon Tirado. It became a hit for the Latin rock group, El Chicano. Wilson continued to tour occasionally with his big band in the U.S. and Europe, conducting the BBC Big Band in London as recently as 2005. He also taught a jazz history course at UCLA, which was known to attract as many as 400 students. In 1988, he told the *Boston Globe* that he had worked hard while he was younger so that, in his later years, he would no longer “have to go hustling any jobs. I have written for the symphony. I have written for the movies, and I have written for television. I arrange anything.

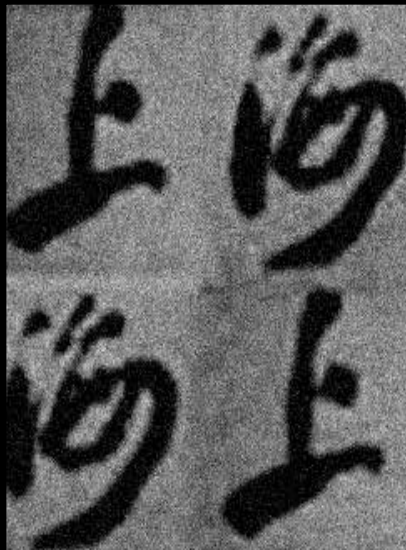
I wanted to do all these things. I’ve done that. Now I’m doing exactly what I want, musically, and I do it when I please. I’m a musician, but, first and foremost, a jazz musician.” In 2006, he was asked about his unique style of conducting by NPR’s Terry Gross on the program *Fresh Air*. He acknowledged that it was “different from any style you’ve ever seen before. I move. I choreograph the music as I conduct. You see, I point it out, everything you’re to listen to.”

Wilson was nominated for six Grammy Awards and, in 1990, was named a Jazz Master by the National Endowment for the Arts. He is

survived by his wife Josefina; a son Anthony, who is a jazz guitarist; daughters, Jeri and Nancy Jo; and four grandchildren.

■ **Jackie Cain, 86, vocalist, May 22, 1928, Milwaukee – September 15, 2014, Montclair, NJ.** The popular vocal duo of Jackie Cain and Roy Kral almost didn’t happen. In 1947, the 18-year-old Cain was singing with Jay Burkhart’s band in Chicago, and one of the band members, Bob Anderson, took her to the Jump Town jazz club to hear a quartet that featured Kral on piano. Anderson asked if Cain could sit in, and Kral reportedly responded, “Nah, I don’t like to play for girl singers. They never know what they want to sing, and when they tell you their key, it’s usually in the key of Z.”

Kral eventually acquiesced, however, and they performed “Happiness Is a Thing Called Joe.” Cain later recalled that, “It broke up the place. The club went nuts.” That was the genesis of what the *Los Angeles Times* (September 17, 2014) called “one of the most enduring duos in jazz, a married couple whose ease with each other infused more than 30 albums and enchanted club audiences for four decades.” Jazz critic Nat Hentoff told the *Los Angeles Times* in 2002 that, “Their work had a delicacy, a subtlety and a joy to it. They were having fun, and it was infectious.” But not everyone was a fan.



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BIG BAND IN THE SKY *continued from page 8*

Will Friedwald, writing in his *A Biographical Guide to the Great Jazz and Pop Singers* (Pantheon Books: 2010), described their singing as “hopelessly light — so light as to be frothy, so light as to be pointless ... Everything in Jackie and Roy’s music is easy-breezy; hip and swinging, certainly, but completely insubstantial.”

In the beginning, their association was strictly professional, but they eventually became involved romantically and married in 1949. Their big break came in the early 1950s when saxophonist Charlie Ventura hired them for his band. They played with him for a year and a half and then struck out on their own.

They were known for singing lyrics to jazz instrumentals and for fast-paced versions of standards such as Rodgers & Hart’s “Mountain Greenery”. They also were responsible for the popularity of “Spring Can Really Hang You Up the Most,” written by Fran Landesman as a riff on T.S. Eliot’s line, “April is the cruelest month.”

“Such is their affinity,” wrote *The Chicago Sun-Times*’ Lloyd Sachs, “that when they sing harmonies, her airy high tones cushioned by his supple, swinging lows, their notes could be holding hands.” Kral died in 2002, and Cain occasionally sang solo after that. Her last performance was a 2007 concert celebrating the centennial of the birth of the composer Alec Wilder, a good friend. She suffered a stroke in 2010.

Cain is survived by a daughter, Dana Kral, and two stepdaughters, Carol May and Tiffany Bolling-Casares. Another daughter, Niki Kral, died in a car accident in 1973.

■ **Joe Sample, 75, pianist, February 1, 1939, Houston – September 12, 2014, Houston.** Like many jazz musicians of his generation, Sample moved from the world of hard bop into the world of jazz-rock fusion and achieved popularity in both genres.

While still in high school in Houston, Sample began playing hard bop in a group called the Swingsters, which also included tenor saxophonist Wilton Felder and drummer Nesbert (Stix) Hooper. The group attended Texas Southern University where they were joined by trombonist Wayne Henderson, bassist Henry Wilson and flutist Hubert Laws in a band called the Modern Jazz Sextet. Then, a few years later, Sample, Henderson, Felder and Hooper moved to Los Angeles, changed the name of their band to the Jazz Crusaders and recorded a breakthrough album, *Freedom Sound* (Pacific Jazz, 1961). The album, according to allmusic.com’s Scott Yanow, “managed to strike a balance between creative hard bop and accessible soul-jazz.”

In the ’70s, responding to the decline in popularity of straight-ahead



Jackie Cain and Roy Kral at Bach Dancing & Dynamite Society, Half Moon Bay CA, 1982. Photo by Brian McMillen

jazz and the growing fan base for jazz-rock fusion, the Jazz Crusaders transitioned from acoustic to electronic music and changed its name to The Crusaders. “With a funkier sound,” wrote *The New York Times*’ Peter Keepnews (September 14, 2014), “a new emphasis on danceable rhythms and the addition of pop songs by the Beatles and others to the repertoire, the Crusaders displeased many critics but greatly expanded their audience.” Responding to that criticism many years later, Sample told the *Los Angeles Times* in 1985 that, “Unfortunately, in this country there’s a lot of prejudice against the various forms of music. The jazz people hate the blues, the blues people hate rock, and the rock people hate jazz. But how can anyone hate music? We tend not to hate any form of music, so we blend it all together. And, consequently, we’re always finding ourselves in big trouble with everybody.” In a later interview with the *Los Angeles Times*, Henderson described the Crusaders as “the fathers of jazz-funk-fusion. We took pop tunes...and did them melodically with a groove, so people could dance if they wanted.”

The Crusaders was a huge commercial hit. The band had several hit albums and a single, “Street Life,” which went as high as No. 36 on the Billboard pop charts in 1979. Eventually, Henderson and Hooper left the group, but Sample and Felder continued to play together for a while until Sample began pursuing a solo career in the late ’80s. He also was very active on the studio music scene, recording with such artists as Marvin Gaye, Joni Mitchell and Steely Dan.

Several musicians posted Facebook tributes to Sample. “I am deeply saddened to learn of the passing of the great Joe Sample,” wrote bassist Christian McBride. “RIP, my friend,” he continued. “Thank you very much for the music and the big, big laughs.” Organist Red Young wrote that Sample and the Jazz Crusaders, “started a new direction for music, and when I first heard them in the ’60s, it altered my idea of jazz...Highly influential, crossing many boundaries and staying creative until the end, his [Sample’s] mark has been felt on the musical scene for a long time and will be through all the music he left us.” The Motown Museum also posted a tribute, saying Sample’s talent, “spanned jazz, funk, blues, pop, Motown and what is now called smooth jazz...He was an extremely versatile artist...The world of music has lost a special talent in Joe Sample.”

Cause of death, according to Sample’s manager, Patrick Rains, was mesothelioma. Survivors include his wife, Yolanda; a son, Nicklas, who is a jazz bassist; three stepsons, Jamerson III, Justin and Jordan Berry; a sister, Julia Goolsby; and six grandchildren.

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BIG BAND IN THE SKY *continued from page 10*

■ **Kenny Wheeler, 84, trumpeter, composer, January 14, 1930, Toronto – September 18, 2014, London.** Wheeler traveled easily across the range of jazz styles. He was known for the melodicism of his compositions, but he felt most at home playing trumpet with musicians on the avant-garde end of the musical spectrum. He had an understated personality, described by Nick Smart, head of jazz at London's Royal Academy of Music as, "Famously self-deprecating. Kenny was always modest and humble about his own musical achievements. But the truth is, he was a genius walking amongst us."

"Few musicians," wrote the telegraph.co.uk (September 22, 2014), "have managed to inhabit such a broad expressive range with such apparent ease as Kenny Wheeler. This became evident during the 1970s when he played and wrote for, among others, the free jazz Globe Unity Orchestra, the popular big band of Maynard Ferguson, the pan-European United Jazz and Rock Ensemble and the highly abstract Anthony Braxton Quartet."

Reviewing a concert in 2011, *The New York*

Times' Nate Chinen pointed out that Wheeler "spent much of the early part of his career as an anonymous session player in the recording studios of London and did not reach a wide international audience until he was in his mid-40s." Chinen also emphasized Wheeler's quiet personality that "doesn't really clamor for attention."

Wheeler first began to get noticed in 1968 when his *Windmill Tilter*, a collection of pieces inspired by Don Quixote, was recorded by John Dankworth's big band. The album that brought him into prominence was *Gnu High*, recorded in 1975 on the ECM label. It featured Keith Jarrett on piano, Dave Holland on bass and Jack DeJohnette on drums. By that time, Wheeler had already been working with saxophonist Braxton and had developed a reputation as an advocate of free improvisation. He was a member of Holland's quintet from 1982 to 1987. According to Martin Williams, writing in *The Guardian* (September 18, 2014), Wheeler's artistic peak was reached in the '90s, and he "won critical acclaim for *Angel Song*, a quartet album released in 1996 that

featured [guitarist] Bill Frisell, Holland and [alto saxophonist] Lee Konitz." That album was also on the ECM label.

In 2009, Wheeler was elected an honorary member of the Royal Academy of Music. He was very involved with the Academy's Junior Jazz Programme. On his 80th birthday in 2010, he was honored by the Academy with a gala concert that raised funds for the annual Kenny Wheeler Jazz Prize for young musicians. "It is hard to express," said the Academy's Smart, "just how large a contribution he made to the music in this country and around the world and how deeply he touched the musicians that had the honour of working alongside him. With Kenny's passing we say goodbye to one of the great musical innovators of contemporary jazz." Pianist Renee Rosnes had been a student of Wheeler's at the Banff Summer Jazz Workshop many years ago. In a Facebook post, she described him as an "extraordinary trumpeter and composer. I loved his music upon first hearing."

He is survived by his wife, Doreen; a son, Mark; and a daughter, Louanne. □

LIVE JAZZ, DANCING AT NOVEMBER 8 ARMISTICE BALL

The Metropolitan Vintage Dance & Social Club will hold its 7th Annual Armistice Ball, a 1918-style ragtime soiree, on Saturday, November 8, from 8 to 11 PM at the Madison Community House, 25 Cook Avenue, Madison, NJ. The Metropolitan Club Orchestra will provide hot dance tunes of the early 20th century. A workshop in dances of the era will be held at the Madison Community House from 2 to 4 PM that afternoon. Ball tickets are \$35 per person in advance or \$40 at the door (\$15 in advance/\$20 at the door with a student ID). They may be purchased online at www.armisticeball.com.

This year, the Met Club is also sponsoring a Sunday morning tea brunch at the Cosy Cupboard Tea Room in Convent Station. The cost is \$35, and reservations should be made directly with the Cosy Cupboard at 973-998-6676.

The Metropolitan Club Orchestra recreates the popular music of the early twentieth century, with tunes dating from c.1906 to c.1926. The band includes Dan Levinson, reeds; Randy Sandke, trumpet; Jim Fryer, trombone; Jesse Gelber, piano; Matt Tolentino, tuba; Mike Kuehn, banjo; and Sue Fischer, drums.

At the Saturday afternoon workshop, novices can master the basics of period dances including the one-step, foxtrot, tango, blues, and waltztaught by instructors Jan and Al Seabra. The workshop is included in the ticket price.

A ceremony at intermission will honor active and retired military personnel in attendance. Attire of the 19-teens or '20s, military uniforms, or appropriate modern dress is requested.

All profits benefit the Thursday Morning Club of Madison, a social and philanthropic organization which owns and operates the Madison Community House, the Community House Nursery School, and the Before and After School Care program..

The Metropolitan Vintage Dance & Social Club is a private organization dedicated to keeping alive the social customs, dances, and other pastimes of the 19th and early 20th centuries. Members dance and do living history demonstrations in the styles of the 1860s through 1920s at events throughout the mid-Atlantic region. Its members are primarily from New Jersey, New York, and Pennsylvania.

Information at www.ArmisticeBall.com. □

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Wednesday, January 14 • 8pm

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Talking Jazz

A Jersey Jazz Interview with Cyrus Chestnut

By Schaen Fox

One of the greatest attractions of living in our area is our rich cultural environment. We can see musicians of the highest artistic level regularly. One of these is Cyrus Chestnut, a headline performer that you might find happily sitting with a unit of talented, but lesser known artists. His range of musical interests is impressive, including gospel, classical and jazz. He has performed with numerous jazz greats as well as Kathleen Battle and his discography ranges from explorations of the works of Vince Guaraldi to Elvis. He is an artist I've watched develop for several decades so I was very happy to interview him by phone last October and caught him just after he added a new venture to his list of accomplishments.

JJ: Would you care to tell us about the recording session you did yesterday?

CC: Actually that was another first for me. It was the first time I've been on the radio not playing, but actually hosting the show. I was kind of excited about it. It is *Gospel Greats*, a show on the history of gospel starting from Thomas Dorsey into the present time and a lot of great people in between. I did not play at all. All I did was talk.

JJ: Why does it start with Thomas Dorsey? There were others before him.

CC: Well, Thomas Dorsey is known as the father of gospel music, although gospel music can be traced back to the early 1600s. Thomas Dorsey was one of the primary people who really brought it to the forefront.

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

CC: This is a period of firsts. It is the first time I've narrated a radio show and I am headed up to the Vermont Jazz Center. This will be the first time I have played up there, except for Middlebury College. I love being in the atmosphere of the college. I've played there quite a bit and taught there as well, but it is



Photo by Mark Jenkinson

always nice to break new ground. I always look forward to playing a couple more eighth notes.

JJ: I'm sorry, but I'm not a musician. Why specify just eighth notes?

CC: I'm satisfied with just that. Anything else is a bonus, and if you enjoy the music, that is more important than anything else. Some people say that in order to understand jazz, you have to study it. No, the first prerequisite is to listen and enjoy it. After that, if you want to dig further, that is your choice, but it is more important to enjoy the music first.

JJ: I'd like to do an overview of your life.

CC: Well, I'm in my 50th year of existence. I started playing piano at the age of three. My father was my first teacher. I got instruction and professional training by the age of nine. I was studying at the Peabody Preparatory in Baltimore. Along that journey, I found a record by Thelonious Monk. I had no idea who Thelonious Monk was, but I enjoyed the music and wanted to hear more. By the time I finished the Preparatory, instead of going on to the conservatory, I went to the Berklee College of Music in Boston and got a degree in Jazz Composition and Arranging. I've been able to travel the world with some really neat people: Dizzy Gillespie, the Marsalis brothers, Kathleen Battle, Isaac Hayes as well as doing my own records. My most important

orchestra for a very long period of time.

JJ: I assume you reminded Betty about your playing together at Berklee.

CC: We talked about it on one occasion and she said, "That was then and this is now."

JJ: She was famous for being "The University of Betty Carter." Would you tell to us why she was called that?

CC: She allowed musicians to hone their craft and she was a very strong mentor, especially for rhythm section players. When you worked with her you had to swing and groove hard. You had to give support and try your best to challenge Betty. She was also known to be quite a taskmaster. It was said, and was true, that once you finished with her you were ready to deal with pretty much any situation in the music business.

I was strongly encouraged by Betty Carter to be creative. One evening I decided to play the old standard "If I Were a Bell" and I played it in the exact way of the Miles Davis recording. Basically, she told me, "I don't have you here to play something I heard 40 years ago. I know it better than you because I was there. If you are going to do it, you've got to find something new. You have to think." That has stuck with me, "You have to think."

There were other things, such as programming and handling yourself in the business. She would walk the walk and talk the talk. A lot of the things I saw her go through gave me a foundation on which I can go forth. An example is always having a contingency plan. If you are traveling, you have an expectation for things to happen a certain way. What if they don't? You must always have a back-up plan. Another thing: If you are doing a set program but you are following another band, you pay attention to what they are playing so that you don't come back and do the same thing.

