

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 11

December 2014



Adrian Cunningham's tenor sax playing gets a rise out of performing partners Oscar Perez on piano, left and bassist George Rush. Photo by Mitchell Seidel.

## ***Ain't That Right!***

Adrian Cunningham Trio Celebrates  
the Music of Neal Hefti at NJJS Social

See story and photos on page 28.

### **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

The holiday season is upon us and that means so is the Annual Meeting of the New Jersey Jazz Society. This year, due to scheduling issues the meeting will take place on Saturday (rather than Sunday as was the case in the past), December 13, at 2 PM at Shanghai Jazz in Madison. The meeting will include reports by the Board President and Treasurer on significant events of the year now ending and the present state, financial and otherwise, of the Society. Also, candidates for re-election to, or for first time membership on, the Board of Directors will be voted upon by the membership (officers are chosen by the Board).

In between these events, we will be treated to two sets of great music by bassist/vocalist Nicki Parrott and pianist Rossano Sportiello. All members are welcome, and the usual free admission and \$10 minimum food and drink purchase policies that pertain to the Jazz Socials will apply here as well. Non-members are also welcome, for a \$10 admission fee, which is waived should they decide to join the NJJS while there. Should be a marvelous afternoon and I hope to see many of you there.

I would also like to take this opportunity to say "farewell and thank you for your service" to two retiring Board members, Frank Sole and Joan Streit. Among other things, Frank was

responsible, sometimes on short notice, for sending out the E-blasts, mainly announcing upcoming jazz events, to Society members who have e-mail and others on our e-mail list, which totals about 2,500 names. One of Joan's tasks was calling new members to welcome them to the Society and answer their questions.

I have been very pleased to note the success of our recent monthly Sunday socials at Shanghai Jazz. Our October social which featured multi-reedist Adrian Cunningham was a case in point, in which the entire main dining room and bar area were filled. Adrian presented an outstanding program of Neal Hefti's music, drawing from his recent CD, *Ain't That Right! The Music of Neal Hefti* (Arbors). He also conducted a 10-question trivia contest based on the music (e.g., who starred in the movie *The Odd Couple* (one of the easier questions). The winner, with 9 correct, was none other than Mitchell Seidel, who as Music Vice President assembled the program, along with those of other recent successful socials. For this he was awarded a copy of the aforementioned CD Well deserved, both for the knowledge displayed and for putting the program together.

[Editor's note: Actually Mr. Seidel received a copy of the Cunningham's CD Professor Cunningham's Old School as he already had a copy of the new Hefti recording.]

Stay tuned to [www.njjs.org](http://www.njjs.org)

## NJJS Bulletin Board

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

**NJJS Members Discounts** Hibiscus offers NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. \$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!!




Pianist Rossano Sportiello (left) and bassist/vocalist Nicki Parrott (above) will perform at the NJJS's Annual Meeting at Shanghai Jazz in Madison on Saturday afternoon, Dec. 13.

## Like this issue of Jersey Jazz?

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■ I am happy to report that through Mitchell's efforts we have finalized the lineup for the 2015 Pee Wee Russell Memorial Stomp, and it is going to feature groups led by Gordon Au, Adrian Cunningham, Mike Hashim and Jon-Erik Kellso. Can't ask for a better line-up than that! Save the date, Sunday, March 1, 2015, at the Birchwood Manor in Whippany.

Finally, please read through the pages of this edition of the magazine and consider patronizing the concerts and venues of our

advertisers during the season, and also think about giving a gift of membership in the New Jersey Jazz Society as a great holiday present for your jazz-loving relatives and friends. A one-year "give a gift" membership is only \$20 when it is given by a Society member. Details on how to order a gift membership are in the "About NJJS" column near the back of the magazine. (Please note that "give a gift" is for new memberships only, and not for renewals) Best wishes to everyone for a jazzy and joyous Holiday Season! 

### New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$20!  
See page 51 for details!

for updates and details.

### 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 January 18

NJJS JAZZ SOCIAL  
*Artist TBA*  
**FREE** admission NJJS members, \$10 all others,  
\$10 food/beverage minimum  
Shanghai Jazz | Madison, 3 – 5:30 PM

### Sunday March 1, 2015

PEE WEE RUSSELL MEMORIAL STOMP  
*Gordon Au, Adrian Cunningham, Mike Hashim and Jon-Erik Kellso. Dancing, Full Bar and Food Buffet.*  
Birchwood Manor | Whippany, NJ  
Noon – 5 PM

# NJJS Calendar

## Jazz Trivia

By O. Howie Ponder

(answers on page 52)



### Jazz Jumble

An anagram is "a word or phrase formed by transposing the letters of another word or phrase." As in GNAT ZEST (anagram for STAN GETZ). Try unscrambling these variations on the names of well-known jazz performers:

1. OZ MOST IS
2. DELL WOOD STICK
3. GO IN DANGER CO.
4. DR. GREEDY OIL
5. I RAISED HERD
6. SWORN IN LAST MAY

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

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somewhere!



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## Scot Albertson

Scot's 10th Annual Pre New Year's Eve CELEBRATION

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Friday December 26th, 2014 - 2 Sets with 2 Bands

— 8:00p.m. / 1st Set —

Ron Jackson – Guitar

Tommy Morimoto – Sax

Nick Scheuble – Drums / Percussion

— 10:00p.m. / 2nd Set —

Scot & Nick joined by

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Diane Perry – Violin

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Rossano Sportiello's "music was unabashedly beautiful."  
Stephen Holden, *The New York Times*

### ARCD 19404

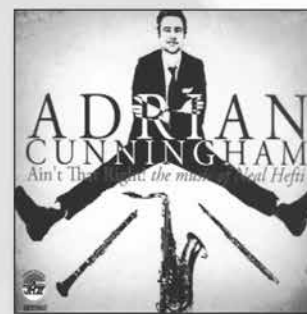
**Dream Your Troubles Away**

Popular vocalist Kat Gang performs favorite classic tunes with jazz masters Warren Vache, Harry Allen, John Allred, Mike Renzi and Bucky Pizzarelli. A super-jazzy CD!



### ARCD 19443

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The Music of Neal Hefti  
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### ARCD 19422

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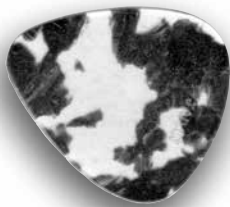
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## The Editor's Pick

By **Tony Mottola**  
Jersey Jazz Editor



## The Hot Sardines

(Decca Records – 80021596-02)

### A Tasty Serving of Hot Jazz

The Hot Sardines eponymously titled new CD is somehow the six-year-old New York City hot jazz revival band's second debut recording — following three years after their 2011 opus *Shanghai'd*. No matter the redundancy, the new recording is sufficiently polished and anticipated to enter the Billboard jazz charts at number 8 and launch the group on a 50-city tour, including two sold-out November shows at the London Jazz Fest.

After earning a reputation as an opening act that can steal a show (witness their appearance midway on the bill at the 2013 Pee Wee Russell Memorial Stomp), the group has gone on to gather boosters like the *Wall Street Journal's* Will Friedwald and was signed by the prominent Columbia Artists Management last year. The new recording is ample proof that all the attention is well deserved. The Sardines are determined to move beyond just performing faithful recreations and enthusiastically breath new life into music whose time was thought to be past many years ago. Examples on the new recording include a clever stop-time take "Honeysuckle Rose," a rousing Latin-tinged "What a Little Moonlight Can Do" and the disk's opening mash-up of "Bei Mir Bist Du Schoen" and "Digga Digga Do."

The group is also not reluctant to depart the "hot" genre on occasion, including a lilting performance of "Petite Fleur," a soulful and slow "(I Don't Stand) A Ghost of a Chance with You" and lead singer Elizabeth Bougerol's own composition "Wake Up in Paris," a lovely string-decorated ballad that sounds every bit a 1960s romantic movie theme.

This is a well-knit ensemble performance, but Paris-born vocalist "Miz Elizabeth" Bougerol, a most capable chanteuse, is clearly in front throughout, and Jason Prover's solo work on trumpet is especially noteworthy.

The Sardines are not performing in New Jersey anytime soon, but they do have two dates in New York this month, at the Brooklyn Museum (12/6) and Dizzy's Club Coca-Cola (12/15). For more information visit [www.hotsardines.com](http://www.hotsardines.com). **JJ**

### Comments?

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

**Advertising Rates** Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, please send payment at [www.PayPal.com](http://www.PayPal.com) using our code: [payment@njjs.org](mailto:payment@njjs.org), or mail a check payable to **NJJS** to New Jersey Jazz Society, c/o Michael A. Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901; please indicate size and issue. Contact [art@njjs.org](mailto:art@njjs.org) or 201-306-2769 for technical information and to submit ads.