Betty was able to command an audience. It didn't matter if they knew her or not, she found the heartbeat of the audience and she would win them over with skill not gimmicks and tricks. That is the one way she always encouraged me and everyone in her band, "You win your audience with skill, not gimmicks and tricks."

JJ: What was she like off the bandstand, say, her sense of humor?

CC: She was funny, but I can't really tell you those stories. [Chuckles] When we finished and were off the bandstand, we didn't spend much time hanging out. When I got off the bandstand that was my time, I kind of kept to myself.

JJ: Well, how did you get to work with Kathleen Battle?

CC: I gained the association with her through Robert Sable with whom I did a project a long time ago. We were in the studio, and he said, "I could use you on some things. I got a call to be part of this session for Kathleen Battle." So we



Photo by Fran Kaufman

did the session and our connection was the church. I started playing hymns and she dug it. Once the record *So Many Stars* was completed, we started doing concerts based on that and then it graduated into one on one concerts of spirituals with her. We actually did the Blue Note together — just spirituals and Duke Ellington.

She is an incredible, amazing musician. She is another one that challenges you to think. If you don't want to grow, after you get finished with her you have no choice but to grow. She is always continually searching and it is always great to be in that situation.

JJ: How important is the Web for your career?

CC: Well, now I just do social media. I think for myself, as important as the Web has become, there is nothing like getting out there and playing and actually touching people that way. For me, my best marketing plan is sitting at the piano and playing. I can write up all of these articles and things, but the way that I have gotten into places in this business is simply through my hands. The Atlantic Records contract happened because I was playing at Ethel B's one night and a gentleman from Atlantic Records was there and heard me play. The first and foremost thing I concentrate on is trying to play the best I possibly can.

JJ: Is there a film, book or play that you'd recommend to give us non-musicians an idea of what a musician's life is really like?

CC: *Round Midnight*. I think that would be about the closest.

JJ: You were in Robert Altman's *Kansas City*. Would you tell us what it was like shooting that?

CC: That was a lot of fun. Mr. Altman was amazing just to be around. I always tell people when I talk about *Kansas City*; I had the best seat in the house. The week I was on set, I was sitting right next to Robert. Through the whole shoot, all I did was play. The music on screen was good, but the music we were playing in between sets, that is when it really started kicking. What happened is that Mr. Altman noticed and kept the recorders going. He had to capture the music because it was just splendid. It was great to be around such great musicians — James Carter, Victor Lewis, Geri Allen — and be able to hang out with them; laugh and kid and listen. It was really a fun experience.

JJ: Did you have any previous film experience?

CC: Nope. That was the first time.

JJ: How did you react when you were asked to join the project?

CC: I was like, "Really?" [Laughs] They called me up and said, "We would like

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CYRUS CHESTNUT

continued from page 15

apprenticeship was the opportunity to work with the great Betty Carter. It was like a finishing school. I was able to learn a lot of things to help keep the tradition going, so here I am now still trying to figure out the right notes to play.

JJ: I read that both your parents were heavily involved with church music. How did they react when you said you wanted to be a professional musician?

CC: I had very great support. I was grateful for that.

JJ: I'm surprised that you didn't know about Monk. I read that there was both gospel and jazz recordings at home.

CC: No, gospel and rock and roll. There was James Cleveland along with Little Richard and King Curtis.

JJ: Did you get any criticism from the community about having devil's music in the house?

CC: Well, I've gotten my share. [Chuckles] My answer is that the notes that I play are filled with love and compassion. I'm not trying to tear anyone down. Jesus didn't stay in the church. His ministry was both in the church and out of the church. If you simply stay in the church, how can you be a witness to those saved and unsaved?

JJ: Other musicians have told me how studying music as a child was truly inconvenient, at best. When you attended Peabody, how often did you go and how did you get there?

CC: It started at once a week and then went to two, but depending on the class, sometimes it was three days a week. My parents took me until I was ready to drive. That worked out great for me. Some kids can't wait to get their learner's permit, but their parents are, like, "I don't know if that is right." When it came time for me to get my permit there was no apprehension whatsoever. "Yes, you are getting your permit and your driver's license and you are going to drive."

JJ: When you were growing up, do you recall your parents taking you to a performance that made a special impact on you?

CC: You know, primarily I went to school, then to Peabody, and then I played in church. I do

remember my first recital. I had this tuxedo with a ruffled shirt. [Chuckles] That was a cool time. When I got into high school and was able to drive, that is when I started going out to see things. I remember going to see Maynard Ferguson. That was a lot of fun. I got a chance to talk to Dave Ramsey. I told him I wanted to go to Berklee and he mentioned a teacher that I had to hook up with so I was very grateful for that.

JJ: Then you moved from Baltimore to Boston. How did you find the new winter climate?

CC: It was different. It was the first time I experienced weather so cold that when a tear came out of my eye it crystalized before it got to my cheek. But I was there to learn music, so whatever I had to do that was what I had to do.

JJ: I love the story of the time you backed Betty Carter when she visited the campus. Please tell that again for our readers.

CC: It is a great example of, "be careful of what you pray for because you just might get it." A week before a master class at Berklee College of Music, I was bragging to my classmates that I was going to sit in with her and show her what I could do. So the master class came and she talked for a while. When she finished one student asked if she would sing. Her piano player had left so she said, "My piano player is gone." One of my friends hollered, "Get Cyrus Chestnut." In about five or ten seconds this whole room of students was hollering my name. I had no choice but go up there. I was scared to death. She asked if I liked jazz and I said, "Yes." I was afraid she was going to ask me to play a tune that I did not know. She said, "Body and Soul." For a second the sun came out, but as I was walking to the piano she changed key on me and I

...the notes that I play are filled with love and compassion. I'm not trying to tear anyone down. Jesus didn't stay in the church. His ministry was both in the church and out of the church. If you simply stay in the church, how can you be a witness to those saved and unsaved?

froze. What ended up happening was I played in one key and she sang in another. We got through it and I guess the musical angles confounded the ears of all those great musicians in the room because I was sure I would be the laughing stock of the school. Betty gave me a hug and said it was wonderful. I learned a great lesson that day about nerves. I vowed that I would make it up to her one day, which I did in 1991 when I had the opportunity to work with Betty.

JJ: I wanted to ask you about that. You worked with Jon Hendricks from 1986 to '88 and Terrance Blanchard and Donald Harrison from 1989 to '90. Then you were with Jazz at

Lincoln Center only during 1991.

CC: That would not be correct. I was with Betty Carter from '91 to about '93 and I was with the Lincoln Center Orchestra on some brief stints until about '95.

JJ: Oh, okay. I was wondering if you left Jazz at Lincoln Center to go with Betty Carter.

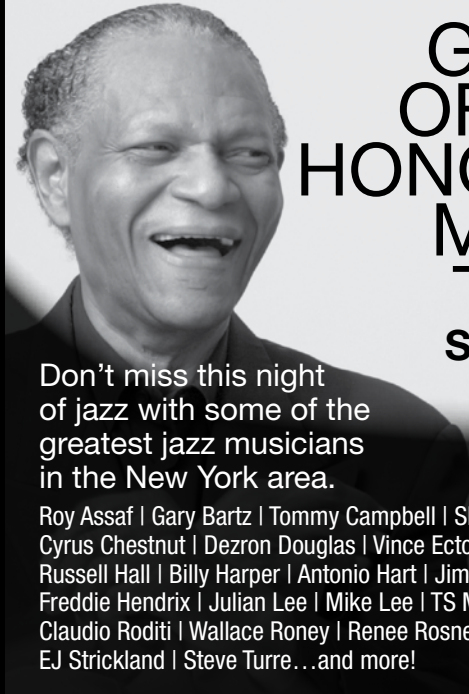
CC: No. The quintet with Terrance Blanchard and Donald Harrison broke up. Then I got a call from Wynton Marsalis and I did one tour with him. After the tour, he decided he wanted to go in a different direction. So I went to Washington, D.C. I went to a club and Betty Carter was sitting there. We got to talking. That was a Saturday, and the next Tuesday she called and asked if I would be interested in working with her. I was ready to go with no hesitation whatever. Then it was somewhere like '95 that I did a brief tour; I wasn't with the

continued on page 18

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CYRUS CHESTNUT

continued from page 16

you to come here and talk to these people.” I said, “Okay.” I came in and they liked what I represented. I said, “Okay. Cool.” It is like my being asked to be the radio host on this gig. I said, “Really? Me? You want me to be a radio host?” But it worked out. It was very cool.

JJ: When did you move to New York City?

CC: In 1991, when I got the gig with Betty Carter.

JJ: Then would you tell us your memories of 9/11?

CC: That was a very weird day. I was in the Bronx taking a walk and wondering why all the fire trucks were around. It was hard to take in. The days after were so wild because I’d never seen the city so quiet. I had to play the Village Vanguard not too long after that and it was just eerie. You could still smell the smoke and death was so much around. It forever changed the way one travels. Now the job of a musician is getting to the bandstand, because by the time you get through all the security protocols it can really be a drag. The party is always on the bandstand. Once the last note has been played, you have to get back on the job to get to the next party.

JJ: Do you have any souvenirs from your career that visitors might see when they come to your home?

CC: I have a lot of pictures. Usually when I’m off the bandstand I’m a rather private person, so I have certain things that bring a smile to my face but if a person asks I’ll tell them, but I’m not the type to say, “Here see this.” James Moody gave me a hat and, I thought, “Wow, this is so special.” I never wore it because it’s from Moody. I got a piece of music from John Hicks, his composition, and he signed it. I have that put away.

JJ: Is it the sheet he literally wrote the music on or is it the published sheet music?

CC: It is the music sheet he wrote out.

JJ: Wow. That is special. Has anything significant in your career happened in New Jersey?

CC: I’ve spent a lot of time in South Orange with my dear friend John Lee. I was able to record a few records; One called *Spirit* and one called *Journeys* on the GLP label.

JJ: I have noticed how quiet you are offstage and I was wondering how you reacted when you were just starting and first met some of your musical heroes.



Photo by Fran Kaufman

challenge. I didn’t want to do bubble gum arrangements or the same old thing that Elvis did, but I didn’t want to make it so complex that people couldn’t understand what it was. I just wanted to find a way to make it feel good and the result is what you hear on the record.

JJ: What do you mean when you use the term “bubble gum music?”

CC: It doesn’t have any weight. It falls below one’s standards.

JJ: That is about it, but I’d like to go back to our beginning topic. With your love of gospel music, would you be thinking of having your career follow the arc of Thomas Dorsey?

CC: Let’s see what happens.

JJ: Well, if it does, please remember that after he gave up secular music, he still went to see Bessie Smith perform. Thank you for giving us so much of your time.

CC: No problem. Thank you.



CC: Even now, to see a Jimmy Heath playing, I have the greatest amount respect and I’m very, very, very humble just being in their presence. Sometimes I get a little tongue-tied and don’t want to say anything. I did get the chance to meet Roberta Flack. [Chuckles] I saw her and I wanted to say something, but I was afraid because she looked like she was maybe a little stressed. So I got up the courage and said, “Excuse me, Miss Flack, my name is Cyrus Chestnut and...” She said, “I know who you are.” She put her arms around me and gave me a big hug and I was no more good, no more good.

JJ: That’s a good story. Of all your CDs that I have, the one that was the greatest surprise was your Elvis CD. I know that is six years old now, but do you still get people asking you about it?

CC: A lot of people ask about that. [Chuckles] Some people enjoy it and say, “That is very interesting.” I was recording with a vocalist and she was singing “Love Me Tender,” and at that moment a light bulb happened. I wondered if anyone recorded the Elvis songbook. I started the research and people had covered some tunes but never did a whole record. It was a daunting

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.

SOPAC's Early Autumn Double Delights

By Schaen Fox

On September 26 and October 7, SOPAC in South Orange offered evenings of musical comfort food. The first was a show by Manhattan Transfer and the second by Dick Hyman, Bucky Pizzarelli, Jay Leonhart and Ed Laub. The term "comfort food" often has a plebian aspect. That doesn't apply here because I mean musical feasts of beloved selections made with the finest ingredients and by the best chefs.

Manhattan Transfer has been with us for about 40 years with an amazingly stable line-up. We know their musical formula and their polished professional presentation. Their longevity speaks to their popularity. Their show, entitled "The Living Room Sessions," was a mix of music, videos, photos and stories about their long careers. It lasted close to two hours with no intermission. Only Yaron Gershovsky their long serving arranger/music-director/pianist and Boris Kozlov, the renowned bassist, shared the stage with them. While Mr. Kozlov can usually be found gigging around New York, Mr. Gershovsky has been with them since early in the group's existence. When needed, he played with such infectious vigor that it almost felt like a much larger band was backing them.

The stories moved the show along nicely. As always when they play in this state, they stress the Jersey roots of both Tim Hauser and Alan Paul. The photos and videos ran the gamut from childhood to early in their careers. They used "Aren't You Glad You Are You" to explain how they do what they do; carefully adding each voice to build their harmony, and noted that its stylistic origin went back to the Big Band Era.

The bulk of the show was selected from their hits, and after 40 years and numerous Grammy awards, they do have a large number to pick from. Some of these were "Tuxedo Junction," "Air Mail Special," "Birdland," "To You" and "Corner Pocket." The last differed substantially from their Grammy award winning recording "Until I Met You/Corner Pocket." In an upcoming interview, Mr. Paul explained both why there are two versions and why in their live shows they only do the lyrics Jon Hendricks wrote for that Basie classic.

There was little new material and that was provided by each of the four going solo. Tim

Hauser did "She's Funny That Way." Cheryl Bentyne

performed "Losing My Mind." Janis Siegel did "You Don't Know What Love Is." As it was close to Rosh Hashanah, Allan Paul sang a beautiful Yiddish song. Not too long ago, Cheryl Bentyne posted that she was again cancer free after successfully completing treatment. If that caused any drop in her energy level, it did not show. All four performed with the vigor and class they have always put into their appearances. To the audience's delight, the show closed with the high energy "Trickle Trickle"/"Choo Choo Ch' Boogie." Setting aside that we have all aged, they are still the same beloved Manhattan Transfer.

■ Dick Hyman, Bucky Pizzarelli and Jay Leonhart are jazz masters with a collective one-and-a-half centuries of professional performance experience among them. They have worked together off and on since the early '70s. They are such skillful and insightful artists that they warrant the comment once made about Ellington's band when the newest member had been there for several decades, "They not only know what each other can play, they know what they will play."

Dick Hyman called "Deed I Do" as the first selection with Bucky laying down a long rhythmic intro. That caused several college age students seated in the first row to lean forward to study his technique. It reminded me of the many times the always affable master would give students a quick lesson either during his break or after the gig. While the artists had not rehearsed, they



On stage in South Orange on Oct. 7 (l-r): Dick Hyman, Bucky Pizzarelli, Jay Leonhart and Ed Laub. Photo by Vicki Fox.

had agreed on a set list. This showed when Dick announced the second number, "Bucky will start and we will eventually arrive at 'All the Things You Are'."

After Dick did a solo version

of "Send in the Clowns," he introduced the special guest guitarist Ed Laub. He and Bucky then performed several standards as a duo. One was "We Three" which Ed noted Bucky had recorded with Sir Paul McCartney on the ex-Beatle's recent Grammy-winning album. He added that Bucky would see that, "I get the same intro Sir Paul got." Ed also included the comic classic "Rhode Island is Famous for You." It is always a crowd pleaser and the audience especially enjoyed the famous put-down line about our fair state (New Jersey gives us *glue*).

During the brief intermission, we chatted with some other patrons. One said he had traveled to SOPAC from the middle of Long Island to hear "My three favorite musicians." The other agreed and noted that while he liked them all, "Jay Leonhart is such a joy to watch yet alone listen to." Indeed, Jay did seem especially pleased with the performances. Several times as Dick played solo, Jay turned toward the piano with his left arm casually holding his bass and a broad smile on his face. When Jay performed his signature song, "Me and Lenny," Dick added some subtle fills that added extra sparkle to the gem.

The last number was Bucky's signature piece "Sing, Sing, Sing." This time Dick Hyman set the pace before turning it over to Bucky. The four artists joyously romped through the piece and the capacity crowd cheered long and hard. When the second half ended, two hours had slipped by in a seeming few minutes. J



A TIP OF THE HAT: Diary of A Nighthawks Fan

By Tom Spain

PART 2: September 5, 2013 — Elm Avenue, Brooklyn

The music of the Nighthawks keeps singing in my brain and the deepest reaches of my gut. I am smitten. What is it about this 1920s dance music that takes hold of so many of us and won't let go? I call Vince Giordano and ask if I can come for a visit, that I want to write something about him and his band. He says yes and I drive to Brooklyn on a glorious September morning.

Cruising along Elm Avenue I find two houses, identical, each with a garage and small yard. They sit side by side nestled between apartment buildings. A few blocks away a smokestack looms tall into the sky, the words, Vitagraph, barely visible in peeling paint. The Vitagraph Company was the largest movie studio in America before World War One. It is no surprise that Vince Giordano would make his home in a neighborhood that for fifty years was a beehive of show business hustle.

Giordano answers the door, dressed in a tux and gives me a warm welcoming smile. He shrugs, pointing to the tux: TV interview in an hour. He grins, anticipating my question about the two houses.

"I have two of everything, instruments, stands, drums, music. For when we travel."

Giordano has lived of a life of collector, never satisfied that he has enough. Each house is jam-packed with the stuff of the musical old days — Museums of the Jazz Age. He invites me into a tiny living and work area he shares with Carol Hughes, sixteen years his right-hand everything. She smiles hello and then re-glues herself to a computer in an upstairs bedroom from which she manages the business affairs of Vince Giordano and the Nighthawks. Presiding over their kitchen is an amiable tomcat named Buddy.

Giordano offers coffee and then conducts a tour, complete with lecture, told in an easy

baritone.

"These are some of the 33,000 pieces of piano sheet music and 60,000 orchestrations," he says, threading his way through a cavern after cavern of file cabinets. He opens a drawer.

"Silent picture movie music...dance music. Over here we have concert music"

Faces in framed pictures gaze from every surface: Ellington, Beiderbecke, Goldkette, Whiteman, Henderson, Armstrong.

"This one I found in a flea market in Sturbridge Massachusetts.

It's signed by Paul Whiteman. And this is Bix, here. And Frankie Trumbauer is in there."

He squeezes his 6 foot 5 inch frame through his tunnel of treasures, points to a picture.

"There's Henry Busse and Mike Pingatore and Sammy Lewis. Ross Gorman who played the 'Rhapsody In Blue' the first time...Careful here."

We navigate stacks of file boxes. He looks up. In the dim light, on the wall, is a special treasure, a faded sepia photograph.

"The first Ellington Band."

In his bedroom stands the elegant piece of furniture. It's a Victrola, the one that started it all. On its turntable, ready to play, is "At The Jazz Band Ball" by Bix Beiderbecke and His Gang.

"My Rosebud," says Giordano, "my grandmother's phonograph."

He recalls the moment when, as a five year old, bored with a grownups' party in Brooklyn, his grandmother found him studying this odd piece of piece of furniture.

"I says, 'What's this?'"

"She says, 'A Victrola.'"

"A Victrola? What's that?"



A period advertisement for Vince Giordano's "Rosebud," his grandmother's 1920s vintage Model No. 215 Victrola.

"She opens it up and you get that smell of the old grease and oil that was on those old Victrolas. That hit me right away. Something from another era. The nose thing happened. And then she shows me where the crank was and not to crank it up too much because you could break the

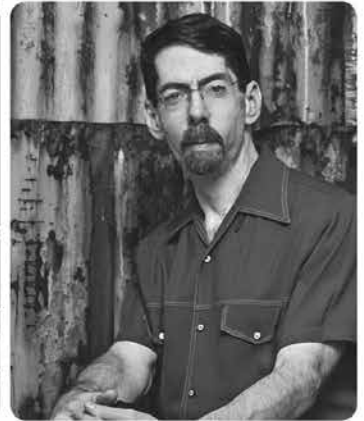
spring. And how to release the brake so the turntable would start going and then how to gently put the tone arm onto the record — you gotta be careful."

I will later learn that Vince Giordano tells this story at least once a week. I would hear it on Terry Gross, find dozens of versions of it in books and on the internet. But now he tells it fresh and new, as if he's recalling it for the first time and he really wants me to know. His face is bright with the warmth of the memory and his eyes are shining as he continues.

"She was married in 1923. This was their wedding present. They had parties and back in those days everyone brought records, opera records, dance bands, novelty tunes, things in Yiddish. They'd gather round and sing and sometimes they'd roll up the carpet and dance. After a night of partying, the people were too tired or too lazy or

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DIARY OF A NIGHTHAWKS FAN

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forgetful, they would leave their records there. Eventually those records just became old records.”

The boy in the Brooklyn parlor sifted through his grandmother’s collection and became obsessed with the old records.

“I was just mesmerized. Because this wasn’t like the music I was listening to on AM radio. That stuff was kind of saccharin. I’m hearing this energetic, syncopated music with vitality. Al Jolson was her favorite artist. I’m listening to this guy. Holy Mackerel! This is great!”

“There was a King Oliver tune in there on Brunswick called “Every Tub,” a slow bluesy tune. It had an eerie sort of distorted sound that was prevalent on those early electrical Brunswick recordings. And just the way those guys were playing in the King Oliver band with the thick vibrato on the saxophone and the distant sound of the muted trumpet. That was a really amazing piece of music to hear. It really impressed me. I was five years old. Listening to King Oliver!”

“A Louis Armstrong record was there. And Ethyl Waters doing “Shake That Thing.” My uncle would laugh and I didn’t know what was so funny about “Shake That Thing.” Of course he being an older person he could hear the double entendre. Shake That Thing? Gradually as I got older I picked up recordings and LP re-issues and those became my favorites. Many of them are in the book.”

We come down the stairs to the living room, once large but now made small by a wall of piano rolls, a tuba, string bass and bass sax and an some desks and computers where he and his colleagues transcribe music from old records onto paper, generating more new/old music for the Nighthawks.

Giordano eases his big frame onto the couch and sighs, ready to talk, something he loves to do. I ask him about the closing of Sofia’s, home of the Nighthawks for the past five years. It must be a terrible disappointment. It is to me. A wry smile sneaks onto his face.

“We’ve closed a lot of places over the years. Discouraged? Many times. But I’ve kept the 1920s — that one decade — alive for forty years.”

I want to know about his boyhood in Long Island, when it was that music took hold of him.

“Coming home from school in those years, turning on the TV set, they were playing the Little Rascals, Our Gang Series, Laurel and Hardy and the Warner Brothers black and white cartoons. Music with a lot of tuba, lot of banjo, a lot of hot jazz. I decided this is my music. This is my music.

I ask about his boyhood heroes.

“Heroes? Laurel and Hardy, and whoever was responsible for that music. Eventually my grandmother let me have some of her records. She was listening to Perry Como now along with the rest of the world. My parents are saying, ‘What are you doing with this music? This is Grandma and Grandpa’s music.’”

I ask the usual dumb question about how a jazz artist begins his life as a performer. But I really want to know. Giordano leans back and his face takes on a look that suggests this visit will be longer than he was expecting.

“In seventh grade I went into the band room and said I want to play something — clarinet or trumpet or trombone. The band director says, ‘What we really need is a tuba player.’”

“I say OK and he gets out this tuba and washes off the mouthpiece and says, ‘Here, try it.’ And I made this God-awful noise. But this guys says, ‘You sound good.’”

“Now, on the school bus I get the moniker

A Louis Armstrong record was there... and Ethyl Waters doing “Shake That Thing.” My uncle would laugh and I didn’t know what was so funny about “Shake That Thing.”

of not only the Little Rascal music kid, but also Tubby The Tuba, ‘cause I was a fat kid.”

It’s hard to imagine the matinee idol guy in the photo as a fat kid.

“Lonely? Yeah. I had friends but they would always be needling me when you go swimming or go out eating — I’d be eating more they they would — it was just one of those things. You never lose that. I was

this heavy kid and into weird music and it just got weirder and weirder as time went on. I mean all kids have certain things they gotta go through. It would have been nice to have been more accepted. But that’s the way it is.”

The phone rings.

“It’s Wynton,” says Carol. “Looking for that music.”

Giordano banters with Wynton Marsalis about an upcoming gig, and then puts down the phone.

“How about some lunch? We’ll do take-out at the deli.”

He calls upstairs, “Carol, what do you want for lunch?”

We walk down Elm Avenue. The sidewalks are busy with Orthodox Jewish families hurrying to Rosh Hashana services, men marching in front, erect and purposeful, kittles flowing white in the light morning breeze. Trailing behind are wives and children, little boys in big black hats, bouncing happily along the sidewalk. Girls in headscarves, echoing their mothers, bring up the rear.

The deli is no longer Jewish but Korean. But in the old days Fatty Arbuckle and other silent movie greats feasted on pastrami sandwiches here. Sometimes the place was a

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DIARY OF A NIGHTHAWKS FAN

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location for comedy sketches. You can see it in the old films.

Giordano orders a salad. He looks at me. This is a old Brooklyn deli and I see my chance for the real thing — a bagel with nova and cream cheese.

“Benshurst Shore Dinner,” I blurt out, trying to be clever, remembering the words of my friend Sid who had a deli near Princeton. The Korean guy looks confused and Giordano grants me a tolerant smile.

We head back to a corner in the kitchen and sit down. Carol finishes a phone call and joins us at the small table. Buddy the cat takes notice of the food and joins the party.

Giordano pokes listlessly at his salad.

“I prefer working to eating. Prefer working to sleeping.” Carol rolls her eyes.

I want to know how he learned to play jazz. He tells me it started in his bedroom when he was a kid, listening to his grandmother’s records.

“I get the tuba out. I can hear the tuba playing on the record and I try to play along. I didn’t know enough about music as far as key changes or chord changes, but I could feel the rhythm. The rhythm was easy. I’m playing along and I’m having fun. This is great. I’m hittin’ all kinds of wrong notes but it was an “A-ha” moment. I want to play this music that I’m hearing on the old scratchy low fidelity 78s. So that’s where it started. My parents felt okay about that. At least I had a dream and an interest

It was at age fifteen that Giordano set out to be a professional musician.

“I decided to join the union, maybe I could get work. I had my dad drive me down to union in Freeport. I bring my bass and my tuba. Lug them up two flights of stairs. I see two guys sittin’ at a

table playin’ cards with two coffee cups there. I’m pretty sure it wasn’t coffee.

‘What is this? What are you doin? What are you doin here?’

I say, ‘Is this the musician’s union?’

‘Yeah.’

I say, ‘Well, I thought...

‘Did you bring the money?’

I say ‘Yeah I brought the money.’

‘All right!’

They look annoyed. So I start taking the tuba out of the case...

‘What are you doin?’

I say, ‘Well, I’m gonna play.’

‘Never mind that. You brought the money, right?’

‘Yeah, I brought the money.’

‘Well, ok, we’ll ask you a couple of questions.’

‘OK.’

‘How many sharps in the key of C?’


‘Ummh...there’re no sharps.’

‘That’s right. Let’s see the money.’

And I was in the Union. Here I am, 15 years old, in the same union with Leonard Bernstein.”

A few days later, another phone call, this one from a man who owns a restaurant and nightclub on West 54th Street. He read David Hinckley’s piece in the *Daily News* lamenting the closing of Sofia’s. He thinks his place would be perfect for The Nighthawks. Would Giordano be interested in taking a look?

A few days later, the obit on the Nighthawks Web site disappears and is replaced:

We have found a new place to play EVERY MONDAY & TUESDAY starting: Monday, September 9th opening night! 

...to be continued.

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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.

Sidney Bechet Society's Jazz Masters Concert Plays Tribute to Founder Eric Offner


by Phil Stern

Jazz roads converged on New York City's Symphony Space on Monday, October 6 for The Sidney Bechet Society's tribute to its founder Eric Offner, as trumpeter Byron Stripling and pianist Bobby Floyd arrived from Columbus, Ohio and clarinetist Evan Christopher flew in from England. They were joined by Marion Felder on drums and Kelly Friesen on bass for a New Orleans and gospel-tinged homage to the man responsible for fostering Sidney Bechet's legacy for the past seventeen years.

The quintet played classics like "St. James Infirmary" and "The Saints," with Stripling on vocals. The iconic Bechet tune, "Petite Fleur," featured a unique and personalized treatment from Christopher and Bobby Floyd led



Taking a bow at Symphony Space on October. 6 are: Marion Felder, Kelly Friesen, Bobby Floyd, Evan Christopher and Byron Stripling. Photo by Geri Reichgut.

and noted trademark law scholar. He founded The Sidney Bechet Society in 1997, 100 years after Bechet's death, and produced jazz concerts in his honor for 17 seasons. Mr. Offner died on June 3. 

things into gospel territory with a piano focused version of "Amazing Grace," followed by the whole band together on "Just A Closer Walk With Thee." The evening ended with a powerful version of "Summertime," which featured Christopher reprising the tune he had done at a Sidney Bechet Society event at All Souls Church ten years prior, a performance that jazz patron Offner had often spoke of as a landmark in The Society's history.

The Austrian-born Offner, whose family fled Hitler's advance in 1938, was a distinguished attorney

ESU's 4th Annual Zoot Fest Set for November 9

Tickets are now on sale for East Stroudsburg University's fourth annual Zoot Fest, a day of jazz music honoring legends Al Cohn and Zoot Sims. The event will take place from noon to 6 PM on Sunday, November 9 at the Innovation Center, located at 562 Independence Road in East Stroudsburg, with proceeds to benefit the university's Al Cohn Memorial Jazz Collection (ACMJC) as well as other initiatives to benefit jazz education and preservation in the Pocono region. Seating is limited and tickets are \$50 per person, which includes the program, lunch and refreshments. To register, visit esu.edu/jazzatesu.


Zoot Fest festivities will include performances and panel discussions offering insight into the history of jazz and the diversity in the genre's music. The day will kick off with a performance by the Patrick McGee group, a band comprised of "young lions" budding on the music scene. Their performance will be followed by a lecture and open panel discussion about Al Cohn

and Zoot Sims, and a luncheon for all attendees.

The afternoon will begin with a jam session led by drummer Bill Goodwin, leading into the main performance, a musical tribute celebrating the life of jazz great Zoot Sims performed by Larry McKenna, tenor saxophone; Bill May, piano; Steve Gilmore, bass and Tom Whaley, drums. The day closes with a re-creation of the music from "Al Cohn and the Natural Seven" featuring Warren Vaché, trumpet; Lew Tabackin, tenor saxophone; John Mosca, trombone; Joe Cohn, guitar; Bill Crow, bass and Bill Goodwin, drums.

Zoot Fest was begun in 2000 by Bob Bush, then coordinator of the ACMJC, to honor the music of Sims and Cohn. It also aims to raise awareness of the ACMJC, which includes pieces that can be found nowhere else. The majority of the collection features Al Cohn's music, which naturally leads to his collaboration with Zoot Sims. Sims was a tenor saxophone player from the '40s through the '80s who exemplified a swing.

He was both a friend and musical collaborator with Al Cohn and they performed together on a regular basis. Al and Zoot are household names in the jazz community and are rarely named without the other.

Dedicated to preserving all forms of jazz from all eras, the ACMJC was founded in 1988 to honor the life and legacy of Al Cohn, a legendary saxophonist, arranger, composer and conductor, and long-time Pocono resident. This collection also includes the Zoot Sims Collection donated by his wife, Louise Sims. Housed in ESU's Kemp library, the ACMJC consists of jazz recordings, oral histories, sheet music and arrangements, photographs, books, videos, and original art and memorabilia, all generously donated over the years by supporters from around the world. Its official jazz magazine, *The Note*, is published twice a year and distributed to a world-wide readership. 

For more information about the ACMJC, visit www.esu.edu/alcohncollection

In New Jersey, Free Jazz Sells Big

By Tony Mottola

The Garden State saw what might be its biggest jazz music weekend ever September 12 – 14 when four concerts in four central New Jersey counties drew an estimated collective crowd that broke the 20,000 mark. And were it not for a rainy afternoon in New Brunswick on Saturday the number would have gone even higher.

Certainly it was no surprise that the venerable Princeton JazzFeast drew its usual 10,000 plus to Palmer Square on a sun-drenched Sunday afternoon. Now in its 23rd year, that event wrote the book on a formula that presents first-class jazz in an attractive downtown outdoor space with the expenses paid for by local businesses — who in turn ring away on their cash registers catering to the visiting crowds. But organizers of the first-ever Flemington Jazz Festival were more than pleasantly surprised when hopeful expectations of perhaps 1,500 visitors swelled to nearly triple that number.

The Flemington event is the latest outgrowth of the Central Jersey Jazz Festival, which began in Somerville in 2009 and expanded to include New Brunswick last year. One new wrinkle in Flemington — where the bands held forth from the portico of the famed white Historic Hunterdon County Courthouse — was the inclusion of a half-dozen gourmet food trucks, who amplified the offerings of several stands provided by local restaurants and a casual stage side wine and beer garden. The event was also dealt a winning hand by NJJS board member Sandy Josephson who booked the jazz acts, namely Emily Asher’s Garden Party, the inimitable drummer Winard Harper and his group Jeli Posse (with surprise guest vocalist Antionette Montague) and a quintet led by the incomparable cornetist Warren Vaché that featured the silky smooth Harry Allen on tenor sax. The sponsoring Business Improvement District booked the closing Bernie Worrell and his Orchestra, an area resident and Rock ‘n’ Roll Hall of Famer known for his unique brand of ’70s funk; but, according to *Jersey Jazz* contributor Sandy Ingham who stayed later at the event than the editor, whose Flemington set had a crowd-pleasing jazzy tinge.