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

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

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# WBGO TRAVEL & EVENTS

- Jazz on the Mountain at Mohonk Mountain House | January 16-19, 2015
- Tour Peru: Behind the Scenes | February 4-10, 2015
- South Africa: Capetown Jazz Festival | March 20-30, 2015
- Newport Jazz Festival | July 31 - August 3, 2015

[wbgo.org/events](http://wbgo.org/events)

## Big Band in the Sky

By Sanford Josephson

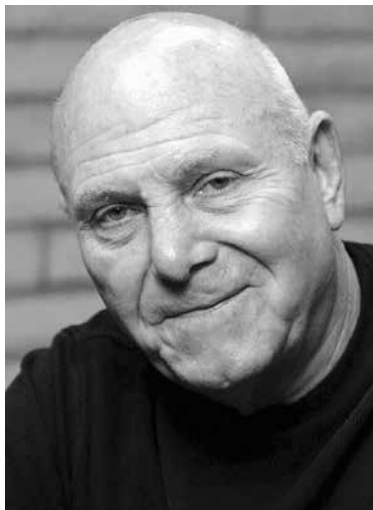
■ **Tim Hauser, 72, vocalist, founder of the Manhattan Transfer, December 12, 1941, Troy, NY – October 16, 2014, Sayre, PA.** In a 2012 interview with the *Asbury Park Press*, Hauser recalled sitting in on a rehearsal in 1956 with the doo-wop group, Frankie Lymon and the Teenagers. “They sang ‘I Promise to Remember’ a cappella,” he said. “I swear that was my turning point. That was God’s way of saying, ‘Here’s your gig, son, and if you don’t get it, it’s not my fault.’”

Hauser, who grew up on the New Jersey shore and attended high school in Belmar, was part of a teen singing group called the Criterions, which performed on the same bill with Dion and the Belmonts. After graduating from Villanova and serving in the Air National Guard, he worked in the advertising and marketing department of Nabisco before starting the first version of the Manhattan Transfer (named after the 1925 John Dos Passos novel) in 1969. That group recorded one album, *Jukin’*, for Capitol Records before splitting up. Hauser was driving a taxi when he picked up Laurel Masse, a singer. She introduced him to Janis Siegel, and they later invited Alan Paul, a member of the original cast of *Grease*, to join a new edition of the group. Masse left in the late ‘70s, due to an automobile accident, and was replaced by Cheryl Bentyne.

Influenced by Lambert, Hendricks & Ross, as well as the Four Freshmen and the Andrews Sisters, Manhattan Transfer signed a recording contract with Atlantic Records. In 1975, it hosted a summer variety TV series on CBS and, in 1981, won Grammy Awards for Best Pop Vocal for “The Boy From New York City” and for Best Jazz Vocal for “Corner Pocket,” originally performed by the Count Basie Orchestra in the 1950s. The 1985 Atlantic album, *Vocalese*, which put lyrics to 11 instrumental jazz tunes, was nominated for 12 Grammy Awards and won two: Best Jazz Vocal Performance, Duo or Group; and Best Vocal Arrangements for Voices. Jon Hendricks, originally of Lambert Hendricks and Ross, composed all the lyrics for the album.

Since the late 1970s, Hauser had lived in the Los Angeles area. He had continued to serve as the group’s leader. In 1991, he explained to the *Los Angeles Times* that the group had no lead singer. “Everybody gets their shot,” he said. “We understand that if everybody’s not happy, it’s not going to work.” In a May 10, 2013, review of the group’s performance at the Majestic Theatre in Dallas, the *Dallas Morning News’* Mario Tarradell called the team of Hauser, Paul, Siegel and Bentyne a “well-oiled creative entity... When one has a showstopping solo turn, the rest rally around the spotlight. Ultimately, the applause is for all of them.”

Cause of death was cardiac arrest. Survivors include his wife, Barb



Tim Hauser


Sennet Hauser; a son, Basie; a daughter, Lily; and a sister, Fayette.

■ **Ronald J. “Spanky” Davis, 71, trumpeter, March 6, 1943, Indianapolis – October 23, 2014, Manahawkin, NJ.** Davis was selected by Roy Eldridge to succeed him as the house trumpeter at Jimmy Ryan’s in 1980. Ryan’s closed three years later, but Davis continued to lead a band known as the Jimmy Ryan All-Stars until the late 1990s. Members of the band included clarinetist Joe Muranyi, drummer Eddie Locke and bassist Murray Wall. Davis also played with the Savoy Sultans from 1984-91 and, in the mid-’80s, was part of the Armstrong Legacy Band with bassist Arvell Shaw. In the 1980s and ’90s, he also performed with trumpeter Buck Clayton, tenor saxophonist Buddy Tate and vocalist Annie Ross.

Davis moved to Little Egg Harbor, NJ, six years ago. His professional career spanned more than 50 years. He is survived by his wife, Rosemary Davis; a son, Aaron M. Davis of Schaumburg, IL; a daughter, Lisa S. Georgi of Hebron, IL; a brother, Jan M. Davis of Oakland, CA; three grandchildren; and four great-grandchildren.

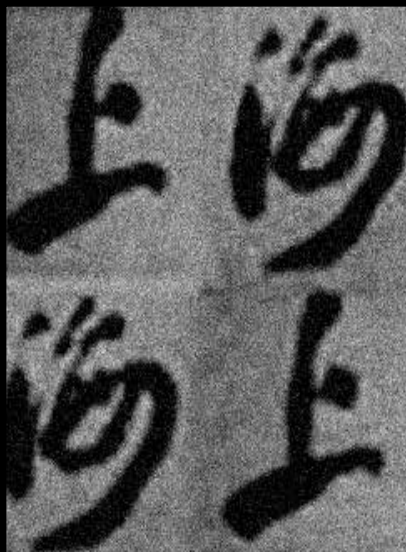
■ **Dave Ratajczak, 56, drummer, December 24, 1957, Buffalo, NY – October 3, 2014, Brooklyn.** Ratajczak was one of the most in-demand drummers around New York City. He performed with several well-known jazz musicians including Gerry Mulligan, Woody Herman and clarinetist Eddie Daniels. He also played with classical orchestras such as the New York Philharmonic and Boston Pops and was in the orchestras of several Broadway musicals such as *Music Man*, *Wonderful Town* and *Sweet Charity*. Movie soundtrack credits include *Dead Man Walking*, *Cradle Will Rock* and *The Pelican Brief*. One of his career highlights was recreating the role of Gene Krupa with Bob Wilber’s band in a Carnegie Hall 50th anniversary celebration of Benny Goodman’s historic 1938 jazz concert sponsored by the New Jersey Jazz Society.

Vocalist Lyn Stanley performed with Ratajczak in May at New York’s Metropolitan Room. She posted a YouTube video of “That Old Black Magic” from that performance, saying, “He told me this was a favorite song of his. He was so talented and a true gentleman — a pleasure to work with.” Los Angeles-based pianist Scott Healy knew Ratajczak when they were students at the Eastman School of Music. “When I arrived at Eastman back in the day,” Healy posted on his blog, “Dave was ‘the’ drummer. He was already an icon. He played with intensity and passion, but also with jaw-dropping accuracy... When I moved to NYC in the ’80s... again, he was ‘the guy’... I used him in my nonet, gigging around town... then a few years later, I used him on my first ensemble record.”

Cause of death was ocular melanoma. He is survived by his wife, Amie Block Ratajczak and his children, Matthew and Emilie. 

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





# SHANGHAI JAZZ

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**sat 11/29: JOHN KORBA TRIO**

**fri 12/5: OLLI SOIKKELI**

**sat 12/6: MARK PETERSON  
AND NAT ADDERLY**

**sun 12/7: JOHN CARLINI**

**wed 12/10: BUCKY PIZZARELLI**

**sun 12/14: MARLENE VER PLANCK**

**fri & sat**

**12/26 & 12/27: STEVE TURRE**

**wed 12/31: CATWHERINE RUSSELL**  
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Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

**Los Reciclados**

**“They World Sends Us Garbage, We Send Back Music”**

By **Fradley Garner** Jersey Jazz International Editor

*When the urge to make music grows strong enough, you play on what you can scrape up, patch together, beat on, blow into, bow or pluck. The early jug or “spasm” bands often used a washtub bass, washboards, spoons, and mandolins made from the neck of a discarded guitar bound to a big gourd or metal pie plate.*

Welcome to Los Reciclados. The Recycled Orchestra was born a couple of years ago in the suburb of Cateura, a shantytown perched on a massive garbage dump with a foul river just outside Asunción, the capital of Paraguay.

One of the poorest slums in Latin America, Cateura is home and workplace for some 2,500 los pobres. Kids and grownups pick through mounds of waste for stuff that can be used or sold to the local recycling plant. Prospects for most of the youngsters growing up in Cateura are bleak, with gangs and drugs waiting for too many of them.

One day, Nicolás Gómez, a carpenter and garbage picker known locally as “Cola,” found a piece of trash that looked like a violin and took it to his music teacher friend, Favio Chávez. The pair found steel wire and other items and fashioned a working violin and bow in an environment where a “real” violin would be worth a lot more than a shack on this wasteland. Oil drums became violins and cellos. Water pipes and bottle caps were fashioned into flutes. Packing crates morphed into guitars.

Of course the question was bound to come up: Could a children’s orchestra be conceived in one of the world’s worst slums?

Yes, and it was. Google this quote and watch the kids who “play

everything from Beethoven and Mozart to Frank Sinatra and The Beatles.”


On one video, some players are interviewed in Spanish. “My name is Ada Maribel Rios Bordados. I’m 13 years old and I play the violin,” reads the subtitle. See for yourself how she enjoys it.