The weather gods were not as kind to Saturday’s New Brunswick leg



6 PM, September 12: Emily Asher and Garden Party kick off a three-day marathon of free jazz across central New Jersey as they open the first-ever Flemington Jazz Festival on the portico of the Historic Hunterdon County Courthouse. Photo by Tony Mottola.

of the Central Jersey Jazz Festival, and rains did dampen the turnout there. But New Brunswick Jazz Project co-founder Virginia DeBerry still put a sunny spin on things, telling the *Messenger-Gazette* newspaper: “Everything went smoothly, the musicians were terrific and despite the weather we had about 350 people who spent the afternoon in the rain with us. They sat there with their umbrellas, wrapped up in plastic until Ravi Coltrane played his last note.” New Brunswick’s soggy lineup also featured the Jazzmeia Horn Quintet, the Josh Evans Sextet and the New Brunswick District Jazz Band.

Fair skies returned on Sunday when the Central Jersey Jazz Festival had its denouement in front of a crowd of 6,500 in Somerville, where the T.S. Monk Sextet headlined a lineup that included Houston Person, Brianna Thomas, Emmet Cohen and the Jazz House Kids, for an afternoon that also featured a food court and jazz art show and sale.

Meanwhile in Flemington 16 tantalizing food stalls ringed Palmer Square and the usual huge crowd, including many children and dogs, noshed, danced and just plain hung out as five bands spread the jazz over six hours for a satisfying and lazy afternoon. The roving ambassador of Hot Jazz, Vince Giordano and his Nighthawks, headlined, and the ever-popular Alan Dale and his New Legacy Jazz Band opened — for only the 22nd time; he missed one somewhere along the way. In between, the irrepressible and ever smiling Warren Chiasson delivered a thoroughly charming tribute to the late Sir George Shearing (tributes to Shearing should be smiling and charming) and the fiery Cynthia Sayer and Sparks Fly delivered a virtual, and entertaining, history lesson of the four-string jazz banjo.

It might have been a perfect afternoon, were it not for the ear splitting Fins, who must have violated the local decibel level ordinance (and should pass out ear protection to the first twenty rows) and also the not once, but twice, rude interruption of my annual, much anticipated JazzFeast lunch of grilled clams. □



Ravi Coltrane and a diehard crowd braved the rain at the New Brunswick Jazz Festival.
Photo by Tony Graves.



Vibist Warren Chiasson, guitarist Joe Cohn and bassist John Burr perform a piano-less tribute to Chiasson's former employer, George Shearing, at JazzFest in Princeton.
Photo by Mitchell Seidel.



The seeming ubiquitous Jazz House Kids get a turn on stage at the Somerville Jazz Festival.
Photo by Tony Graves.



Banjo player Cynthia Sayer and bassist Mike Weatherly get in sync at the annual September JazzFest in Princeton's Palmer Square.
Photo by Mitchell Seidel.



The usually ultra-dapper Houston Person strikes a decidedly casual pose at the Somerville Jazz Festival.
Photo by Tony Graves.



An enthusiastic Vince Giordano leads the Nighthawks at the 2014 Palmer Square JazzFest in Princeton. Photo by Mitchell Seidel



The President Emeritus writes... Re: Rosie the Reluctant

By Jack Stine

Antoine de Saint Exupery, to my knowledge, never showed any interest in jazz, but he certainly knew something about the elements of production when he wrote that, “a spectacle has no meaning except it be seen through the glass of a culture, a civilization, a craft”. Over the years I had been involved in enough jazz productions to realize the wisdom of Saint Exupery’s words, and they seemed to be especially pregnant as I made plans for my very last program as producer for NJJS.

In addition to elements of culture, civilization, and craft, my final program contained certain risks such as audience appeal, weather, scheduling conflicts, and the possibility of unknowns too numerous to mention. I’d seen them all before, but for the most part I’d always been able to ride out the storms.

Anyway, for my swan song as producer for the Society I lined up a great back-up band for Rosemary Clooney to take place on the State Theatre stage in New Brunswick. I knew the place well and realized the potential there for a program with as popular an artist as Rosemary could have very little margin for error.

But let me digress...

Some time around the 1980s the folks in charge of New Brunswick, County Seat of Middlesex County, awoke to the fact that things weren’t going very well downtown. Stores were shutting down, nasty things were taking place in the streets at night, Johnson & Johnson was making sounds about moving out, and people with money were going elsewhere to spend it. What could have been a kind of culture center, the intersection of Livingston and George, was really a place where people left old tires and plastic bags of God knows what.

A vast program of replacement and renewal was undertaken. There was a stretch of

abandoned one-story buildings leading up Livingston Avenue to the theatre that had not been considered for either renewal or destruction. They were offered to Rutgers and the school, disregarding the old lesson about looking the gift horse in the mouth, readily accepted them, thinking they could be used as a campus for the school of performing arts. Rutgers, in turn, approached NJJS with an offer to let us have one of the premises for the Jazz Hall of Fame which had been a bone of contention for some time by some of our board members. Fortunately, this matter was settled for all time when the Board of Health moved in and condemned the whole block. It was all for the best, and wisely the NJJS Board turned the matter of a Hall of Fame over to Rutgers, where it belonged all along. Now, back to my swan song...

The night of Rosemary’s concert finally arrived. Needless to say, it was a sellout and even the Fire Department reluctantly allowed a limited number of stand-up patrons to hug the back wall.

I admit I was feeling pretty good about the whole thing as the place rapidly filled up. Audrey and I had 8th row aisle seats.

A voice said, “Mr Stine?”

I turned. It was an usherette. “Mr Stine?” she repeated.

I said I was.

“There’s a problem backstage. They need your help. Rosemary says she can’t sing.”

“What do you mean she can’t sing?”

“She says she’s too nervous. Can’t sing.”

Audrey asked me what I was going to do. Over my shoulder, I told her not to let anyone take my seat. Needless to say, I was mad as hell. But then, perhaps things had been going to well after all.

One thing about the State Theatre. It was originally built as a movie house and there was no need therefore for a backstage passage from the audience section except by

climbing up on the stage and going on from there. I thought this would look lousy so I went out the front entrance, down the alley that led to the stage entrance, and went in.

Four or five people were mingling there and I said, “Okay, where is she?”

In the dressing room, there sat Rosemary Clooney, dressed to the nines — and plainly looking for an argument. I asked her what the problem was.

“Did you see that crowd out front?”

I said indeed I did, and so what?

“I can’t sing to a crowd like that. I’m too nervous. Look at my hands.”

I looked at her hands and then at her.

“Listen to me, Rosemary. Yes, I’ve seen the crowd out there and you know something? I’ve worked my ass off for three weeks getting that crowd out there and now I want you to work yours off and get out there and go to work. This isn’t halftime at the Super Bowl and it’s not New Year’s Eve in Times Square. These folks have come here to hear you sing and they love you. And another thing, I don’t have much time here, but I guess there’s enough for a quick one for each of us.”

With this, I pointed to a poorly concealed fifth of Jack Daniels on the dressing table. Rosemary brightened right up. I asked her if we had an understanding and she said we did. So we each had one. I guess you could call it a quickie.

“Because,” I said, “my wife is out there waiting for me, and she gets mad if she thinks I’m carrying on.”

Now that things had been settled, I started back to the alley door. It was pouring.

Wringing wet, I at last got to my seat. Audrey asked if everything was okay.

I said it was...as long as she didn’t mind the smell of wet wool. □

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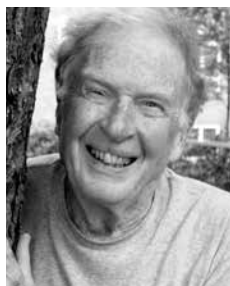
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

ISRAELI GUITARIST-COMPOSER RELEASES 'NAKED'...CONSONANCE/DISSONANCE — 'LIKE THANKSGIVING DINNER'...MIKE CUOZZO: WHY A MASTER NJ SAXOPHONIST TURNED CAR DEALER...NEXT MONTH: OUR CD CONTEST RESULTS

ASSAF KEHATI is one of those extraordinary young jazz musicians and composers who, like reedslady Anat Cohen and her brothers, emigrated from Israel to New York, studied, worked hard, and made it globally. Kehati, a guitarist, took a master of music degree from the New England Conservatory, shuttling between Boston and Brooklyn. His first two albums are *A View from My Window* (2010) and *Flowers and Other Stories* (2011). This fall he released a third album, *Naked*, with Ehud Ettun on double bass and Ronen Itzik on drums. Three songs are standards, the other five originals, jazz with Brazilian, Israeli and American folk tinges. Over the last two years the trio has toured the U.S., Colombia, Israel, Canada and Europe. They've worked at the Blue Note, Smalls, Kitano and other major New York spots. "I introduced myself to Anat at a club where she was performing," Kehati told me. "Then I started going to her studio almost every week to play and chat. We called it 'Fridays with Anat.'" He added: "After awhile we decided to do a show together at the Kitano Hotel. It was sold out. There were long waiting lines outside. It was great and we'll try to do more gigs together when we can." You can hear the whole album via www.assafkehati.com.

"CONSONANCE! What a great word," exclaims Valerie Stephenson, a musician and music teacher "of all ages and instruments" in Jacksonville, Florida, who added the exclamation point. The word refers to the combination of notes in harmony with each other due to the relationship between their frequencies. "Dissonance is its partner and my favorite balancing seesaw," writes Ms. Stephenson on A.Word.A.Day.com. The New Jersey



Israeli guitarist Assaf Kehati wrote five songs for his new album, *Naked*; the other three are standards. Photo by Eliseo Cardona.


native likens both words to having "Thanksgiving dinner with family, in-laws, and a few uninvited guests." She talked about the expressions in her course on Sounds. "Dissonance was easier than consonance, but resolution from dissonance to consonance made sense even to a four-year-old. After all, in [any] classroom, there is consonance rarely, and dissonance eternally. Ah! But when they GOT IT, they knew it. And POOF, I had a classroom from preschool through college who also "got it."

MIKE CUOZZO, "A SUPERB, swinging saxophonist," according to the jazz writer Marc Myers, "recorded two swinging albums as a leader in 1955 and '56 and then stopped recording." Cuozzo bought a car dealership in New Jersey. Myers received an e-mail from his son, Michael Cuozzo, Jr., with a warm word portrait and photos of his dad, and posted these on JazzWax.com, Myers' daily blog. Excerpts from Michael Cuozzo, Jr. follow: "After years on the road with Shep Fields, playing for the U.S.O. during World War II, and the recordings he made in the mid-1950s, my dad decided he wanted a life that was more conducive to

raising a family. Around 1957, he started a building/contracting company with his older brother in North Caldwell, New Jersey, where his family lived since 1945. My dad wasn't a trained builder/developer, but he was a natural businessman and recognized an opportunity when he saw one. He wasn't afraid of taking what he thought was a good risk. Around the time he made the two albums...my dad and his brother purchased some land in North Caldwell that had been for sale next to their family home.

They became the contractors and hired workers to put up houses...My dad was not relieved to get out of the music business. He just wanted to play

music on his terms. He more than once said that when he was on the road, he was more or less confined to being a sideman. Coming off the road allowed him to play more jazz — his kind of music. He might have wanted to record a bit more, but I guess he had done a lot as a young, single musician, and found himself wanting a family. He had grown up in a large and very close family, and this was always a part of who he was. Dad continue to play through the early 1980s, when he learned a Japanese company had purchased the old Savoy and Jubilee labels and that his two albums were available on CD. He was overjoyed." Get the full story and photos at [Marc Myers of Jazz Wax.Com](http://MarcMyersofJazzWax.com).

OUR CD CONTEST winners will be announced in December. Three readers get autographed copies of fiddler John Intrator's latest album, *Open House*. The duo's genres span gypsy jazz, blues and swing, Brazilian and African music. They'll tour the East Coast in March. Watch here for Intrator's story about his idol, Claude Williams, and the winners' names. 

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



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Dan's Den | So Long, Joe – Hello Bria and Barbara

By Dan Morgenstern

Joe Wilder was such a special and beloved man, it wasn't surprising that his memorial at Saint Peter's Church in midtown Manhattan, on September 8 was an outstanding event. The consistently superb music and moving visuals, even the speeches, added up to an extraordinary evening. Wisely, the program started at 6:30 PM, allowing for socializing afterward. Three hours passed without seeming at all too long.

Let me just mention some personal highlights, starting with James Chirillo's "Cherokee" solo with the opening octet. Then, Jimmy Owens doing his special solo thing on rotary-valve fluegelhorn, and Hank Nowak, a superb classical player, doing his trumpet transcription of a movement from Bach's Second Cello Suite. Ed Berger, close friend and biographer, whose marvelous *Softly, With Feeling — Joe Wilder and the Breaking of Barriers in American Music*, was published just in time for Joe to see, and who, with Warren Vaché, organized the event, spoke warmly, ending on a happy note with some of Joe's outrageous puns. The indestructible, inimitable Bucky Pizzarelli and his current partner, Ed Laub, swinging through "Tangerine."

Loren Schoenberg's tenor and Dick Hyman's piano doing full justice to "Stardust," and Jimmy Heath accompanied, among others, by Barry Harris, doing the same service to "Body and Soul."

Wynton Marsalis, speaking softly and well, then rendering, a-cappella, "Just a Closer Walk With Thee," first hymnal, then with the most infectious New Orleans beat. Russell Malone, guitar master, and Houston Person, master tenor, joining forces on "Annie Laurie," then Russell alone with a beautiful "It Might As Well Be Spring." Warren Vache, who keeps growing in musical stature, with Bill Charlap, doing what he called Joe's song, "Come On Home" and, with Steve La Spina added, a too-brief but lovely "My Romance." Then Bill staying at the keyboard to accompany Bill Kirchner's soprano sax on "She Was Too Good To Me," a highlight among highlights.

For a grand performance finale, players who'd not been scheduled but brought along their horns — including trumpeters Bria Skonberg and Claudio Roditi — joined a "Sunny Side Of The Street" jam. For the perfect concluding note, Joe Wilder's version of "What A Wonderful World," played as only he could, accompanying a montage of photos following Joe from childhood to old age. Thank you, Ed and Warren!

Bria Salutes Bechet

Speaking of Bria Skonberg, that gifted young woman who can toot a trumpet with the best, sings as well or better than those who do just that, and also write appealing songs (words and music) in a contemporary vein, proved her mettle as a bandleader at the September Sidney Bechet Society concert at Manhattan's Symphony Space. She'd picked a swell bunch: Vincent Gardner, trombone and vocals; Evan Arntzen, clarinet, soprano, and tenor; Jon Weber, piano; Debbie Kennedy, bass, and Alvin Atkinson, drums, and with precious little time to prepare, turned them into a band. Ironically, they were billed as "An Exciting Jam Session," but they were a band, and one with an unhackneyed repertory that related directly to Bechet — the first Society concert I've been to in quite some time to do just that.

It started with a caloric "Stomp Jones," the Ellington swinger based on the main strain of "Panama" and memorably recorded by Sidney, on which Arntzen, a fellow Canadian whose grandfather introduced him to Bechet's music, which he has absorbed in an amazing and quite personal way, played soprano without Sidney's broad vibrato, yet conjuring up the proper sound and phrasing to go with it. Nice ensemble work on this, and a potent rhythm section that would soon jell, Atkinson also providing visual interest — he's a showman as well as a superb timekeeper, something I hadn't seen in a drummer for quite some time.

Debbie Kennedy — who has an astonishing classical family heritage — played French horn. She was smitten with jazz via radio, and eventually added string bass. She's Australian-born and, like fellow Aussie Nicky Parrot, has played with DIVA, and in many other settings. For the past decade Debbie's been a Woody Allen Monday regular.

Pianist Weber took over for Marian McPartland on the PBS show,



Sandy Sasso

www.sandysasso.com

for more Sandy info

Piano Jazz, filling that host position well, and at home in all styles and phases of jazz piano. Vincent Gardner's a friend we got to know and appreciate by way of David Ostwald's band and his studies in the Jazz Masters program at Rutgers U. On "Blame It On the Blues," a rare tune so good to hear, Vince played trombone while Bria donned a mute. Evan Amtzen returned to soprano sax on a feature, "Premier Bal," from Sidney's productive final French period. Bria offered a jaunty vocal on "There'll Be Some Changes Made," a sprightly tune for a band to have fun with, as Weber did with some apt stride, while Evan took up his clarinet and Atkinson showed he could do a mean drum press roll.