Juan Manuel Chavez says he’s “better known as Bebi. I am 19 and I play the cello.” His instrument, says Bebi, “is made from an oil can and wood that was thrown away in the garbage. The pegs are made out of an old tool used to tenderize beef, and this” — pointing to a broader peg — “was used to make gnocchi.”

Some wordsmith dubbed the orchestra Landfill Harmonic. Slogan: “The world sends us garbage. We send back music.”

A crew of filmmakers, producers and photographers are busy making a documentary film. Working title: *Landfill Harmonic*.

Hopefully, the orchestra will open doors to a greater world of living and learning outside the slum. They’re planning a multi-city tour around the United States. Nearly 5,000 donors enabled the filmmakers to exceed their Kickstarter goal of \$175,000 by nearly \$40,000.

You can find more information at: [www.landfillharmonicmovie.com](http://www.landfillharmonicmovie.com). 



Fabio Chavez, Recycled Orchestra Director



Violinist Ada



Nicholas Gomez (Cola), Luthier and Garbage Picker



Violinist Tania

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## Pianist Justin Kauflin 'Keeps On Keepin' On' For New Jersey Foundation for the Blind

By Sanford Josephson

This is the third consecutive year pianist Justin Kauflin has performed at a fundraiser for the New Jersey Foundation for the Blind, and, while past such events were successful, this year's concert arrived on a wave of widespread and very positive publicity. Kauflin, who lost his vision at age 11 from a rare eye disease, is the subject of a recently-released documentary film, *Keep On Keepin' On*, which is currently playing in New York City and opened to rave reviews. As a jazz studies student at William Paterson University in Wayne a few years ago, Kauflin was mentored by the legendary trumpeter Clark Terry, a WPU faculty member at the time. The film, produced by Quincy Jones, a one-time student of Terry's, is a *New York Times* "Critics' Pick". It observes the relationship between Terry and Kauflin, as the 91-year-old Terry began to lose his own eyesight due to diabetes and advancing age. "The old-timer and the young striver," wrote the *Times*' A.O. Scott, "are a wonderful pair, and the privilege of their company is not something you should refuse."

Meanwhile, a live performance by Kauflin is also something not to be missed. This year's event, "Just Jazz 3," moved from the Montclair Art Museum venue of the past two years to the larger Bickford Theatre in the Morris Museum in Morristown, and it was sold out to a very enthusiastic audience. Kauflin treated the crowd to three pieces closely associated with Miles Davis — "Someday My Prince Will Come," "Seven Steps to Heaven" and "All Blues." He is a wonderful pianist with a style all his own, but when he leaned over the keyboards while playing these three selections, the influence of Davis's one-time band mate, Bill Evans, was compellingly apparent. Accompanied by Evan Gregor on bass and Evan Sherman on drums, Kauflin also played two of his own original compositions — "Exodus" from his 2010 CD, *Introducing Justin Kauflin* and "Thank You Lord," which will be on his new CD to be released shortly. He opened the set with Frank Loesser's "If I Were a Bell."


In the second half of the concert, Kauflin was joined by vocalist Alexis Cole, who began with the Johnny Green standard, "Body and Soul," followed by an Anita O'Day-ish scat-filled rendition of Clifford Brown's "Joy Spring." Then, Cole, the full-time vocalist for the West Point Jazz Knights, spoke to the audience, revealing that her maternal grandmother lost her sight toward the end of her life



"Turning darkness and despair into hope and light." Alexis Cole performs at a fundraiser for the New Jersey Foundation for the Blind at the Bickford Theatre on October 24. Photo by Bill Lescohier.

and was greatly helped by the Miami Lighthouse for the Blind. Her paternal grandparents, she added, had both been deaf. As a tribute to all three of them, she finished with Antonio Carlos Jobim's "Corcovado" ("Quiet Nights of Quiet Stars"), which she said tells the story of "turning a place of darkness and despair into a place of light and hope."

The New Jersey Foundation for the Blind is a not-for-profit organization which provides emotional support and practical training to help adults who become blind or visually impaired return to a full and meaningful life. Event sponsor for "Just Jazz

3" was Pressler and Pressler LLP in Parsippany-Troy Hills. Honorary chair was New Jersey Assemblyman Anthony M. Bucco. *Jersey Jazz Magazine* was a media sponsor. 

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## Talking Jazz

### A Jersey Jazz Interview with Doug Moody

By Schaen Fox

*On August 16 Montclair, NJ hosted its Annual free jazz festival. In large part this was possible thanks to an inspiring business man who lives by the concept of “noblesse oblige.” Doug Moody is a gregarious Californian who is making our world a better place in several ways. He helps provide us with some truly great beers, and he promotes jazz in numerous ways. He is responsible for several high quality CDs, at least one national tour and financial support for a number of jazz festivals. He also played a role in putting a beatific image of Monk on millions of beer bottles to benefit the Thelonious Monk Institute. We spoke by phone in early spring.*



Photo by Deborah Moody

**JJ:** When did you decide to become a brewer?

**DM:** I'm not a brewer. My business partner, Mark Ruedrich, is the brewer. We share running the business. I'm in charge of sales, Mark is in charge of production. We take care of everything else together. I had no idea I would end up working in a brewery. I used to be in banking. I hated what I did. I got sick. My wife and I honeymooned on the Mendocino coast and we always talked about retiring there. When I got sick my wife said, "We may not make it to retirement age. Why don't we get out of here and go to the Mendocino coast?" That is what we did.

We became friends with one of the original partners of the brewery. They were just getting started from being a brew pub. They had just opened the brewery and found out about my background. They asked me to come in and help — which I did, and it was like, "this was where I was supposed to be." The third original partner was ready to get out so I bought his position and the rest is history.

Trust me, though, I have always liked beer.

**JJ:** Were you ever a musician?

**DM:** [Chuckles] My mother wanted me to play the piano. She hired a piano teacher, and after a few weeks he told her, "You really should take the money

and buy your son a new baseball glove, because that is what he really wants." I don't think I had the patience then. When I was a kid, I got up in the morning and my mom just said, "Be home for dinner." I just took off to be outside all the time. I didn't want to sit inside and be taught how to play the piano. I wish I had; it would be great. It is like going to school. It would be great to go back to college now and really learn something rather than just try to complete something.

**JJ:** How old is North Coast Brewery?

**DM:** The brewery opened in August of 1988. We are in our 26th year.

**JJ:** When was the business financially secure enough to start your support of jazz?

**DM:** Well, believe it or not, we started on a local front from day one. We had a commitment that our business was going to be like a three-legged stool. We were going to certainly pay attention to our stockholders, and do the best we could for them. Equally important to us are our employees and our community. One way we support our community is by supporting education and the arts. Over the years, the budgets for the arts everywhere continue to erode on the public level. We have picked up where we could to help with that.

My business partner, Mark Ruedrich, formulated all of our beers. Mark had


*continued on page 16*



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## DOUG MOODY

*continued from page 14*

always wanted to make Belgian-style abbey ale. That style has been produced in Belgium by the Trappist monks for centuries. We gave that beer the working name "Monk." As we were developing the beer, we thought it made sense to do something with it to help our efforts in supporting the arts on a national level by making a tie-in with our own Thelonious Monk. I was familiar with the Thelonious Monk Institute of Jazz, so we thought to make this beer to honor Thelonious Monk and give part of the proceeds to the Institute.

While we were formulating it, we were still kicking around what we were going to call it. Sheila Martin, a vice-president of the company, went to Catholic school growing up. She said, "The priests call each other, 'Brother John' or 'Brother Whatever;' how about 'Brother Thelonious?'" We thought that was perfect. We commissioned a good friend of mine who is a local artist and a jazz fan named Eduardo Smissen to come up with a label. Once we were ready to go, I called the Monk Institute and told them who we were and what we wanted to do and started a dialogue. It took a couple of months. Their board met and said, "It seems like a straight-up solid company that is trying to do the right thing. If they want to give us money from this beer, let's do it." So that is what we did. We have just passed the \$750,000 mark in donations to the Monk Institute.

**JJ:** Happily, I have been a part of that.

**DM:** [Laughs] Thank you. I think it has been a really good relationship. Certainly the Monk Institute is a world-class organization, and getting to see firsthand what they do working with young people is as rewarding as anything I've ever experienced in any business endeavor. It is just fantastic. We had their national high school all-star jazz sextet perform at our major music festival here last July and we brought kids in from all over the country and they performed and it gave us an opportunity to locally let folks see why we do what we do. Our local community turned out for a sold out event and they are still talking about the kids; not only what great musicians they are but what classy young people they are. That is one of the things the institute focuses on — the complete package of teaching these kids that they are not only learning to become really great musicians, but to be stand-up people that the community can be proud of. These kids all take it to heart and that is exciting for us.

**JJ:** I love your Brother Thelonious label. How did it evolve?

**DM:** When I called Eduardo and told him of what we were doing, and that we wanted to commission him to do the label, he was reluctant at first although he is a big jazz fan and loves Monk's music and was a fan of us. He'd never done any commercial commissioned work before. He thought about it and said, "If I'm ever going to do it, this is actually the perfect way to do it." Mark and I told him about the tie-in and the whole story of the Trappist monks. Our brewery is on the ocean. We don't have beaches here. It is like headlands, almost palisades. Eduardo said he had some ideas and disappeared. He went out on the headlands with a sketch pad and within about two and a half hours he was back with a pencil sketch that ended up being what the label is. It wasn't in color, but the inspiration came to him that fast.

**JJ:** How has our state been part of your company's support of jazz?

**DM:** We introduced Brother Thelonious eight years ago. T. S. Monk's home hang at the time was Cecil's Jazz Club in West Orange. So we did an East Coast party there with T. S.'s band. I remember that Cecil's was a fun little club. T. S. Monk's band was performing. Helen Sung was on piano. Willy Williams was on tenor. Monk played drums, but I don't remember who the bass player was. We had a little celebration about the beer and shared the story about the Monk Institute and had a party. There was a great turnout, the place was packed. We answered lots of questions, the band performed three sets and we were there from about 8:00 until midnight. It was a fun night — and very serendipitous for us because we got to meet Helen and start a great relationship with her.

The way we got involved with Jazz House Kids and the Montclair Jazz Festival was we got to know Christian McBride because of our relationship with the Monk Institute. Melissa Walker came to several of those events and we met her. They asked us to be the official beer of the Montclair Jazz Festival. Very few people can say "no" to Christian McBride,



Doug Moody with Jazz House Kids Director Melissa Walker at the Montclair Jazz Festival on August 16, 2014. Photo by Deborah Mooy.

so we said, "absolutely." We had a great time there last August. It was the first time they ever served beer at that event. We raised a little over \$10,000 for them that day, so it was a fun afternoon. We are looking forward to coming back for our second year.

One of the great things that happened to me in Montclair last year was after Melissa called me up to introduce me and I said a couple of words on stage. When I was hanging out in the back, this very elegant elderly lady came up to me and said, "I want to thank you for what

you are doing. I don't drink, but if I did I would drink your beer because what you are doing is such a good thing. When you put a musical instrument in a child's hands, it can change their life. When you take the extra step to teach that child to be proficient on that instrument, they can change other people's lives." I thought, "She just summed up what we are doing in two sentences." I think that is really true. It does change lives. We have lost sight of how important the arts are to who we are as a people. I think it is a tragedy. We cannot fix it all, but we are doing what we can.

**JJ:** Yeah. Artie Shaw said that most of the kids he knew growing up ended up in prison or dead. It was music that saved him.

**DM:** Yeah. For some it is sports, music, or theater — all the different arts. Not every kid gets turned on to become a really great student without having something they can wrap their arms around like music or theater or whatever it is.

**JJ:** Did you have much trouble getting permission to sell beer at the festival?

**DM:** Actually we didn't have anything to do with that. Melissa and her staff met with the city officials. We gave them a set of rules and regulations that we needed to follow that we told them to present to the city because we have been doing this for a long time. Because they are a 501 (c)3 they were entitled to get a one day liquor license. Part of that process is making sure that the jurisdiction, in this case the Montclair Police

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## DOUG MOODY

*continued from page 16*

Department, gives their approval. So they had a series of meetings and outlined everything.

Because we have done it for so long and we were very concerned that we follow the rules to the letter, I think we had all of our ducks in a row from the first meeting. At one of the last meetings, the chief of police asked what alcohol they were going to serve. Melissa said, "We are not serving anything but beer from the North Coast Brewing Company." And she explained about Brother Thelonious and the jazz thing. He said, "I don't need to hear any more. I love the beers of North Coast Brewery. I'm signing on." [Laughs] That was very cool.

**JJ:** North Coast Brewery also backed Helen Sung's recent tour. She said some very nice things about the company when we saw her. She also played her composition "Brother Thelonious." Would you tell us about commissioning that?

**DM:** Actually, what happened was we had seen Helen several times. We were invited to do a Monk Night Advent at Jazz at Lincoln Center. We set up tables with samples of Brother Thelonious in the big atrium there. T. S. came and I asked Helen to come because she was the very first to graduate from the Monk [Institute] master's program. When it was over, my wife, Helen and I saw the last set at Dizzy's. While we were there, I got this idea to do a recording featuring alumnus of the Monk master's program highlighting not only their performing skills but also their composing and arranging skills. I talked to Helen about it, and I could tell from the conversation, because we didn't know each other very well then, that it was like a "Let's do lunch." conversations. So I said, "Think about who you want to have in the band and I'll be back in touch."

About two weeks later I called her and said, "How are you coming along putting the CD together?" She said, "What CD?" I said, "The CD we talked about at Dizzy's." She goes, "Oh! You were serious." I said, "Yes. We are going to call the band the Brother Thelonious Quintet." So she picked all the musicians and I commissioned her to write the tune "Brother Thelonious." She asked, "What do you want?" I said, "Something that swings like crazy but is also funky and fun, just like Monk really was." Monk had a great sense of humor. Unfortunately a lot of people don't know that. Anyway, when she played the tune, I said, "Helen, you nailed it. This is perfect."

We got the band together and rehearsed for two days in New York, about three hours each day. Then we went into Avatar and I produced my first recording. Five-and-a-half hours after we started, we had a finished album. Ron Carter was her artist director when she was in that Masters program. She asked Ron to write the liner notes for the recording which he graciously did.

I actually stole all my skills of being a record producer from Mark Feldman, a dear friend who lives in Kingston, New York. He is a retired doctor and owns an independent jazz record label called Reservoir Music. Mark invited me to a recording session and I got to see how everything worked. Basically with musicians like this, all you really want to do is try to create an atmosphere that allows them to perform at their peak level and keep it relaxed and keep them focused. We only had one or two times during the whole afternoon when we had to give any suggestions to them and mostly because they were trying too hard.

We got rewarded with a great business card [the Sung CD] and the CD got great critical acclaim, lots of great air play. We did a second one with the

baritone player, Clair Daily called "Baritone Monk." That was even much more successful because I was smart enough to hire a promotion man to work it. That CD spent about ten weeks in the jazz charts top ten. We ended up being in the top 75 jazz CDs of 2013. All the money from both CDs, not after expenses, but all the proceeds went to the Monk Institute. We underwrote the entire cost of both of those recordings and the institute made every dollar of every CD sold.

**JJ:** That is wonderful. How did you meet Clair?

**DM:** For 15 years I did a jazz radio show called "Moody's Mood." I had to take a break from it because the business was growing and I couldn't afford to spend as much time as I needed to do that show. I met Clair doing that. There is a record label out of New York called Koch. I had sent the gal who does promotion for that label a copy of my playlist. She knew the kind of music that I played. She sent me a copy of Clair's first CD with a note saying, "I think you will like this." She was right. I sent Clair an e-mail and a copy of my playlist, saying, "We are really enjoying your CD." That started our friendship.

In 2003, I produced a jazz festival here in Fort Bragg, right in the parking lot behind the brewery. We put up a big concert tent and we did a weekend jazz festival of women in jazz. I brought out several people from New York, Clair, Dena DeRose, and we had a great weekend of music. Clair became the star of that. Everybody that came to the event fell in love with her. The second year we brought her back and same thing: she is just a lovable gal and everybody connected to her. She made comments that she never sold as many CDs at a jazz festival as she did at our little place here in Fort Bragg.

Then we had to pull the plug on it because we share the parking lot with a tourist train, called the Skunk Train. The people who run that said, "We can't afford to have the parking lot not available for those days." We had to put the tent up a couple of days before and it didn't come down until the Monday after. They lost a lot of business, because there was no place for people to park. That was a shame because we had started to build some momentum, but unfortunately we weren't able to go any further with it, but, that is how we got to know Clair. We stayed friends and hung out every time I came back to New York when we could.

When I decided to do a second recording, I had always thought it would be fun to do an album with a baritone. So it was just a natural to call Clair. When I approached her with the idea, she loved it. We flew her quartet out to Seattle as my wife and I flew up there. We rented two cars and drove to Vancouver, Washington. Then we started a trip all the way down the coast. We did six concerts, night after night, from Vancouver to Santa Cruz, every one being a different fund raiser.

One other thing we are very involved with is supporting the very fragile marine mammal coastal system, especially the seals. We did the first fundraiser for the University of British Columbia Vancouver Aquarium and their marine mammal research project. Then we went to Seattle and raised money for the Seattle Jazz Society called "Earshot." Then in New Port Oregon we did a fundraiser for the Oregon Coast Jazz Party. We are in our third year of being the official beer of that event. Then we were in Eureka where we raised money for the Redwood Jazz Alliance. Then we did a concert in Mendocino for the Mendocino Music Festival, and we finished at Kuumbwa, in Santa Cruse raising money for the Kuumbwa Jazz Center. Then we flew back to New York and recorded the music that the band had been working on the last ten days.

**JJ:** Clair told me that you support other causes also.

**DM:** Yeah. We try to be as green as we can. We recently bought a 40-acre farm seven miles south of the brewery. It takes a lot of roasted barley malt and hops to make beer. What is left over after you make beer is referred to as spent grain. It is a very valuable resource. It makes great mulch and fertilizer also great animal feed. It is horrible to put down the drain because it creates massive strain on water treatment facilities. As we have grown our business over the years, we have been giving it away to local farmers and botanical gardens. We got to the point where we really needed to do something that would basically make sure that we didn't have any issues in the future with it. So we bought the farm, so to speak. [Chuckles] Now we have a place to put all of our spent grain and we have contracted with a wonderful woman who has got more energy than the energizer bunny. She is very committed to local agriculture. We are now preparing the farm to grow produce that will be provided free to the local schools and also be served in our restaurant. That is one of the biggest things that we have done.