The program also included "After You've Gone" in two tempos, with a vocal offering by Evan and fine Weber. The triple-threat reedman also sang on one of my favorite Bechet originals, "Georgia Cabin," to which I'd never heard the words. A "Way Down Yonder in New Orleans" spotted some James P. Johnson doings from Weber and excellent Bria lead. Gardner came into his own with a very good vocal and ditto plunger-muted trombone on "Save It Pretty Mama." Of course, his ensemble contributions were idiomatic throughout. The frontline ensemble on "Polka Dot Rag," another Bechet milestone, brought to mind the sound of the Bechet-Ladnier-Nixon New Orleans Feetwarmers, who did not record this piece, though their "Sweetie Dear" is a relative. For a mood changer, they did "Mood Indigo" with the proper ensemble blend, and, as a treat, Bria's vocal. They ended a top-grade and well-planned concert with that trad ensemble classic, "Weary Blues,"

on which Atkinson did his thing, including some great stand-up moments. If I were a producer, I'd take this band on the road!

Planting Jazz in a Garden

The enterprising pianist Terry Waldo was presenting a weekend afternoon recital series, From Ragtime to Jazz, the Roots of Pop, at the New York Botanical Garden in the Bronx this summer. I got wind of it on the first weekend of September via Barbara Rosene, Terry's guest, along with Jim Fryer. With the fine weather we were enjoying, I decided to go (easy via Metro North), not having visited the Garden since my sons were little, decades ago. There were two shows of about 35 minutes each, a couple of hours apart, in a pleasant auditorium with quite good acoustics. The pianist, subbing for Terry Waldo, was Michael Banks. Jim had brought no fewer than three horns, plus a trumpet. The trumpet was employed on "What a Wonderful World," on which he also sang — a Louis tribute, natch. But the real singing, and quite a bit of it, was done by Barbara.

The program started with a brief talk by Banks, who then offered "Maple Leaf Rag."

I attended both recitals, and the pianist was clearly more comfortable with the Joplin classic the second time around. Next came "Alexander's Ragtime Band," rendered complete with verse by spirited Ms. Rosene. Berlin came in for a second helping later with "Blue Skies," on which the pianist, a jazz guy rather than a ragtime specialist, was more at home. Here Barbara was at her best, particularly on her reprise, after the piano solo at the second recital. Her

phrasing was the most swinging moment of the day. She also did an affable turn on Fats Waller's "I've Got a Feeling I'm Falling," was properly reflective on Eubie Blake's "Memories Of You," and brought out the Jazz Age spirit of his "I'm Just Wild About Harry" which, if you can believe it, was born as a waltz. Tribute also was paid to composer Jelly Roll Morton, whose "Wolverine Blues" was a suitable feature for the fluent Fryer trombone.

The two guests joined forces on the bow to Gershwin, "I Got Rhythm," by Terry's design the jazziest number on the bill. Banks's commentary was apropos, considering that he had short notice to step into Terry's shoes. He was clearly more secure at the later show, which also drew the larger and more responsive audience. Between shows I explored a bit, and found a lot of flora but almost no fauna — until I discovered a visually rather modest bush, with lots of smallish blossoms that seemed to have attracted every insect in the spacious garden — all sorts of bees, bumble bees, wasps, butterflies, even a couple of dragonflies, all coexisting peacefully, but very actively. It made me think that Terry might add Lionel Hampton's "Buzzin' Around With the Bee" to "From Ragtime to Jazz."

Joe at Dizzy's

The great Joe Temperley, senior member (since 1987) of the Lincoln Center Jazz Orchestra, did a week at Dizzy's, billed as leader of the group, but it was a most peculiar setting, including two singers, male and female, of no particular jazz distinction, a pianist who seemed his own favorite fan, and not much elbow room for a seemingly tolerant Joe. He did get his moments, all Ellingtonian. The last one was the capper: his inimitable, unaccompanied bass clarinet rendition of "Single Petal of a Rose." It just gets better every time. Joe and I are very close in age — he's a month ahead of me — and thus was closing in on his 85th at this gig, doing just fine. He's a treasure, and should be treated as such.

And so long until December!



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DianePerryJazz.com



Other Views

By Joe Lang

Past NJJS President

Here are my impressions of several albums that have recently come to my attention.

■ **Sweet Return (Jazzed Media – 1068)** is the second album by **BOB LARK AND HIS ALUMNI BIG BAND**, a band comprised of players who studied under Lark in his role as a jazz educator. Lark is a Professor of Jazz Studies at DePaul University where he conducts the DePaul Jazz Ensemble. Judging from the playing on this album, he has done his job well, as the band is tight and filled with outstanding soloists, most notably Lark himself on trumpet and flugelhorn. The ten selections cover many moods and styles, with charts written by eight different arrangers, but the execution is always spot on. Particularly outstanding are the arrangements on "Take the 'A' Train" (it has some different passengers than usual), "The Last Time I Saw Paris" (it was seen in a hurry), and the medley combining "Just You/Just me" with Thelonious Monk's "Evidence," a tune loosely based on the changes to "Just You/Just Me." The three originals by Lark are well conceived, and the charts intriguing. So much contemporary big band jazz today lacks personality, but Lark chooses fine tunes, and players and arrangers who bring a special life to the music. (www.JazzedMedia.com)

■ Los Angeles is home to many big bands. Among the best of them is **THE GARY URWIN JAZZ ORCHESTRA**. They have released three well-received albums starting in 2000, but **A Beautiful Friendship (Summit – 638)** is their first disc since 2006. It is worth the wait. The band is comprised of the crème de la crème of players on the L.A. scene. Handling most of the solo work on the ten selections are Pete Christlieb on tenor sax, Bill Watrous on trombone, Carl Saunders on trumpet and Christian Jacob on piano, all giants on their instruments. The arrangements are by Urwin, and they reflect why he is so highly regarded by players and listeners alike. Most of the tunes, like "A Beautiful Friendship," "Guess I'll Hang My Tears out to Dry," "The Gentle Rain" and "We'll Be Together Again," are familiar, but there are two originals by Saunders, "Autumn Sojourn" and "Dear Mr. Florence" that deserve special attention. The latter is a tribute to the late Bob Florence, a pianist, composer, arranger and bandleader who was revered by musicians like Saunders who got to play on his outstanding big bands. With a leader/arranger like Urwin, players like those on this band, and great tunes, this is an album that will cause big band enthusiasts to grin from ear to ear as they

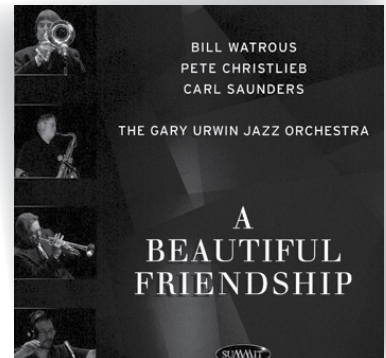
enjoy it. (www.summitrecords.com)

■ The **CHRIS WALDEN BIG BAND** is another Los Angeles based big band stocked with first-call cats. Their new release, **Full On! (Origin – 82669)**, is an eclectic collection featuring Walden's imaginative arrangements. Included on the program are four originals by Walden, including "Arturo," a feature for trumpeter Arturo Sandoval. Most of the other tracks have vocals by a variety of singers, most notably Tierney Sutton, who offers up a haunting take on "Only the Lonely," and Carol Welsman, who kicks out with "Hey, Good Looking." The instrumental numbers are well conceived and executed with precision. Walden is an arranger who cannot be pigeonholed. He explores many styles, but always with an interesting personal perspective. He challenges his players and listeners alike. (www.origin-records.com)

■ After an eight year absence for the recording studio, guitarist **MARK ELF** has burst back on the scene with **Mark Elf Returns 2014 (JenBay – 12)**. Abetted by David Hazeltine on piano, Peter Washington on bass and Lewis Nash on drums, Elf displays his impressive chops on ten selections, including "It Was So Beautiful," "Time on My Hands," "People Will Say We're in Love," and seven original Elf tunes. Elf has swinging built into his DNA, whether tenderly addressing a ballad or taking the tempo up several notches. He has chosen a fine team to accompany him. They offer the kind of support that would bring a smile to the face of any leader. Elf has a knack for writing tunes that grab you immediately, and never let go. Dig "Jacky's Jaunt" and "Michelle's Mambo," dedicated to two of his sisters who have gone on to enjoy heavenly jam sessions. The latter tune has the benefit of participation by percussionist Steve Kroon. Like Elf's previous outings as a leader, this album is infectious and a pleasure to encounter. (www.jenbayjazz.com)

■ **Alone Together (Dreambox Media – 1140)** is by the unique combination of violinist **DIANE MONROE** and vibraphonist **TONY MICELI**. They have been musical colleagues for about 30 years, and the empathy that has developed between them is evident throughout their album. They explore a wide range of music from "Bachianas Brasileiras no.5" by Heitor Villa-Lobas to the futuristic "Theme from Star Trek." Other selections include Miceli's "Vince Guaraldi," his tribute to the jazz pianist, "East of the Sun," "Here's That Rainy Day," and two Monk tunes, "Eronel" and "Misterioso." Monroe is the dominant player on most tracks, but Miceli also contributes some tasty solo work. This is an unusual album that will not appeal to everyone, but it will hold your attention if you enjoy hearing two terrific musicians challenging each other and their listeners with taste and imagination. (www.dreamboxmedia.com)

■ **MIKE LEDONNE** is a standout player on both piano and B3 organ. On **I Love Music (Savant – 2135)**, LeDonne is joined by tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth in a group that LeDonne labels The





Groover Quartet. Well, these cats certainly know how to find and mine a groove, as they do on all seven tracks. They kick off with Milt Jackson's "Blues for Gene," and immediately bring the listener into their hip world. The other selections are "Put on a Happy Face," McCoy Tyner's "Blues for Ball," and four tunes from the world of pop/soul, the O'Jays hit "I Love Music," "The World Is a Ghetto," from the group WAR, and two Stevie Wonder tunes, "I Love Every Little Thing About You" and "Do I Do." This is an organ/sax combo that has developed its own sound, somewhat more laid back than many others, but always sounding fresh. (www.jazzdepot.com)



■ Sometimes you hear an album that grabs you and will not let go until it is finished. Such is the case with **JUNITY (HMS – 001)** by **HENDRIK MEURKENS** and **MISHA TSIGANOV**. Meurkens plays harmonica and Tsiganov is a pianist. They perform as a duo on seven tracks, and in a quartet on six tracks with Oleg Osenkov added on bass and Willard Dyson on drums. The program is quite varied, some originals by Meurkens and Tsiganov, a couple of Lennon/McCartney songs, jazz tunes by the likes of Thelonious Monk, Sonny Rollins and Wes Montgomery, a touch of Jobim, and tastes of Mandel and Scriabin. The result is an album of happy and often elegant music that is sure to lift your spirits. (www.hendrikmeurkens.com)



■ There are many new releases coming each month from female vocalists, but in comparison those by the male singers are few and far between. Along comes **New Beginnings (Jazzmo Records – 003)** by vocalist **KENNY WASHINGTON** and reedman **MICHAEL O'NEILL**, and suddenly we have not only sounds from a male jazz singer, but a good one at that. The band led by O'Neill consists of O'Neill on reeds, Erik Jekabson on trumpet and flugelhorn, Geoff Keezer or John R. Burr on piano, Dan Feiszli on bass and Alan Hall on drums. Washington has a smooth and rangy voice, great time and phrasing, and sings lyrics with dramatic flair and feeling. He sets the level high on the opener, "Night in Tunisia," and stays there throughout his other eight tunes that include "On Green Dolphin Street," "Fly Me to the Moon" and "Oh, What a Beautiful Morning." Keezer is full of imagery in his solo performance of his original, "Creation of the Universe." The band brings things to a moving conclusion with "Nomali," a composition by Caiphus Semanya dedicated to the memory of Nelson Mandela. Give a listen to **New Beginnings**, and it soon will feel like an old friend. (www.mosax.com)



Rodney Bennett was a frequent accompanist/collaborator of Martin's, and she has included two songs that he wrote, "Early to Bed" with Frank Underwood, and "Goodbye for Now" with Charles Hart. These and the other three selections are wonderfully sung by Martin. Her rich and smoky vocal instrument, her wonderful feeling for lyrics, and impeccable phrasing make each selection a special event. The musical settings vary from track to track. The musicians include pianists Joe Stilgoe and Gareth Williams, bassists Jeremy Brown and Laurence Cottle, drummer Ben Reynolds and The Montpellier Cello Quartet. The arrangements by a variety of contributors are interesting and well suited to the individual songs. The album gives the same feeling for a jazz singer that one would get from listening to a classical singer performing a program of lieder. I strongly recommend that you find the time and place to dig **Time & Place**. (www.linnrecords.com)

■ The tragedy of 9/11 had a profound effect on most of us. For vocalist **SONYA PERKINS** it caused her to recognize the fragility of life. She realized, despite a successful psychotherapy practice, that singing jazz was her passion, so she resumed the singing career that she had abandoned many years earlier, while continuing with her professional practice. The self-produced **Dream a Little Dream** is her second full album. She has surrounded herself with a terrific team of musicians, Bob Albanese on piano, James Cammack on bass and Vito Leszczak or Darrell Green on drums, with tasty contributions by Warren Vaché on trumpet. She does not have a large voice, but has a fine sense of time and phrasing that makes her readings of such songs as "Dream a Little Dream of Me," "Give Me the Simple Life," "Them There Eyes," "I'm Confessin'," "Speak Low," "Don't Blame Me," "From This Moment On," "Fine and Mellow," "Easy Street" and "You're Getting to Be a Habit with Me" worth revisiting to hear her versions. Perkins has found balance between the two distinct parts of her life, and you can hear on **Dream a Little Dream** that the singer side is working out just fine. (www.sonyaperkins.com)

Note: Sonya Perkins will be appearing at the Metropolitan Room in Manhattan on Saturday November 8 at 4:00 PM to celebrate the release of this CD.

■ **CLAIRE MARTIN** has been known to make interesting choices of songs for her recordings and performances, often choosing material that is a bit out of the normal for jazz-oriented singers. Her new album, **Time & Place (Linn – 423)** is consistent with that practice. There are a few standards like "My Ship," "Round Midnight" and "My Man's Gone Now." She taps the world of pop/rock for Lennon and McCartney's "She's Leaving Home," David Bowie's "The Man Who Sold the World" and Joni Mitchell's "Two Grey Rooms." The late Richard

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CD Review

Paul Jost: *Breaking Through the Pain Unbroken*

By Gloria Krolak

One of the most endearing moments of jazz vocalist Paul Jost's new solo CD, *Breaking Through*, in an album of many such moments, is perhaps his chuckle and the "Oh, George," he lets out after a fresh rendition of "Singing in the Rain." Endearing because Jost connects with the listener by the sigh meant for and about his dear late friend, pianist and arranger, George Mesterhazy. Two small words communicate such a wealth of awe, gratitude, longing and bittersweet happiness. Before we have read any liner notes, we sense this loss.

The Nacio Herb, Arthur Freed tune is such a fitting start to an album predicated upon recovering from hard times. Jost broadcasts his "I'm singing, in the rain!" with astonishment at himself and something akin to joy tempered by dark shadows, giving a new perspective to the oft-heard lyrics.

And that is how the album goes. There is not a word that does not sound real or felt, even in standards which we're in danger of not really hearing. Jost has the ability to dig out the roots of each tune and plant them in our path, impossible to sidestep. In this he has many tools besides his songwriting and broad vocal ability — smooth and rough, playful and serious are in his complete control. His multi-instrumentalism, the body percussion he invents, the scat vocabulary he expands, the distinguished musicians who accompany him, and the music he chose for his first solo jaunt, Jost distinguishes himself as an American original. Oh, and don't forget that he also orchestrated and arranged ten of the 12 tracks. (He was assisted by bassist Tim Lekan for "All of You," and pianist Frank Strauss for "Waltz for Debby.")

Jost's core band is Strauss, bassist Steve Varner, and drummer Dan Monaghan. In addition to vocals, Jost plays keyboards, guitar and all sorts of unimaginable hand and mouth percussion. The quartet



Paul Jost, his first solo CD, *Breaking Through*. Photo by Michael J. Ryan.

as a whole plays on two tracks, the first and a fun "I've Got Rhythm," later Jost evokes a late night barroom vibe to the classic "Sweet Lorraine," a duet with Strauss. On McCoy Tyner's "Blues on the Corner" Andy Lalasis takes the bass while the scat master vocalizes in his second language.

"Waltz for Debby" is a tender tune Bill Evans wrote for his niece. Gene Lees later added lyrics. The combination is a virtual one-two punch to the gut. Add the duet of Jost's vocals and Strauss on piano and recovery seems doubtful. But then we hear children playing in the park against an upbeat "Days of Wine and Roses" with flutist Mark Adler following Jost like a friendly bird poised on his shoulder and all is made well again.

Country Jost comes out in an original tune he wisely included, the dirge-like "Book Faded Brown," previously recorded by both guitarist Carl Perkins in 1993 and The Band in 1998. It's a lament for ethics, integrity, family, the value of hard work that we seem to have lost. And Jost sounds like the canary in the mine when he sings, "The way of the world is upside down."

Lest you think the CD is drenched in sadness, turn up the volume and move the sofa out of the way for Ashford and Simpson's "Don't Need No Doctor." The funk quotient is 10 on a 1-10 scale and when he scats you don't need no interpreter either. It's one of two tracks that feature vibraphone virtuoso Tony Miceli — the other is Jim Hall's "Waltz New" — and they get all systems operating. And girl, you'd better go home 'cause he means it.

Bassist Kevin MacConnell, one-fourth of The Jost Project, a quartet that includes Jost, and vibist Miceli, swirls his bass lines and bowing around the vocalist like Superman's cape in "Waltz New." Miceli complements the piece with a fine solo of his own.

Other tracks include Rodgers' and Hammerstein's "This Nearly Was Mine," with a deft keyboard solo by Jim Ridl, Tim Lekan on bass, and Bob Shomo, drums; "Gentle Rain," written by Luis Bonfa (music) and Matt Dubey's romantic lyrics, Phyllis Chapell contributes the spoken word entwined with Jost's scat and Keith Hollis joins on drums. Lastly, Cole Porter's playful "All of You" with Jost, Ridl, Lekan and Shomo.

It shows that Jost once was lost, but now he's found himself whole, shaped by adversity, but singing through it all. He's constructed, with the help of his very talented friends, a most worthy album of jazz standards and then some. Even without the back story, it's music you'll want to hear.





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MARILYN MAYE

Birdland, NYC | Sept. 9-13

It is rare that I am moved to review the same performer within a few months, but Marilyn Maye is a rare performer. A few months ago I reviewed her in a concert setting where she simply wowed the audience

for almost two hours. During her recent Birdland stint, she simply wowed the club audience for about an hour and a half.

There were differences in the shows in both material and approach, although there was also some commonality.

In concert Maye closed the show with her signature song, "It's Today" from *Mame*. At Birdland that anthem kicked off the proceedings, and was followed by "Today, I Love Everybody," setting the stage for the performer/fan lovefest that followed. She acknowledged the enthusiasm of the highly enthusiastic audience with "I Happen to Like New York." This sequence lent a special personal link to those who had come to see and hear her.

As the evening progressed, Maye, ably supported by Tedd Firth on piano, Tom Hubbard on bass and Jim Eckloff on drums, emphasized her jazzy side, although retaining her show biz cabaret dynamism.

Maye is noted for her use of medleys, and this occasion was no exception. There were medleys of Fats Waller material, Ellingtonia, autumn songs, Broadway tunes that ended with selections from *My Fair Lady*, and her closing collection of happy songs.

It was her choice of individual songs that provided some of the most memorable moments. She made "It's a Most Unusual Day" most unusual with some special lyrics. She made a surprise visit to Barry Manilow's "Paradise Café." Two story songs followed, "Guess Who I Saw Today" and "Something Cool." She brought out all of the drama in both pieces. When she sang the words "I saw you" that close the former, it was devastating. Many ladies have sung the latter since June Christy put her stamp on it about 60 years ago, but nobody has recaptured the special magic of Christy's version. Maye sure comes in a close second. Also touching was her reading of "That Face."

Throughout, Firth continually showed why he is a first call accompanist for the likes of Maye, Tom Wopat, Brian Stoke Mitchell, Marlene VerPlanck and many others. He is sensitive when needed, and can swing his forever off when he goes that route. He and Maye have a special chemistry that brings out the best in both of them.

There have long been debates about whether a given singer is a jazz singer, a cabaret artist, a pop vocalist or some other designation. Maye blurs all of those lines into a consummate performer who defies category. She is simply a great entertainer.

NEW JERSEY CITY UNIVERSITY

ALUMNI JAZZ BIG BAND

The Other Jersey Boys: Glenn Miller, Count Basie, Tommy Dorsey and Frank Sinatra

Richard Lowenthal (Leader); Bob Magnuson, John DiSanto, Mark Friedman, Jeremy Fratti, Darryl Dixon (Reeds); Rob Edwards, Danny Hall, Mike Modero, Conrad Zulauf (Trombones); Vinnie Cutro, Dan Collette, Nathan Eklund, Marcell Bellinger (Trumpets); Joel Zelnik (Piano); Anthony Perez (Bass); Rich DeRosa (Drums). Special Guests: John Pizzarelli (Vocal/Guitar); Bucky Pizzarelli and Ed Laub (Guitars),

J. Owen Grundy Pier, Jersey City | Sept. 18

For their second concert in what promises to be an annual series, the New Jersey City University Alumni Jazz Big Band returned to the J. Owen Grundy Pier at Exchange Place in Jersey City to present a swinging concert of outstanding big band jazz.

This year, the theme was *The Other Jersey Boys*, a tribute to the music of Glenn Miller, who was living in Tenafly when he disappeared over the English Channel, Count Basie, who was born and raised in Red Bank, Tommy Dorsey, who lived in Bernardsville for the last decade of his life, and Frank Sinatra, who was a native of Hoboken.

The band opened the Miller segment with the Miller theme, "Moonlight Serenade," and followed with "Pennsylvania 6-5000." Drummer Rich DeRosa wrote a kicking arrangement of Harold Danko's "Not in the Mood," a tune based on the most famous tune in the Miller book, that was highlighted by the tenor saxes of Bob Magnuson and Jeremy Fratti, plus some nice trumpet work by Nathan Eklund. To finish this portion of the program, Vinnie Cutro's trumpet was featured on "American Patrol."

Next up was a nod to the Basie band. Fittingly, "The Kid from Red Bank" kicked off this part of program, with Joel Zelnick ably selecting just the right notes on his keyboard just the way that Basie did. "Pensive Miss" was a feature for Snooky Young, and on this occasion the Young part was covered by Dan Collette. An extended romp on "Blues in Hoss Flat" turned into a blowing session that gave ample solo time to most of the sax and trombone sections.

Another famous Jersey musician was Nelson Riddle, and the music stopped long enough for NJCU President Dr. Sue Henderson to present Riddle's daughter, Rosemary Acerra, with a Certificate of Appreciation from the university.

Danny Hall's rendering of the Dorsey theme "I'm Getting Sentimental Over You" set the stage for John Pizzarelli to honor Dorsey's most famous alumnus, Francis Albert Sinatra, as he did on his 2006 album, *Dear Mr. Sinatra*. Pizzarelli is a consummate entertainer. He plays a mean guitar, puts a song over vocally with the best of them, and is a natural wit with an engaging personality. Backed by the marvelous NJCU Alumni Band, he addressed several Sinatra classics, including "Witchcraft," "In the Wee Small Hours of the Morning," "Nice 'n Easy," "You Make Me Feel So Young" and "Yes Sir, That's My Baby."

Pizzarelli then introduced a couple of fellow Jersey boys, his

continued on page 40

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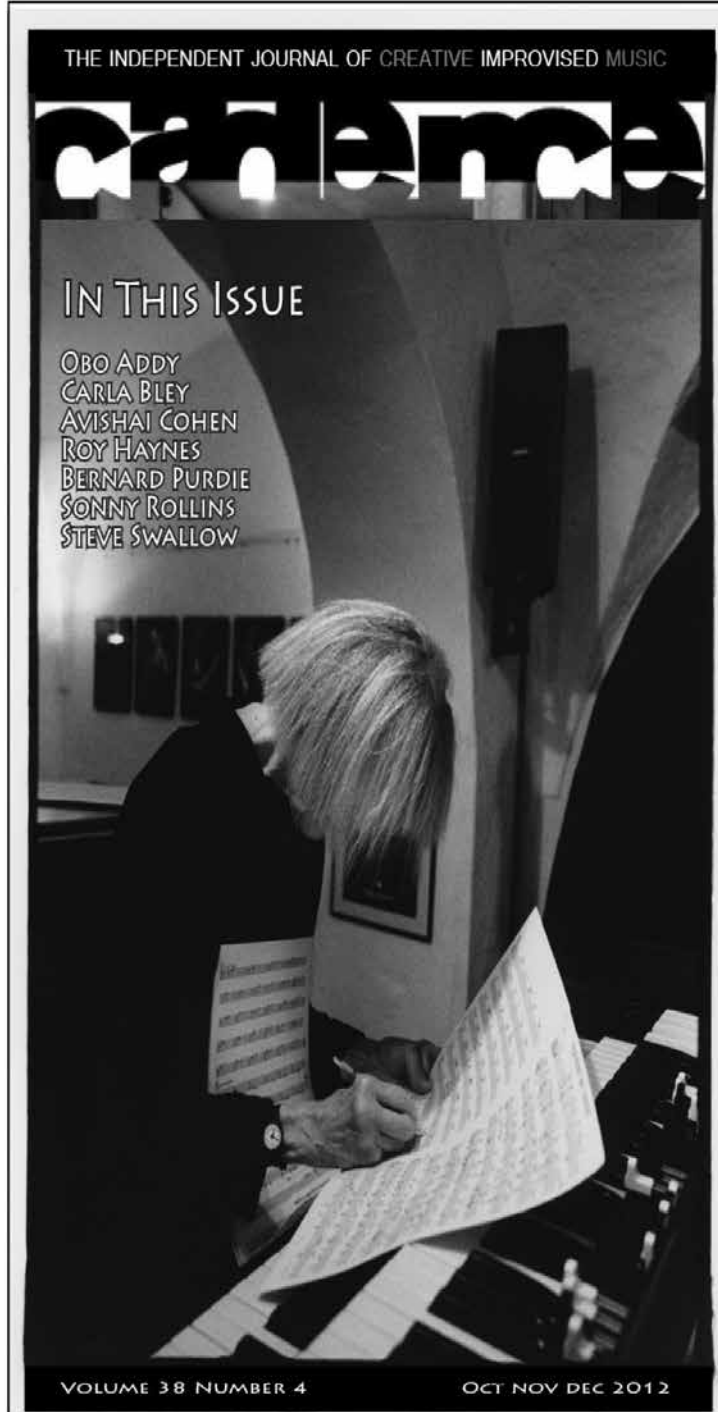
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CAUGHT IN THE ACT

continued from page 38

legendary father Bucky Pizzarelli, and longtime Pizzarelli student and friend Ed Laub. They finished the evening with a splendid interlude of guitar trios plus a solo effort by the senior Pizzarelli combining “Easy to Remember” and “This Nearly Was Mine.”

Dick Lowenthal deserves special kudos for recruiting the musicians, planning the program, serving as host, and conducting the band. As they did last year, the NJCU Alumni Band, with a minimal amount of rehearsal time, proved to be first-rate.

The weather was great, the setting was magnificent, and the music was superb, a perfect combination for producing the aura of satisfaction and happiness that was evident among the attendees when the program concluded.

EHUD ASHERIE AND REBECCA KILGORE

Mezzrow, NYC | Sept. 23

REBECCA KILGORE AND THE HARRY ALLEN QUARTET

Birdland, NYC | Sept. 25

On September 24, Rebecca Kilgore celebrated her birthday. Sandwiched around that date, she appeared at two distinctly different jazz venues in New York City, the intimate new club Mezzrow, and Birdland, one of the landmark jazz clubs in the Big Apple. In both settings, she again showed that she is truly among the elite vocalists on the scene today.

For two sets at Mezzrow, she was the special guest of pianist Ehud Asherie, with Joel Forbes offering steady support on bass. Listening to the duo selections that opened each set, it confirmed why Asherie, now in his mid-30s, has been garnering great attention from critics and peers alike since his teenage years. His lovely reading of “Lonely Town” and spirited take on “Flying Down to Rio” demonstrated the emotional range in his playing.

When Kilgore joined the mix in each set, Asherie proved to be an empathetic accompanist. Kilgore has a knack for programming her sets with a mix of standards and more esoteric material, but even the standards are not ones that have been overdone. The most often heard were “Blue Skies,” “Tea for Two” and “But Not or Me,” but she combined the latter with “Not Mine,” sung by Betty Hutton in *The Fleet’s In*, and rarely heard in recent years, although Kilgore recorded it with Dave Frishberg over a decade ago.

It was fun to hear Kilgore sing “Moonray,” “Little Jazz Bird,” “Sweet Substitute” and “Rough Ridin’,” a song most often associated with Ella


Fitzgerald. Other selections included “Isn’t It a Pity,” “All I Do Is Dream of You,” “I’m Shootin’ High” and “Hit the Road to Dreamland.”


Mezzrow is indeed an intimate setting, seating only about 30 people in the performance area, with seats also available along the hallway and in the bar area. It was a perfect setting to hear Kilgore at her understated best. The room will primarily be home to pianists and their guest performers. Check out the venue at www.mezzrow.com.

■ For Kilgore’s Birdland gig celebrating the release of her new Arbors album *I Like Men*, she was backed by the Harry Allen Quartet, the group that also appears on the album. She could not have asked for better accompaniment than that provided by Allen on tenor sax, Rossano Sportiello on piano, Joel Forbes on bass and Kevin Kanner on drums.

Most of the evening was comprised of songs from the album, including “I Like Men,” “I’m Just Wild About Harry,” “An Occasional Man,” “He Needs Me,” “Marry the Man Today,” “The Man I Love,” “The Boy Next Door,” “The Gentleman Is a Dope” and “For Every Man There’s a Woman.” The songs examine various aspects of the relationships between men and women, and Kilgore finds the passion, irony, humor and longing that exist in the various lyrics with the depth of understanding and subtleties possessed by few other singers.

Kilgore has recorded several albums with Allen, and she offered tastes from a couple of them with “Friendly Star” from her tribute to Judy Garland, plus “When Love Goes Wrong” and “A Little Girl from Little Rock” from her album of Marilyn Monroe songs. Nicki Parrott joined her onstage for “A Little Girl from Little Rock.”

This proved to be a breezy set with Kilgore spot on with her vocalizing, and the cats in the band having a romping good time. Birdland is home to some swinging sounds, and this show did indeed swing with the best of them. It is a great place to celebrate the release of a new album, the sound is great, the ambience is New York hip, and the staff pleasant and attentive. 



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On The Road | Flemington and Jazz: Perfect Together

By Gloria Krolak

Ah, Flemington, my hometown for 14 years, I am so proud of you! Your first hosting of the Central Jersey Jazz Festival, shared over a three-day weekend with New Brunswick and Somerville, was a winner.

From the portico of our historic courthouse, site of the 1935 Lindbergh baby kidnapping trial, rang out not echoes of “guilty,” but sounds of freedom. The Greek revival structure was built in 1828, long before African rhythms, spirituals, work songs, blues and the European-trained Creole orchestras coalesced into what we call jazz — the yearning for freedom expressed by an enslaved people through their gift of improvised rhythmic music. And now, hearing jazz played within the columns of our own hall of justice lends fair play to an art form that has spread to all corners of the earth.

Opening Friday night of the September 12-14 Central Jersey Jazz Festival event offered all the pleasures of a first-rate jazz festival on a small-town scale. It was one of those glorious sun-shiny Indian summer days. An audience of some 4,000, according to Megan Jones-Holt, director of the Business Improvement District, sat on lawn chairs on blocked-off Main Street, Flemington’s epicenter. Pudgy’s and Dan’s Backyard Barbecue were among the food trucks feeding the hungry crowd. Festival T-shirts were hot items, as were the wares of vendors like boho chic Skid Row designs and Joseph Schembri’s photo-paintings of musicians and dancers.

Main Street shops even stayed open late. And as the night cooled to a chilly 63, blankets appeared among the well prepared and little girls in summer dresses warmed themselves by dancing on par with their elders.

A lake of people of all ages ebbed and flowed between sets in a happy trance. A jogger even steered his route past the courthouse in time to the music.

But this was only the icing on a delicious layer cake. Drummer Winard Harper and Jeli Posse was the first group we heard. (Michael and I, his brother Fred and wife Liza of Clinton had been enjoying dinner at Jared Gold’s 55 Main, a popular Flemington dining spot, and we missed Emily Asher’s Garden Party, which went on at 6:00.) “Harper,” said Fred Ryan after hearing the group, “would make a jazz fan out of any music lover.” That being so, then Harper’s original “God Is the Greatest,” Cedar Walton’s “Holy Land,” and Frank Wess’s “Once Is Not Enough” enrolled some jazz fans that night. Vocalist Antoinette Montague, a New Jersey gal herself, was a surprise guest who led the band in “East of the Sun, West of the Moon.” Then her high energy took the horn players on a romp through the audience singing a bluesy “Let the Good Times Roll.”