In 2013 we donated to 139 non-profits, just about everything from volunteer fire departments to education for the underprivileged. The more we do to help other people the more successful we get. What you put out there does come back.

**JJ:** Do you have any souvenirs from your association with jazz that you care to tell us about?

**DM:** At the Monterey Jazz Festival — we are the longest running sponsor that the Monterey Festival has by the way — I was listening to Christian McBride's quintet. They reminded me a great deal of a Cannonball Adderley band. During the break, Christian announced that they were going into the studio next week, and they just didn't want to be called "The Christian Mc Bride Quintet." They couldn't think of a name so they decided to have a contest. If anyone had a name, for the band, go to their Web site and submit it. I said to my wife, "I think this band should be called Inside Straight. Cannonball did an album called *Inside Straight* and it is almost like these guys are channeling the feel of that band." I sent the email and put in my cell phone number. Three or four days later I got a general e-mail from Christian saying they got thousands of suggestions and it would take them a while to sort them out. Weeks later I get this call. I

said, "Hi it's Doug." He said, "Is this Doug Moody?" I said, "Yeah it is." He said, "This is Christian McBride." I said, "The Christian McBride?" He chuckled and said, "Well I'm calling to let you know that you won the contest." I had completely forgotten about it. He asked, "What made you come up with that name?" I told him the story and he started laughing. He said, "That is exactly what we were looking to do." When the CD was released, they sent me a copy and a special release gate fold album like they used to do back in the day of vinyl recording. And Christian wrote a very nice thank you for naming the band. That is special.

Then there is also a special memento I got from the Monk Institute. The director of their high school education program is Doctor J. B. Dias. His family were friends with the artist/photographer Herman Leonard back in the '50s. When Herman moved to Los Angeles after Katrina, Dr. Dias told him about the relationship between the Monk Institute and North Coast Brewery. He said, "I want to get a special gift for Doug. Would you be willing to do one of your great photographs with a bottle of Brother Thelonious?" He presented that to me as a Christmas gift in 2009. It is a one-of-a-kind, and a most prized possession, also a lovely gesture on their part. Herman Leonard personally annotated it.

**JJ:** I expect you also have more than a few CDs.

**DM:** My wife teases me that she gave me an unlimited budget and I have exceeded it. [Laughs] I have about 20,000 plus CDs. I also love 50s and 60s R&B. That was my first love as a kid. Then I discovered how many musicians went back and forth and how many of the records I was buying had jazz musicians playing on them. I had a great conversation with Kenny Burrell about all the R&B records he made. Red Holloway schooled me about the Chicago vocal groups. He said, "I wasn't taking any step down working with these guys. These guys were musicians. Listen to that harmony. They were tight." I have never downloaded a tune from a Web site. When I pull out a CD and listen to it, it is like connecting to an old friend.

**JJ:** I share that feeling. I assume that your involvement with sponsorship of jazz has led to more personal friendships with some musicians.

**DM:** Oh yeah. We had a lot of artists and I developed relationships via phone and e-mail. We have bought musicians here to the Mendocino

coast and I got to meet a lot of musicians as a result of the events we sponsor. In addition to Clair, Helen, Christian and Melissa we are very close to a wonderful flute player who is married to an incredible pianist — Holly Hoffman and Mike Wofford. If you don't know Mike Wofford's work, check him out. He is the best kept secret on the planet. We are also very good friends with a wonderful New York pianist, Pete Malinverni. We are getting to work on a project with Pete.


We also developed a friendship with Kevin Eubanks. We met Kevin at a brewmaster dinner in Washington, D.C., during the Monk Competition and Gala week. We sat at a table and I was between my wife and Kevin. I had met Kevin earlier, but my wife hadn't. As I introduced my wife to Kevin I said, "Kevin this is my wife Debora. She has actually been in love with you for the last 18 years." My wife turned beet-red and he smiled and said, "Well you wife actually has very good taste."

**JJ:** Is there a film or play or book that you feel gives a truly accurate depiction of a musician's life?

**DM:** Both *Round Midnight* and *The Gig* are memorable to me. I felt that from my interaction with musicians, their depictions of a musician's life are really accurate. I thought Dexter Gordon's role in *Round Midnight* was remarkable. The scene where the older couple is trying to get him to admit that he remembered when they saw him play years and years ago is classic. Dexter says, "Yeah, I remember you guys. Of course! Yeah! Hey, do you have five bucks?" [Laughs]

The whole cast in *The Gig* was really great. It is a shame that that movie has not found its way onto a DVD after all these years. Although Clair Daily actually had a friend of hers transfer the video from a VHS to a DVD. So, I have that to watch and the quality of the picture is not too bad, but it would be great to have a really nice high-resolution DVD of it, because it tells a remarkable story. I was just saying to someone the other day that for musicians, much like any other artist, it is the work that matters. That was certainly true for the guys in *The Gig*. It is the work that matters, not the applause you get or rewards you receive. The work is so important.

**JJ:** That is a good thought to end with. Thank you for doing this.

**DM:** You are very, very welcome. Take care. 

*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.*





## A TIP OF THE HAT: Diary of A Nighthawks Fan

By Tom Spain

**PART 3: September 9, 2013 — West 54th Street, New York City**

A big, dark haired guy, wearing a shiny black shirt and looking at sixty, humps a hand truck full of guitars and banjos over the curb on West 54th Street,

rattling his way through the doors of the Iguana Restaurant, into the elevator and up to the sixth floor, home to the Lone Star Rowing Club, an old style gym complete with swimming pool, basketball court, and a few old guys playing cards. The man in the shiny black shirt deposits the instruments in a storage closet, pauses to wipe some sweat from his neck and face and heads back downstairs. He looks a bit like Vince Giordano, the bandleader, but older and sweatier. Back to the truck for another load. Easing a bundle of music stands over the curb he looks up and smiles. It is Vince Giordano, bandleader, singer, actor, archivist and Grammy winner, the guy in the elegant period tuxedo, matinee-idol handsome. A New York celebrity. But today it's Vince Giordano, teamster. He looks frazzled and tired. He hefts the hand truck through the doors, and keeps coming back to the van: two baritone saxophones, a war-torn tympani, four big black megaphones, a piano which has just popped a string.

In a few hours he and his Nighthawks will open in their new home upstairs over the Iguana. Waiting in the gloom is a big room set up like a 1930s nightclub, a tiny stage at the far end.

Helpers arrive and they wrestle the piano onto the stage. It's clear that this isn't the first time Giordano has lifted a piano. He grunts at the task and grimaces, "I used to move the piano at the Red Blazer from the bandstand onto the floor by myself. It's basically doing half of the piano at a time. That's the secret. Don't try to move the whole piano."

He straightens up, worry lining his face, digs a phone from his pocket.

"Gotta call the piano tuner and replace that string." He looks at the stage and his face droops.

"Too small. We won't fit. Have to put the saxes on the floor in front."

Grunting, he hefts the drum riser onto stage and looks it over, worry wandering his face.

"Carol, this needs a coat of paint."

Carol Hughes produces a quart of black enamel and wipes down the



Back In Business: Vince Giordano and the Nighthawks cutting loose on their new bandstand above Iguana Restaurant on Manhattan's West 54th Street. Photo by Neal Siegel.

drum riser.

Giordano sighs, "This stuff has been five years in the dark at Sofia's. Nobody could see."

Hughes sets to work with a deft touch. She's an artist and graphic designer. In a few hours she'll be that lovely woman at the door welcoming the guests, managing the seating and the money.

Giordano picks up the bass drum and sets it on the stage into a pool of light. It is a thing of beauty. Calfskin heads. A scene of a mountain lake at sunset painted by an unknown artist at the Ludwig Company in the 1920s. He smiles, slipping into his familiar lecture role. Giordano loves to tell the history of things.

"On the inside of the skin they put some paint to make it translucent so when the light bulb goes on it diffuses the light and it spreads out evenly. I've seen guys try to reproduce this and they failed miserably because they don't know the secret. Not only is it nice to look at, but with calfskin heads, you get a damp day, the light keeps the humidity low and the pitch just right...A lot of details."