Winard Harper “would make a jazz fan out of any music lover,” said one fan at the first Central Jersey Jazz Festival in Flemington. Photo by Michael J. Ryan.

Who else to perform at our first local jazz festival but New Jersey’s own trumpeter and cornetist Warren Vaché, with tenor saxophonist extraordinaire Harry Allen. Vaché, who swings with seemingly effortless ease, opened the set with “It’s All Right With Me,” and then the Duke Ellington tune, “I Let A Song Go Out of My Heart.” When he introduced a solo by Allen saying, “He can play anything he wants,” that was no lie. Allen’s rendition of “Stardust” was a thing of beauty. They played two more tunes and closed with the ever-popular “Caravan.”

It was a stretch to align psychedelic fusion keyboardist and 1997 Rock and Roll Hall of Famer Bernie Worrell and Orchestra with jazz. Even with the guitarist, bassist and a horn blend of alto, trumpet and tenor, all mightily talented young men keeping up with Worrell, and not, as he indicated, the other way around, jazz went planetary. The crowd thinned as the decibels rose. Those who remained appreciated the uber funk with bobbing heads, keeping time in their seats, or outright dancing, alone or not. With four keyboards/synthesizers, Worrell was in a world of his own and his musicians followed. Tunes like “Watermelon Man” and “I Will Survive” were distorted almost beyond recognition, with improvisation the key ingredient. “If I were younger I’d probably like this,” observed Liza Ryan. And I knew exactly what she meant from my earlier days grooving to songs like Worrell’s “Flashlight.”

We can thank Sheila Anderson, WBGO radio show host, author and producer of the Somerville (now Central Jersey) Jazz Festival for the three-town connection, and the New Jersey Jazz Society’s Sandy Josephson for curating the show. And for once this on-the-road reporter did not have to drive far to hear live jazz.

Do it again, Flemington!



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

Film Review

The Case of the Three Sided Dream

By Jim Gerard

The 1960s were a long hangover for jazz musicians. The industry had found the Lost Chords: three triads blasted from a Fender Stratocaster that resonated with the perpetually adolescent Baby Boomers, who tossed a hissy fit against their “oppressive” parents and a glorious popular culture down the air shaft. (A disgusted Alec Wilder said, “After 1955, the amateurs took over.”)

The pagan cults of Pink Floyd, Led Zeppelin and the Grateful Dead resulted in jazz clubs closing, record companies axing musicians (including titans such as Duke Ellington) and a cultural marginalization that impelled the expatriation of many musicians (mostly to Europe, where they were still lionized by enough of the population to make a living).

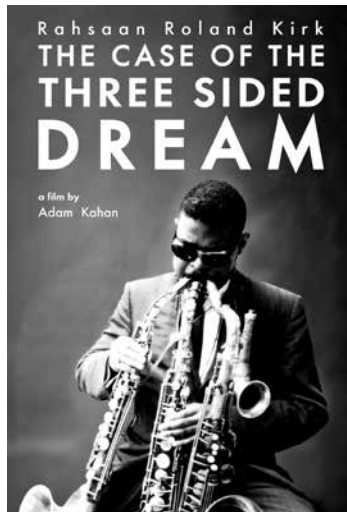
Many of the American jazz musicians that stayed felt compelled to push the music past boundaries of tone, scale, traditional instrumentation and decibel level with a desire for either greater “freedom,” commercial compromise or both. Many tried to out-Trane John Coltrane (and Coltrane himself was among the first).

So by the mid-60s, the zeitgeist was ready for the emergence of Roland Kirk, a prodigiously talented, thoroughly eccentric, blind reed player with an inestimable power of will who changed his name to Rahsaan; redefined the term “multi-instrumentalist” by playing four reed instruments at once and inventing several of them, which he named the manzello, the nose flute, the stritch and the Stylophone — and then proclaim that these concepts all came to him in dreams.

This historical context is necessary to understand both Kirk and a documentary about him, *The Case of the Three-Sided Dream*, which, although brand new, could’ve been made in the period in which his all-too-brief life (he died in 1977 at age 42) reached its apex.

Three-Sided Dream is in both form and content redolent of the summers of love (and urban riots, assassinations, Vietnam and all manner of state-sanctioned violence): film clips from the PBS show *Soul* are juxtaposed with playfully retro graphics that redundantly spell out some of Kirk’s wild assertions (e.g., “I walked by somebody’s house and saw a woman making love to a computer”).

Although the impressionistic film stays focused on its subject, that subject never comes fully into focus. During Kirk’s life, the nature, originality and frequent brilliance of his music was eclipsed by his outre wardrobe, cryptic pronouncements, sui generis capacity to play in ways that had rarely, if ever, been seen in jazz history and the imputation of his cult followers (including band members) that this



larger-than-life “regular guy” from Columbus, Ohio was some sort of supernatural being. While Kirk chafed at the many jazz critics who dismissed him as a circus act, he often contributed to the construction of his myth as a seer.

This myth seems to be what most attracted director Adam Kahan, for the film often emphasizes this aspect of Kirk’s personality, and talking heads (friends or fellow musicians) pay oracular tributes such as “He had many agendas,” and “He was a trickster.” Kirk’s widow, Dorthaan, asserts said his religion was “the religion of dreams,” although she “never asked him to explain it.”

The filmmaker shares Kirk’s sensitivity to the criticism that he was a vaudevillian whose act was nothing but gimmickry — yet does a poor job of making a case for Kirk’s contributions to jazz. For

example, Kirk is quoted as bemoaning “these categories of ‘rock’ and ‘jazz,’ which I call black classical music, is just businessmen putting us in a box...and keep us from playing in different clubs and messes us up.” Why, then, does Kahan cut a clip of Kirk destroying chairs onstage, a la Pete Townshend?

In one 1974 clip, a BBC TV announcer explains that the purpose of Kirk’s liberal definition of “reed instrument” (which includes the nose flute) is to “get through to the audience on as many levels as possible.” Kirk and his band, the Vibration Society are then shown playing his composition, “Serenade to a Cuckoo.”

It is only in musical clips such as this (which are underused), that we hear what a beautiful, inventive jazz musician Kirk could be, especially on flute, his strongest instrument. Kahan completely ignores Kirk’s abiding appreciation of the jazz greats who preceded him — he touted everyone from Sidney Bechet and Buster Bailey (who he considered superior to Benny Goodman), to Ellington, Sonny Stitt and John Coltrane. Kirk clearly considered himself part of the tradition and could play everything from New Orleans clarinet to free jazz, even contemporary rock and pop, both of which facets set him distinctly apart from most “avant-garde”-ists

Three-Sided Dream suffers not only from a shortage of music, but a failure to provide sufficient biographical detail about Kirk’s life (we are told rather briefly and quite a ways into the film that he was blinded at birth when a nurse put too much silver nitrate into his eye drops and burned his corneas), as well as any attempt to situate him in the continuum of jazz. There’s precious little musical analysis, and not a single major jazz critic, historian or black studies scholar is cited.

These omissions are crucial, because they diminish interest in Kirk

for contemporary audiences; he seems more a period piece. The film only becomes exciting near its conclusion, when it tackles Kirk's "Jazz People's Movement," an activist attempt to force the major television networks to give jazz more exposure and "start a national dialogue." The JPM took its cue from the civil disobedience of the civil rights movement by first writing a manifesto demanding more TV time, then disrupting major TV shows by smuggling in white people — a reverse Underground Railroad — armed with whistles.

The film's high (and low) point is a 1972 clip from *The Ed Sullivan Show*, in which the host, ever the automaton-mortician, tells the audience, "True black music will be heard tonight." Then the camera cuts to Kirk's all-star band, with Roy Haynes, Archie Shepp, pianist Sonelious Smith, a baleen-like Charles Mingus (who had used Kirk on several of his best LPs), a second bassist and a separate, large percussion section. Kirk calls and responds with Mingus; emits

strange sounds via his reed instruments before the band launches into a chaotic "Haitian Fight Song" in which the musicians seem to be fighting each other while shifting tones and genres. It's a train wreck, a classic missed opportunity that disappointed many and undercut the JPM's very goal — which makes Sullivan's reaction, "That was wonderful. Wonderful!" both hilariously ironic and downright sad.

Kirk's life had plenty of surreal "bright moments," and one wishes *The Case of the Three-Sided Dream* had depicted them. As it is, the film doesn't offer new perspectives to either Kirk devotees nor a new generation who may not have ever heard of him. Despite its many denials, it presents him as a sideshow act, an angry black hippie whose music was often interchangeable with Flower Child rock rather than the instrumental and compositional giant who blended gospel, blues, country and Western classical into an inviting Third Stream. □



TO MILES, FROM WAYNE: The Wallace Roney Orchestra performs the music of Wayne Shoeter on August 31 at the Detroit Jazz Festival. Photo by Tony Graves.

Newark, New Jersey native Wayne Shorter is one of the most important composers in the history of jazz. Yet two of his largest works, "Legend" (composed in 1967) and "Universe" (composed in 1968-69), are unknown to the world.

Originally conceived and composed for then-bandmate Miles Davis, Shorter created these two large ensemble pieces of amazing scope and breadth. But they were never performed or recorded. "Legend" and "Universe" are written for as many as 18

pieces, including English horn, bassoon, French horn, flutes and clarinet, along with more traditional instrumentation, and show Shorter to be a fully-formed masterful composer and orchestrator of large scale works at this early date in his career.

Forty-five years later, the composer bestowed these works on Davis protégé Wallace Roney for a first-ever performance at the Detroit Jazz Festival on Sunday evening of the Labor Day weekend.

To fill out the program, Roney was given another unrecorded Shorter composition, "Twin Dragon," which was written for Miles in 1981 as he was looking for material to perform for his comeback. Unfortunately rain washed out the last 15 minutes of the program.

A recording of the well-reviewed performance can be found at the music section of National Public Radio at www.npr.org/music. □

Wallace Roney Orchestra Makes a Big Impression at the 2014 Detroit Jazz Festival with Debut of Lost Wayne Shorter Large Ensemble Works

'Round Jersey

Morris Jazz

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

As the fall weather cools us down, the music on the Bickford stage keeps us warm!

The great Bickford Benefit Band will hold a reunion in order to raise some money for the Bickford and parent Morris Museum on Monday,



The Midiri Brothers

November 10. What a line up! An All-Star team above and beyond! **Randy Reinhart** (cornet), **Dan Levinson** (reeds), **Joe Midiri** (reeds), **Jim Fryer** (trombone), **Mike Davis** (trumpet)... and that's what's up front. Holding down and driving that important rhythm will be **Mark Shane** (piano), **Brian Nalepka** (bass), **Paul Midiri** (drums) and **Molly Ryan** (guitar/vocals). Special pricing for this benefit. Tickets are \$20 in advance, \$25 at the door — assuming any are left! Get ready to tap your toes to all new material. Your support for this team will greatly help the Bickford keep jazz playing from all corners of our stage.

Following his highly successful patriotic salute to our troops last July, the Bishop of Jazz, **Rio Clemente**, will ring in the holiday season at the Bickford on December 2.

2015 is shaping up to be a great second half to this season which will feature the birthday

celebrations of **Bucky Pizzarelli** and **Bix Beiderbecke**, in addition to **Herb Gardner**' **Ground Hog Day Jam**, and from across the pond, **Neville Dickie**. Many more on the musical horizon.

— 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

Ragtime, classical, stride, boogie woogie, silent movies, *Buster Keaton* and more will come together when Charlotte-based pianist **Ethan Uslan** comes to Ocean County College on November 12.

You might not know Uslan (pronounced "Yoo-slin") by name but if you're one of the over 700,000 people who has viewed his "Fur Elise in Ragtime" video on YouTube, it's impossible to forget his playing. On November 12, Uslan will be making his first appearance at Ocean County College's MidWeek Jazz series, an evening that will also feature the first film screening in the series' history. More on that in a minute.

Uslan was actually raised in South Orange, NJ, where he began studying classical music as a child. Though he majored in classical piano performance at Indiana University, Uslan always had a love for the music of Fats Waller, Jelly Roll Morton and George Gershwin and soon began incorporating bits and pieces of their styles into his playing.

Eventually, Uslan settled in Charlotte, North Carolina, where he keeps busy by playing concerts (including with the Charlotte Symphony), lecturing at the University of North Carolina-Charlotte and accompanying silent movie screenings. On November 12, Uslan will give Toms River audiences a taste of that particular skill when he performs live accompaniment to a classic silent comedy, **Buster Keaton's One Week**.

Uslan has also been featured on Garrison Keiller's popular *Prairie Home Companion* radio program. Of Uslan, Keiller's has said, "If you listen to this guy's recordings, it's something different. It's just got a snap to it, played the way they ought to."

Uslan will spend the rest of the evening demonstrating the techniques that have made him a favorite at various concerts and festivals worldwide. He was even named the first place winner of the 2007 and 2012 World Championship Old-Time Piano Playing Contests in Peoria, IL. Some of Uslan's most popular YouTube videos have come from this competition, including a romp through Chopin's "Nocturn."

It was at the 2012 Old-Time Piano Playing Contest that Uslan broke out his special arrangement of Beethoven's "Fur Elise," taking it through a history of early piano styles from ragtime and stride to blues and boogie woogie. The video was uploaded on May 31, 2012 but didn't take off until it was picked up by the popular Huffington Post website on November 29, 2013. As of this writing, it has 727,912 YouTube views!

To see what the fuss is all about — and to hear some show-stopping solo piano and laugh at some timeless comedy — don't miss the rare opportunity to see Uslan perform in New Jersey on November 12. Tickets are available at www.ocean.edu or by calling 732-255-0500.

And a quick programming note: Gelber and Manning were originally booked to close out the year on December 17 but they have had to reschedule until April 8. As a replacement on short notice, MidWeek Jazz will be featuring...me! Yes, your humble correspondent will be fronting a trio of old friends on that date. More details next month!

— Ricky Riccardi

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



Ethan Uslan

'Round Jersey

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



Photo by Mitchell Seidel

Mr. and Mrs. Jazz

Attendees at the New Jersey Jazz Society's September Jazz Social at Shanghai Jazz in Madison were doubly rewarded when singer Kate Baker of West Orange brought along husband Vic Juris, a renowned jazz guitarist as her accompanist. Both performed and shared tales of their lives in the music business.

Baker has performed throughout the U.S. and Europe and recorded with pianist Norman Simmons and Richie Cole and the Alto Madness Orchestra. She also teaches voice and the art of Bel Canto singing at classes in Greenwich Village and West Orange, and also by Skype for out of town students.


More information at www.katebakerjazz.com. 

Jazz Radio WBGO Is Having A Thanksgiving "Hit Parade"

There's more than one parade on Thanksgiving Day, and this one lasts all weekend long, so you can enjoy leftovers in style.

Every autumn, the WBGO Thanksgiving Jazz Parade allows you to vote — at www.wbgo.org/topten — for your favorite jazz musicians in 19 categories.

Voting begins the first week of November and, once tallied, winners will be played every hour on WBGO Jazz 88.3FM and WBGO.org over the four-day Thanksgiving weekend (Thursday, November 27 through Sunday, November 30).

So vote early and often and stay tuned to WBGO Jazz 88.3FM Thanksgiving weekend for the results! 



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

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

calendar:

free
roundtables

JAZZ RESEARCH ROUNDTABLES

A series of lectures and discussion free and open to the public on Wednesday evenings from 7 – 9 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.

■ November 12

Jeremiah Briley: The Life and Music of Trumpeter Kenny Dorham.

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 **December 3** the Institute of Jazz Studies will be holding the second of four concerts in our series called: *Jazz Piano: Contemporary Currents*. We will be presenting the **Richard Wyans** 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.

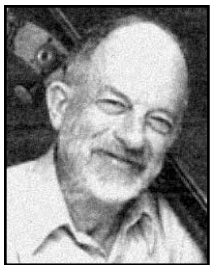
on
WBGO radio

JAZZ FROM THE ARCHIVES

Broadcast hosted by former 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

- 11/2: **Nasser, That's My Bassist:** Host Joe Peterson pays tribute to bassist Jamil Nasser who has played and recorded with Al Haig, Phineas Newborn, Ahmad Jama and many others.
- 11/9: **Leroy the Great:** The New Orleans trumpeter and singer Leroy Jones should be far better known, claims host Dan Morgenstern, and he aims to prove it.
- 11/16: **An Interview With James Chirillo, Part Two:** Host Vincent Pelote continues his survey of the career of guitarist/composer James Chirillo.
- 11/23: **No Thanksgiving Turkeys Here:** Host Dan Morgenstern presents some proper holiday platters.
- 11/30: **Hi-Ho Steverino, Part One:** Acting IJS Director Ed Berger interviews saxophonist Steve Wilson.