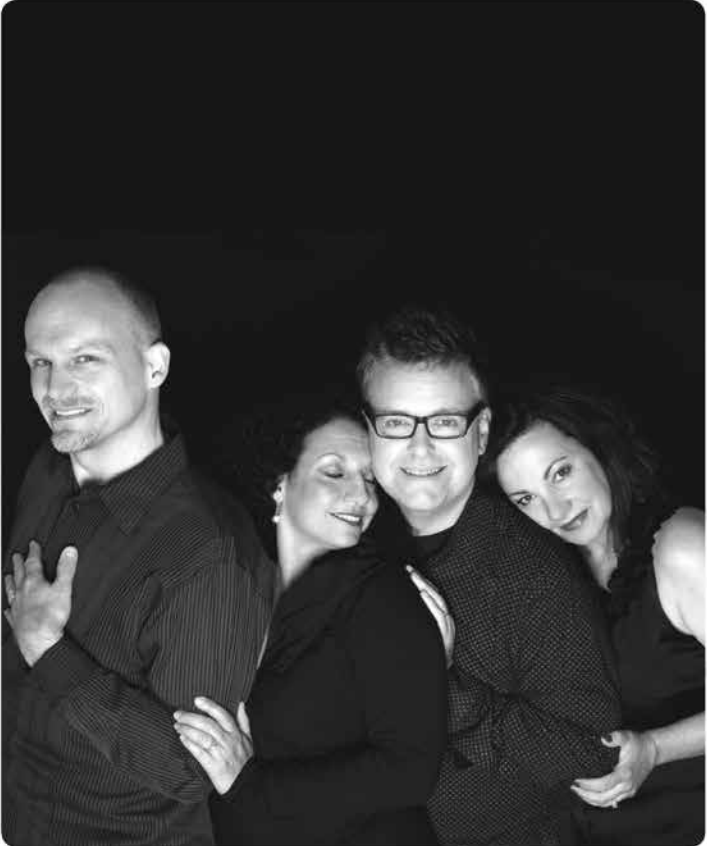
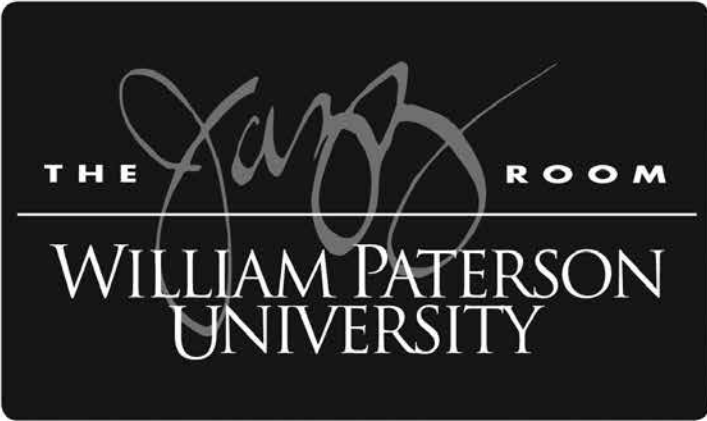
He contemplates the drum.

"It's filthy."

He finds a rag and a spritzer and starts to clean it. Rubbing hard. "I'm just one of these guys that tries to pay attention to the details. If I see something wrong, I'm gonna try to fix it. Sofia's was really getting rundown. You know the bathroom is a very important part of the club. I can't tell you how many people — they say the bathroom's dirty! The bathroom smells! That means they don't

*continued on page 22*





**Sunday, November 23**

**4:00 p.m.**

**Lou Donaldson**

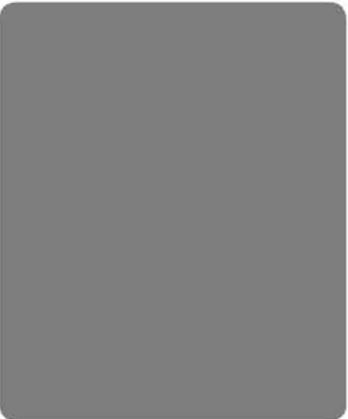
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## DIARY OF A NIGHTHAWKS FAN

*continued from page 20*

come back. And that means probably the kitchen — you see they take all this and put it together. At the Red Blazer. I would ask the porter to mop the men's room — you know men, sometimes they miss. I gave up. I got this big bottle of Pinesol. Every day before I'd start the set, I'd give it a couple of shots.

Giordano turns the drum over, resumes the cleaning.

“At Sofia's I kept asking, ‘What are those holes in the ceilings?’ ‘Oh, those were the exhaust fans. Haven't been there for 3 years.’” I go down to Home Depot and buy some fans. So now, the air's moving — it's a bathroom. Let's keep it nice, you know? Both toilet seats were loose, like riding a roller coaster, a bumper car. I went out and bought new toilet seats. So when people sit down...it all reflects — so the customers won't be saying what's this band doin' in this dump? So with my support guys Scratchy, Carton and Earl. We'd just go in there early and spend all kinds of time to make the place look better.”

Giordano sets the bass drum in place. Then the orchestra bells, wood block, high hat, tympani, eating up more space on the tiny bandstand. He straightens up and wipes his brow.

“I'm constantly doing so many unmusical things. I'm a very untypical musician, because of running a band, dealing with payroll and bookings. And fixing things and making things, and being the band manager and arranger. I'm not that much of a musician to tell you the truth. The majority of my life is runnin' around puttin' out fires.”

Giordano began learning the craft of band management in the Navy. Three years in the Show Band, traveling the world.

“There are so many things in running this band. It's like a big machine. I look at it like it's this wonderful vintage car. You've cleaned it and polished it, all chrome and all ready to go, and a piece of rust from he gas tank gets stuck in the gas line. I'll have certain nights. And I can't explain this. The stand lights all start expiring. Oh, my God.

This stand light is dead. Or a rivet will break on my bass sax stand and that one little rivet will bring the horn down. So I scurry around and try to find a screw or a piece of metal that I can loop through the hole and twist and turn and get through the night. So I can do the jump from tuba to bass to bass sax.”

Giordano bends down and opens a big box, and with a gentle reverence, lifts out the body of his Martin tuba. He hefts it up onto the stage and into the back corner, placing it in its stand. Next he goes back and lifts the tuba bell out of its case. Daffodil shaped, it's known in the tuba world as a recording bell, one that focuses the sound forward instead of upward. It's a relic from the 1920s when recording equipment needed all the help it could get. He snugs the bell into the tuba and rotates it so the horn is looking at the audience.

Giordano learned enough tuba to play in banjo bands on Long Island while he was still a kid. He taught himself to play the banjo. On one occasion he found himself sitting next to legendary tuba player Joe Tarto.

“Joe Tarto used to work a place on Rte. 46 in Jersey called The Old Straw Hat. They loved him out there. I'm playin' with Joe Tarto and I hear this rhythm...this boom, bum, boom, bum-bum...a dotted quarter note with a little accent on it. I think that's why they'd call this guy so many times. He just had that spirit.”

Giordano's tuba looks just like Joe Tarto's tuba. I am an ersatz tuba player and an admirer of Joe Tarto's work. This information brings a warm smile to Giordano's face. He explains,

“Joe Tarto could move around without sounding like you're playing too much stuff, kept it simple. There's a fine line between having a little freedom and being way too busy, cluttering up, muddying the waters. With tuba I want to keep it simple. To me one of the great joys in playing rhythm instruments is getting that foundation of solid rhythm. Which is very square. But when you have the syncopation of the horns

on top of that steady rhythm — it's that resistance that I like. It's amazing. You've gotta have that — I'm trying to think what Charles Atlas called it. Dynamic Tension! And that's what I hear in those bands from that time, Dynamic Tension.”

Giordano hops off the stage and picks up a big brown canvas bag from the floor, gathers it under his arm and hops back onto the stage. From the bag he slides out his bass — an instrument with lots of names: Bass Violin, Violone, String Bass, Bull Fiddle, Doghouse Bass, Slap Bass. This one is unusual because it is made of aluminum, a metal said to have no musical properties.

“When I started playing this thing some of the guys in the band were razzing me. ‘Here he comes with the sardine can.’ A lot of bass players said, ‘I wouldn't play no tin can.’”

Giordano tunes the bass slowly and carefully, then takes out a bow and strokes a few steady, languorous notes. He listens. Then he pulls the instrument close to him, his long arms circling it in a lover's embrace. He plucks the strings slowly and then slaps a few jazz licks. Perhaps for the first time today the that familiar big smile crosses his face.

Next he hefts his bass sax up into the stage. Giordano is a big man and he likes big instruments. This saxophone is really big!

“In school I asked,” ‘What's this? A bassoon or something?’”

“‘No it's a bass saxophone.’ That's what the teacher said. Now I've got to find a bass saxophone. I like that sound. He says, ‘You're spreading yourself too thin. You got the string bass and the tuba. You shouldn't go there.’”

Giordano went there, inspired by the king of all bass sax players, Adrian Rollini. Rollini led the legendary California Ramblers. Listen to a Rollini record and you can hear the Nighthawks. And vice versa.

“With the bass sax, I want to live up to the tradition Rollini and Spencer Clark and Joe Rushton. They had a punch to their playing. Not putting down the tuba. I love the tuba, but with the advent of the '20s and the Jazz

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## DIARY OF A NIGHTHAWKS FAN

*continued from page 22*

Age, Rollini and the rest of the guys put a little bit of spark in the bass line. On top of the beat. And you get a chance to move a little bit.”

Giordano squeezes into his nest of instruments and puts the new setup to a test. There are no inches to spare. He does a little shoving and shifting, and then settles in like a hen on a nest. He plays a four-beat lick on the string bass and turns quickly (jumps) to the tuba.

“Owwww!” he yells. A metal box on the back wall behind the curtain has rear-ended him.

“Hey Carleton, can we do something about this? I can’t play with a gun in my back.”

Carleton grabs his tool bag and hops up on the stage, takes look and nods. Carleton is Giordano’s mechanical jack-of-all-trades, his day job that of watchmaker and clock repairman. He is a man for fixing things.

“I can move it,” he says. “I think there’s enough time.”

Giordano wipes the dust from a violin that has somehow become stuck to a brass horn, a kind of unnatural marriage of strings and brass called the Phonofiddle. He sets it on Andy Stein’s chair. The Nighthawks’ bandstand is more than just a place for musicians to perform. It has the look of a Barnum Museum.

“Half of me is like Coney Island. I gotta get people excited not just about the music but with the visual stuff. All those little things like the Phonofiddle and the trombone megaphone, clarinet megaphones, the temple blocks and the gong and the tympani and that old vibraharp...”

Giordano and Carleton are crouched down studying the dents and scrapes on a large black megaphone. There are two others waiting nearby, also a bit beat-up. Giordano grunts yet another sigh, and he and Carleton go to work so these devices will look presentable for tonight’s opening. They are clarinet megaphones, holes in the sides for the player’s hands. They date back to the days of the Hal Kemp Band, which was

known for its warm mellow sound. This was accomplished by muting the trumpets and having the reedmen manage the awkward feat of playing their clarinets inside the big megaphones.

He says, “The sound is very intimate. The clarinets play in the low register. We try to feature them at least once a night. And it’s a struggle because I couldn’t find anybody who would want to do this. The guys bitched and moaned when I first brought them in.”

Giordano and Carleton put their shoulders to a dolly loaded high with giant black boxes, grunting it across the floor to the bandstand. One by one they set the boxes on the floor. Inside are the books, or in band parlance, “The Book.” The Book is the thing that, more than anything else, makes each band different from the other. Carleton sets two mammoth black folders next to each music stand. What makes the Nighthawks book so different is its size: 2,500 arrangements, 5000 pages of dense musical ink waiting for each player who, at a moment’s notice, must read it on the fly and play it as if he knew it from memory. If musical sight-reading were an Olympic sport, The Nighthawks would be the United States Team.

Giordano gazes wistfully at the huge collection: “There’s a lot of guys out there that wouldn’t want to do it or when they say they want to do it you can hear that their heart and their spirit is not in there. They haven’t listened to the records, any of this dialog, this dialect, this way of speaking. And the only way to really learn it, you have to listen. You just can’t read it out of the book. You have to hear it. How the musicians from that time pronounced stuff and how they attacked notes.”

By seven o’clock the stage is ready and Giordano, too, is all cleaned up. Showered, hair combed, his shiny black shirt replaced by an elegant 1920’s period tux. He surveys the room with another look of worry.

“Too many people,” he says.

The Iguana is sold out. Carol Hughes is

greeting faithful old fans but has the awful job of turning them away. The room is packed like a subway car. Everybody’s knees are touching everybody else’s knees. Waiters squeeze, duck and dive like acrobats trying to get to the tables. Sax players in the front row appear to be sitting at the front row tables with the patrons. Kenny Salvo, trailing banjo and guitar, worms his way through the maze and gazes up the tiny stage looking for a home. There appears to be no place for him. Andy Stein picks up a baritone sax and when he tries to put it down the place from which it came is taken. Hunched into a chair at a table up front is Joe Franklin, ageless radio personality, his face still boyish and sweet. He was playing 1920s records on the radio back when most of the gray-headed seniors in this room were still kids. A drum roll from Paul Wells brings him to his feet, the spotlight finds him, and he steps up to the Calvin Coolidge microphone. Joe tells his shopworn joke about nostalgia/neuralgia and recites his love for the old music and the old days. Then he points to the guy up in the back. The King of Nostalgia proclaims Vince Giordano the Prince. The Prince nods and the band detonates. The Nighthawks are flying high and that old feeling of euphoria electrifies the room. The tune is “The Moon and You.” It’s Giordano’s tip of the hat to Little Rascals composer LeRoy Shield, the guy whose music lit a fire in young Giordano on Long Island 50 years ago. This room, jammed full of us adoring fans, wears a collective smile. We are exultant, excited, our faces aglow with that special happiness that comes only when the music is just right. It quickly grabs hold of us and we yield to it and say oh, yes. For now, all is well in the world because way back then, a fat kid on the school bus embraced his dream and never gave up. **J**

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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. Watch for his profiles of selected Nighthawks in coming issues of Jersey Jazz.*



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## Time Travel: Armistice Ball Recalls Early 20th Century America

Story and photos by Tony Mottola NJJS Editor

For a few fanciful hours on Saturday evening November 8 an adventurous group of social dancers left the 21st century behind, and — with many clad in vintage outfits — glided around the dance floor to the wonderful music of a live band playing the popular tunes of the 19-teens and '20s.

This was the 7th Annual Armistice Ball, organized by the Metropolitan Vintage Dance & Social Club. The Club is a private organization dedicated to keeping alive the social customs, dances, and other pastimes of the nineteenth and early twentieth 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.

The ball, which was presented at Madison Community House from 8 to 11 PM, was preceded by an afternoon workshop to enable novices to master the basics of period dances including the one-step, foxtrot, tango, blues, and waltz. (The Ball program also included the Charleston and polkas.) The workshop, led by Jan and Al Seabra who teach vintage dance in Bridgewater, was included in the event's ticket price.

The specially assembled Metropolitan Club Orchestra provided dance tunes of the early 20th century and included an exceptional

group of top jazz musicians with Dan Levinson on reeds, Randy Sandke playing cornet and Jim Fryer on trombone and euphonium in the front line. Jesse Gelber, piano; Matt Tolentino, tuba (and

vocals); and Mike Kuehn, banjo were in the rhythm section, with the Club's own Sue Fischer anchoring the band behind a beautifully hand-painted vintage drum set.

After an opening one-step and foxtrot, Al Seabra, the Ball's "Preceptor," calls for the Grand March, a most impressive display whereby the dancers promenade toward the stage first in twos, then fours, then eights and concluding in ranks of a dozen hand holding dancers each. It is an exhibition made even grander by the band's accompanying performances of the World

War I era chestnuts "It's a Long Way to Tipperary" and "Over There."

The march was followed by a waltz, namely "I'm Forever Blowing Bubbles," given a lovely turn by guest vocalist Molly Ryan and decorated by a sweetly melodic trombone solo by Jim Fryer. Indeed one of the great appeals of the Armistice Ball




**SITTING OUT:** A group of Armistice Ball goers take a breather and rest their feet during the three-hour evening of dancing.

program is the sheer variety of musical styles performed. For example the evening heard several tangos played, among them Carlos Gardel's haunting "Por Una Cabeza," a song famously featured in a number of films, including *Scent of a Woman* and *Schindler's List*. Its dramatic melody performed here quite movingly with Randy Sandke's cornet as the lead voice.

But to a jazz fan, the evening's most ear-catching performances were the several blues, notably W.C. Handy's "Memphis Blues," performed not once but twice, perhaps to give each of the Metropolitan Orchestra's start-studded front line ample time to solo to their full satisfaction

As with many of our worthwhile cultural events, the continuation of the Armistice Ball is apparently threatened by somewhat less than adequate ticket sales in recent years. Hopefully the Metropolitan Club will find a way grow its audience and ensure the Ball's survival. If for no other reason than that the event would serve as a premier presentation in the centennial year of the Armistice of Compiègne which arrives in 2018.

As one regular Armistice Ball attendee enthused afterwards: "We loved it, as always. The music was breathtaking, the dancing divine, the glorious costumes!" 





Ball Preceptor Al Seabra announces the dances.



Several generations attend, including a group of Felician College Honors Students.



The Grand March



The perfect headwear completes the perfect outfit.



Molly Ryan was guest vocalist for The Metropolitan Club Orchestra.



Pat Bases and Jim Geyer dance in many styles and always seem to have the outfits to match.



## Adrian Cunningham Rocks Shanghai Jazz With An All Neal Hefti Program...And A Bonus Movie Quiz

By Tony Mottola NJJS Editor

As he steps to the “stage” at Shanghai Jazz, Adrian Cunningham looks every bit the British rocker, from his spikey haircut to his skinny lapels, pegged pants and pointy black boots. But the Australian immigrant is in reality an accomplished jazzman — a triple threat who wields the clarinet, tenor sax and flute with equal virtuosity, a fulsome tone and a fertile musical imagination.

He’s also a consummate showman who entertained the packed house at the NJJS’s October Jazz Social with a program of all Neal Hefti compositions from his new Arbors Records CD *Ain’t That Right! The Music of Neal Hefti*. There are many familiar melodies to be heard, and some new discoveries, and all serve as a springboard for some top-flight jazz performance by the reedman and cohorts Oscar Perez on piano

and George Rush on bass. The program also features an entertaining trivia contest — “Adrian Cunningham’s Really, Really Difficult 1960s Movie Quiz” — that revolves around films scored by composer Hefti (see sidebar).

The music begins with the instantly recognizable opening vamp of *The Odd Couple* theme of film and TV fame. Playing his tenor, Cunningham uses the jaunty melody to full advantage, punctuating jazzy lines with R&B growls and squeaks.

“Neal Hefti wrote so much music, such a variety of genres. I discovered him through Basie as so many did,” Cunningham explains, noting that the CD project also led him to discover scores of films he hadn’t known before.



Adrian Cunningham performs on clarinet while bassist George Rush keeps time at the October NJJS Jazz Social. Photo by Mitchell Seidel.

Digging into Hefti’s Basie songbook the trio performs “Cute,” one of the best known of the duos collaborations. With no drummer on hand, Cunningham’s flute shares the melody’s famed four trading with Rush’s bass. They continue with the Basie book, and the flute, with the CD’s title track “Ain’t That Right,” a swinging gospel number from the Hefti/Basie LP, *On May Way and Shoutin’ Again*.