From the Crow's Nest

By Bill Crow

■ Bassist Ken Rizzo often did travel dates with Julie Budd during the late '90s, usually with Kenny Hassler on drums and Art Weiss on keyboard. He took an offer to fly to Cleveland, hoping to visit the newly opened Rock & Roll Hall of Fame while he was there. But the gig was actually a long drive out of Cleveland in an industrial park in Figaro, Ohio. It was in the middle of nowhere, and the musicians were free until 8 PM when the gig started, so they asked their driver, a quiet, 70-ish woman, to drive them around a little.

One of the musicians asked her, "Is there anything to do in this town?" She stopped the car, and in a low, serious voice asked, "Do you really want to know?" When they said they did, she delightedly took them on a tour of sights related to "The World's Tallest Man." She drove by his house, which had oversized doorways, showed them biographical plaques by the roadside, and then took them to the cemetery where the tallest man was buried beside his tall wife and two tall children. She filled them in with a detailed description of their short, troubled lives, their diseases, and how each of them came to die.

The musicians politely endured the tour, and when it was finally over, vowed never again to ask "What is there to do in this town?"

■ Al Stewart noticed the name Hy Mandel in one of my recent columns, and sent me a recollection of one of his conversations with Hy:

"Hello, Al, this is Hy Mandel."

"Hi, Hy, what's up?"

"Are you busy Saturday?"

"So far I'm open, Hy. Why?"

"Well, we're going to Richmond. BUT WE'RE COMING RIGHT BACK!"

"What does it pay, Hy?"

"Thirty-five bucks."

"That's ridiculous. I tell you what, I'll do it for a hundred."

"A hundred bucks? You sonofabitch, scale is only forty-five!"

■ Al Stewart also told me about a rehearsal at the Palace Theatre for the Steve and Edie show. Their conductor, Joe Guercio, stopped the orchestra and said to Boris Malina, "Trombone, can you play that part a little more like Urbie Green?" Boris replied, "If I could play like Oibie Green, believe me I wouldn't be here vit you!"

■ David Dunaway was living in San Francisco some years ago, and met the late Charlie Haden in a hotel hallway. Charlie had his bass with him, and David told him he was also a bass player. Charlie uncovered his bass and asked David to play it. David says, "Though I was uncomfortable with that prospect, I played a little. Then he asked me to wait there with his bass as he had to go to the bathroom. I really just held his instrument and didn't play it, except maybe a note or two, out of respect, and a certain shock at the circumstances. He returned after about five minutes, thanked me, and took is bass. I'll always remember that I auditioned for Charlie Haden to hold his bass while he went to the bathroom, and got the gig!"

■ Glen Daum told Pete Hyde about a chart that Billy Byers wrote for the Basie band. It featured tenor man Eddie "Lockjaw" Davis, and was titled "Tetanus Sets In."

Eddie Davis got the nickname "Lockjaw" from a record album he made for record producer Bobby Shad. For some reason, Shad named all the original tunes on the date after various diseases. The one titled "Lockjaw" became a minor hit with the jazz disc jockeys, and after that, Eddie was always identified on posters and ads with that nickname.

■ Zoot Sims told me how he got his nickname. When he was very young, and was still Jack Sims, he got a job with Kenny Baker's band. Someone had lettered hep names on Baker's music stands and the one on Jack's was "Zoot." It was the only one that stuck, and it stuck very well. Eventually, everyone in the jazz world knew who Zoot was. And everyone laughed when they heard that Nick Travis, waked out of a sound sleep by a call from Zoot, had asked sleepily, "Zoot who?"

■ Carmen Leggio was a fine saxophone player and a good friend of mine. We played many gigs together, mostly around Westchester and Fairfield Counties. In 2006 he started a Wednesday night gig in Irvington, NY, at a bistro called the Red Hat, with Hiroshi Yamazaki on keyboard and me on bass. A year later, they moved the place to a larger location in Irvington, right on the Hudson River, and our trio moved with them. After Carmen passed away in 2009, Hiroshi and I kept the jazz going at the Red Hat on the River, alternating weeks with Glenda Davenport on vocals or Takeshi Ogura on guitar. The place got washed out twice by river flooding during hurricanes, but they rebuilt and survived, and jazz is still alive there on Wednesdays. Five years after Carmen's death, we still remember him fondly and miss him very much. **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.

NJJS Offers Patron Level Benefits

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

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

Fan (\$75 – 99): acknowledgement in Jersey Jazz

Jazzier (\$100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest tickets, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at membership@njjs.org or call

973-366-8818. To make a donation right away, send a check to NJJS, c/o Harry Friggle, at 11 Rynda Road, Maplewood, NJ 07040.



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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.

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

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

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

JAZZ TRIVIA ANSWERS

questions on page 4




- | | |
|---------------------|--------------------|
| 1. Cleo Laine | 8. June Christy |
| 2. Anita O'Day | 9. Helen Merrill |
| 3. Peggy Lee | 10. Mildred Bailey |
| 4. Billie Holiday | 11. Annie Ross |
| 5. Connie Haines | 12. Abbey Lincoln |
| 6. Dinah Washington | 13. Helen Forrest |
| 7. Barbara Lea | |

NJJS's November Jazz Social Presents Diane Perry

The violin section of a 100-piece symphony orchestra isn't the place you'd expect to find a jazz musician, but that is where jazz vocalist and violinist Diane Perry has spent much of her time since graduating from Juilliard. "I grew up listening to the standards as much as I did classical music, and I was always singing and playing along. My vocal range meant I often needed a different key than most of the singers I listened to, so if I couldn't sing the melody along with a recording, I would sing harmonies and counter-melodies. Luckily, I have always had a great ear, and this is one of the ways it developed."



Diane Perry

Diane will bring her unique blend of bravura jazz violin playing and dynamic vocal performance to Shanghai Jazz for the next NJJS Jazz Social on Nov. 16. See page 3 for full details. 

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.

Great Gift Idea!

Jazz Up Your Wardrobe



There's a new crop of NJJS and Pee Wee Stomp t-shirts!

At \$15, they make great gifts for yourself and your friends. You can buy them in person at some of our events, and we can bring them to Jazz Socials on request. But if you don't want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved shirts; they may run slightly snug.

Cost is \$15 per shirt + \$4 shipping fee.

Styles — choose from:

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

Sizes — choose:

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

Make check payable to NJJS. Mail to NJJS, c/o Linda Lobdell, 352 Highland Ave., Newark NJ 07104. BE SURE to specify style and size, and give us clear mailing instructions. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or LlobdeLL@optonline.net.

What's New?

Members new and renewed

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

Renewed Members

Robert Adams, Florham Park, NJ
 Mr. & Mrs. Stephen Bach, Kinnelon, NJ
 Mr. & Mrs. Michael Banas, Hillsborough, NJ
 Mrs. Edmund W. Bilhuber, Madison, NJ
 Mr. Ray Butler, Short Hills, NJ
 Mr. Russell B. Chase, Kendall Park, NJ
 Toni Colella, Bayville, NJ
 Mr. & Mrs. Joseph Conte, Montville, NJ
 Ed Duffie, Savannah, GA
 Salvatore Franchino, Bridgewater, NJ *
 Glenn Franke, Maplewood, NJ
 Edwin Greene, Verona, NJ
 Mr. William Hart, Cranbury, NJ
 Len & Toni Hasson, Bloomingdale, NJ
 Mr. Willi Hegelbach, Kendall Park, NJ
 Mr. & Mrs. Robert Hirschfeld, Somerset, NJ *

John Lasley, Princeton, NJ
 Mr. & Mrs. Stanley Lewis, North Plainfield, NJ
 Mr. Joseph Mazotas, Princeton, NJ
 Ms. Joan McGinnis, Mission Viejo, CA
 Mr. Greg Natic - Scotch Plains Music Center, Scotch Plains, NJ
 Mr. James Pansulla, Bloomfield, NJ
 Mr. & Mrs. Ted Radzewicz, Oxford, NJ
 Mr. Jerry Ritzer, West Orange, NJ
 Alex Samu, Valley Stream, NY
 Gail Schulz, Little Egg Harbor, NJ
 Martha & Rich Seidler, Newfoundland, NJ
 Mr. & Mrs. Cornelius Sewell, New York, NY
 Mr. & Mrs. Sid Sirulnick, Hackensack, NJ
 Dave Spinelli, Ringwood, NJ *
 Mr. Edward Stuart, Short Hills, NJ
 Brooke T. Sudlow,

Lambertville, NJ
 Mr. David Sullivan, Hackettstown, NJ
 Mr. William Woronkewycz, Millstone, NJ

New Members

Robert Dattilo, Springfield, NJ
 Dave Dilzell, Westfield, NJ
 Alan Eisenberg, Hackensack, NJ
 Timothy Fenton, Skillman, NJ
 Murdo Gordon, Skillman, NJ
 Jody Rajesh, Monmouth Junction, NJ
 James Sullivan, South Bound Brook, NJ
 Linda Sussman, Mendham, NJ
 Lynne Whitman, Short Hills, NJ
 Verna Willis, Staten Island, NY
 Jeanette Zink, Flemington, NJ

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Ed Wise



Brooks Tegler



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50 Palace Drive, Gettysburg, PA 17325
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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
Sundays

MERION INN

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

Cliffside Park

VILLA AMALFI
793 Palisade Ave.
201-886-8626
Piano jazz Fridays & Saturdays

Closter

HARVEST BISTRO & BAR
252 Schraalenburgh Rd.
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 Rd.
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

Hackensack

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

STONY HILL INN

231 Polifly Rd.
201-342-4085
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 Goffie Rd.
973-310-3019

Highland Park

ITALIAN BISTRO
441 Raritan Ave.
732-640-1959

Hoboken

PILSENER HAUS & BIERGARTEN
1422 Grand St.
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.
908-459-4884

Jersey City

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.
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 Dr.
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

BOUTIQUE BOOKSTORE & CAFE
420 Main St.
917-686-6056
Sunday Jam Sessions

HAILEY'S HARP & PUB

400 Main St.
732-321-0777

NOVITA

New & Pearl Streets
732-549-5306
No cover

Montclair

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

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

TRUMPETS

6 Depot Square
973-744-2600
Tuesday/Thursday/Sunday 7:30 pm, Friday/Saturday 8:30 PM

Morristown

THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Road
973-971-3706
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

100 South St.
973-539-8008

HIBISCUS RESTAURANT

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

ROD'S STEAK & SEAFOOD GRILLE

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

THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.
973-540-9601

Mount Holly

THE FIREHOUSE CAFE
20 Washington Street
609-261-4502

Newark

DE'BORAH'S JAZZ CAFE
18 Green St.
862-237-9004
Thursday evenings & Sunday afternoons

DINOSAUR BAR-B-QUE

224 Market St.
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

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.

IDEAL LOUNGE

219 Frelinghuysen Ave.
973-824-9308

NJPAC

1 Center St.
888-466-5722

THE PRIORY

233 West Market St.
973-242-8012
Friday 7:00 PM
No cover

New Brunswick

DELTA'S

19 Dennis St.
732-249-1551
Saturdays 7-11 PM

THE HYATT REGENCY NEW BRUNSWICK

2 Albany Street
732-873-1234
No Cover
New Brunswick Jazz
Project presents live jazz
Wednesdays, 7:30-10:30 PM

MAKEDA ETHIOPIAN RESTAURANT

338 George St.
732-545-5115
NO COVER
New Brunswick Jazz Project
presents live Jazz Thursdays,
7:30 - 10:30 PM

STATE THEATRE

15 Livingston Ave.
732-246-7469

TUMULTY'S

361 George St.
732-545-6205
New Brunswick Jazz Project
presents live Jazz & Jam
Session Tuesdays 8-11 PM

Newfield

LAKE HOUSE RESTAURANT
611 Taylor Pl., 08344
856-694-5700

New Providence

PONTE VECCHIO RISTORANTE

Best Western Murray Hill Inn
535 Central Ave.
908-464-4424
Monthly jazz nights 3rd
Saturday of each month
6:30-9:30 PM

North Bergen

WATERSIDE RESTAURANT
7800 B River Rd.
201-861-7767

North Branch

STONE BROOK GRILLE
1285 State Highway 28
908-725-0011

Oak Ridge

THE GRILLE ROOM
(Bowling Green Golf Course)
53 Schoolhouse Rd.
973-679-8688

Orange

HAT CITY KITCHEN
459 Valley St.
862-252-9147

PRIVATE PLACE LOUNGE
29 South Center St.
973-675-6620

Paterson

CORTINA RISTORANTE
118 Berkshire Ave.
973-942-1750
Wednesdays 6:30-10:30,
Joe Licari/Mark Shane

Phillipsburg

MARIANNA'S
224 Stockton St.
908-777-3500
Fridays

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
No Cover

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
Tuesday night jazz
6:30-9:30 PM

Rahway

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

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
732-499-0441

Red Bank

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

JAZZ ARTS PROJECT

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

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

SIAM GARDEN

2 Bridge Ave. 1
732-224-1233

Somers Point

SANDI POINTE COASTAL
BISTRO
908 Shore Road
609-927-2300

Somerville

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

South Amboy

BLUE MOON
114 South Broadway
732-525-0014
Jazz jams Sundays, 3-7 p.m.

South Orange

PAPILON 25
25 Valley St.
973-761-5299

RICALTON'S

19 Valley St.
973-763-1006
Tuesdays

SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way
973-235-1114

South River

LATAVOLA CUCINA
RISTORANTE
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111

The New World Order
open jam session
every Thursday 7:30-11 PM
No cover, half-price drink
specials

Spring Lake Heights

THE MILL
101 Old Mill Rd.
732-449-1800

Stanhope

STANHOPE HOUSE
45 Main St.
973-347-7777
Blues

Succasunna

ROXBURY ARTS ALLIANCE
Horseshoe Lake Park Complex
72 Eycland Ave.
201-745-7718

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE

330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
No cover Friday nights.

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH

61 Church St.
201-837-3189
Sundays

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tinton Falls

PALUMBO'S TAVERN
4057 Asbury Ave.
732-922-6690

Tom's River

OCEAN COUNTY COLLEGE
FINE ARTS CENTER
College Dr.
732-255-0400
Some Wednesdays

Trenton

AMICI MILANO
600 Chestnut Ave
www.jazztrenton.com
609-396-6300

CANDLELIGHT LOUNGE

24 Passaic St.
609-695-9612
Saturdays 3-7 PM

Union

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Road
908-686-1028

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
Sundays 8 PM
\$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
www.watchungarts.org

Wayne

WILLIAM PATERSON
UNIVERSITY
300 Pompton Road
973-720-2371
Sundays 4:00 PM

Westfield

16 PROSPECT WINE BAR
& BISTRO
16 Prospect St. 07090
908-232-7320
8 PM Tuesday, Wednesday,
Friday

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE

555 Valley Rd.
973-395-5551

McCLOONE'S BOATHOUSE

9 Cherry Lane (Northfield Ave)
862-252-7108

OSKAR SCHINDLER PAC
4 Boland Drive 07052
973-669-7385

SUZY QUE'S

34 South Valley Rd.
973-736-7899

Westwood

BIBIZ LOUNGE
284 Center Ave., 07675
201-722-8600

Woodbridge

BARRON ARTS CENTER
582 Rahway Ave. 07095
732-634-0413

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-939-2000
Friday-Saturday

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

Also visit
Andy
McDonough's
njjazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

MARLENE VER PLANCK AND SCOTT ROBINSON — "Marlene Meets Scott Robinson and the Saxes" in The Jazz Room at William Paterson University, Sunday, Nov. 9 at 4 PM.

Piano/vocal great **DARYL SHERMAN** with guitarist James Chirillo and bassist Boots

Maleson at Shanghai Jazz, Madison, Nov. 23, 6 - 8:30 PM. No cover.

THE DALTON GANG'S ANUAL PRE-THANKSGIVING PARTY at Trumpets Jazz Club, Montclair, Nov. 26, 8 - 11 PM. \$10 music charge, \$7 minimum.

Get outta town! The Deer Head Inn, Delaware Water Gap, PA, presents **GOOD OLD FASHIONED JAZZ** — featuring Randy Reinhart, cornet; Jay Rattman, clarinet; Rick Chamberlain, trombone; Nick Russo, guitar; and Jim Daniels, tuba. Sunday, Nov. 23, 5 - 8 PM, music charge \$10.



c/o New Jersey Jazz Society
 Michael A. Katz
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 Summit NJ 07901

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