Picking up his clarinet for the first time Cunningham goes back to the

movies with the theme from *Barefoot in the Park*, a film that like *The Odd Couple*, the musician points out, has a Neil Simon script. Taken at a brisk 3/4 tempo he performs dizzying triplet-laden runs that scurry up and down the instrument’s full range.

Cunningham explains that growing up in Australia he came to jazz by rummaging through the family record collection. He was particularly taken with a live Louis Armstrong recording, *Ambassador Satch*. “I heard the crowd screaming and would close my eyes and imagine they were screaming from me,” he says.

“Jazz was always big in Australia,” he asserts, while adding he “moved here to challenge myself with the best payers, and the best players in the world are in New York.”

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Picking the tenor back up he says, “We’re gonna get sexy now,” and launches into “Girl Talk.” The sexy sax gets a little noisy after Perez and Rush take their solo turns, but then finishes quietly. We’re all satisfied, musically speaking. Sticking with the movies the trio swings its way through “How to Murder Your Wife,” including the trading of some very entertaining riffs by the leader’s clarinet and Perez’s deft right hand at the piano’s upper end.

Cunningham returns to his tenor to perform Basie’s best-known ballad, “L’il Darlin’” from the LP that was Hefti and Basie’s most celebrated collaboration, *The Atomic Mr. Basie*. Perez shines on this one, offering a fluid solo building through rolling two-fisted chords to a crescendo that flows into Rush’s lyrical bass solo, followed by Cunningham’s bluesy rubato close that squeaks and squawks to the top of the tenor’s register, amazingly all of it played perfectly in tune.

The trio is back at the movies for a fast 3/4 turn on “Sex and the Single Girl” to bring the afternoon to a toe-tapping end, with the crowd eagerly snapping up all of Cunningham’s supply of CDs on their way out. 📀



Adrian Cunningham, who will be performing at the annual Pee Wee Russell Memorial Stomp in March, gives New Jersey Jazz Society members a sample of his talents at the October social in Madison. Photo by Mitchell Seidel.

## Adrian Cunningham’s really, really difficult 1960s movie quiz



1. What two actors starred in *The Odd Couple*?
2. In that film Felix interrupts Oscar at work. What is Oscar’s profession?
3. Who played leading man Robert Redford’s wife in *Barefoot in the Park*?
4. What was the park in *Barefoot in the Park*?
5. “Girl Talk” was the theme of what film?
6. What actor starred in *How to Murder Your Wife*?
7. Who is the secret agent in the fictitious comic strip written by the lead character of *How to Murder Your Wife*?
8. Who authored the book on which the film *Sex and the Single Girl* was based?
9. Who is the actor that *Sex and the Single Girl* star Natalie Wood married twice?
10. In *The Odd Couple*, what were Oscar and his friends doing while Felix was annoyingly cleaning the apartment underfoot?

(answers on page 52)

## Musicians Remember The Cornerstone

By Schaeen Fox

*For many of us in Central Jersey the Cornerstone Cafe and Bistro at 25 New Street in Metuchen was a musical oasis in an ever more arid environment. In just January, 1987, that beloved watering hole featured Bucky and John Pizzarelli as well as groups led by Warren Vaché, Jr, Kenny Davern, Scott Hamilton, Carol Sudhalter, Michael Hashim, Benny Powell, Loren Schoenberg and others. As long-time patron Joanne Day said of it, "You could go there with \$5 and hear a million dollar musician and go home with change." It has long since closed, but I asked a few musicians who performed there for their thoughts of the place and its people, and have blended together their individual responses into the following "conversation."*

**Joe Ascione:** The first thing that pops into mind is the long drive to play the Cornerstone with Kenny Davern. Kenny never said anything good about anyplace, and I say that because I loved Kenny. When you would catch him in a serious moment he would say there is no place to play anymore. All the places are dying or dead, but you can walk in there, and people appreciate our kind of music. He wouldn't go out for a local gig for anybody, but he would go to the Cornerstone and play there religiously. So, in that sense, he only had good things to say about the place.

When I was living in Manhattan I would put my drums in the car and take a trip to Exit 10 off the Jersey Turnpike, park and go in. Mike, the son of the owner, Tony, would give me a big hello and help me bring in the drums. Tony was a nice guy, and his son and I got along well, talking about the Yankees and stuff like that. It was a very friendly place. That was when Bill Holiday was the booker and the resident bass player. I knew a lot of nice people from the Cornerstone. Lou Ginsburg and his wife Yolanda had their set table right in front and would be there religiously. The Cornerstone regulars were a nice community of a variety of people.

I think we would play three one-hour sets and eat during one of the breaks. It was a fun place to play

because it built up a nice clientele that were there for the music. The whole ambiance was a welcoming friendly establishment, a place to have dinner and hear good music. It was surely a hit with all of the Jersey people who enjoyed the music. We looked forward to playing there. It was a home away from home. I miss that. That is where I first played with Jay McShann. That was a trip just sitting two feet away from him!

**Howard Alden:** It was a really relaxed informal place to play, not on a big stage trying to make a big impression, but just having a nice musical evening playing for a nice audience. I got to play with Kenny Davern there. There were a lot of the Jersey Jazz fans also. There would be a few dancers and people at the bar that weren't necessarily focused on every note you were playing — a nice friendly atmosphere. Kenny said the same thing. He said he enjoyed playing there because it gave him a chance to just play and improvise. He would actually play a wider variety of standard tunes there than he did at festivals.

When I first started working there, they had just a little basic piano. Then Frank Nissel, a nice guy from Philadelphia, bought a baby grand piano for the place. He was a big fan of Kenny and would make the trek up to listen to the music all the time. One time I played there on a weekend with Ervin Stokes. Harry Allen stopped by to sit in. Ervin didn't know me that well and trying to introduce us said, "And now on guitar we have Harry Alden and Harold Allen on saxophone." That is where I got the idea of doing a recording "Howard Alden and Harry Allen play the music of Harold Arlen." It hasn't happened yet, but we have been talking about it for 20 years.

I was new from the West Coast, so the whole New Jersey crowd seemed different to me. One of the first times I was playing there with Warren Vaché, it



Photo by Joanne Day

was fairly crowded with people dancing or listening. We were playing "My Ideal," and I'm trying to play the guitar as well as I can and this big guy asked, "Hey, what key are you in?" I was focused on the guitar and tried to keep playing and he goes, "Hey, what key are you in? What key?" Finally I stopped playing, put the guitar down and said, "It's in E-flat and the second chord is a D-flat 9th." Warren looked at me and laughed. And the guy goes, "Well I just wanted to know what key it was in." Then I went back to playing and that was the end of that.

**Warren Vaché:** Everybody eventually ended up at the Cornerstone. Everybody played there. We called it "The Gravestone," and I think that came from Kenny Davern. I always sort of had a ball there. I was interviewed about it once and said it was one step above sawdust on the floor." Somebody told Mike and he said, "You don't know Warren. That's a complement." It was. It was like the last of the road houses. It was a Jersey bar, so there was always a television on with a sporting event going on in the corner. I started out not liking that, but on the other hand this is New Jersey. I would be happy these days with just one television. You work bars in New Jersey there are 1,500 televisions each with a different sporting event and they never turn them off.

**Lodi Carr:** The first time I played there I played it with Herman Foster, who was a great piano player. I had never been to the Cornerstone, but he knew exactly where it was. I was driving and he gave me the directions, but he was blind and had been forever. We got there in plenty of time. I like the place. The people were very nice and receptive.

**Stephanie Nakasian:** I started singing in 1980 and I had some of my first gigs there. I remember fondly how warm and open it was. People came for the music. They did talk, but they did care for the music. All the musicians we played with were very

generous about sharing the bandstand. It was good music, good food and it paid well. I made a lot of friends there. You can't learn to sing without places like that. You can't just practice in your basement and then go to a concert stage. That doesn't make any sense in jazz. Jazz is an organic music that requires a give and take and response just to develop what you want to say. The Cornerstone would give you that.

**Hod O'Brien:** I remember it being fun to be there and play. It was a nice neighborhood hang, sort of a New York relocated club, kind of like Shanghai Jazz, although Shanghai is more upscale than the Cornerstone was. I met some good friends there.

**John Pizzarelli:** It was always fun just going there. The car rides with Bucky were big for me. The drives to and from that gig were always very interesting because we had about an hour in the car and I had Bucky for a captive audience. I would make tapes of records he was on and ask him a lot of questions. That is why we got good: we spent a lot of time talking about jazz and then two guitars playing for four hours. It is where I learned a lot of tunes. We cut our teeth playing together on that bandstand. We just sat down, and musically talked to each other.

Dad and I played there from 7:00 to 11:00; and our first set would be about 90 minutes long. By the second set there were always people in the audience that Bucky knew, and he would play their songs. Lou Ginsburg's was "Coquette" or "All of Me" or something like that. The prime of what we would do as a duo developed in there. One night somebody asked for "Sing, Sing, Sing" and Bucky said, "Sure we will play that." I said, "What? Are you nuts?" Bucky just started pounding on the A string and it is something we still play to this day in various forms. But it started in that room and, that is where they started the groundswell to make "I Like Jersey Best" the state jingle.

It was the first place that my father heard Harry Allen. A week before I was at Rhyon's in New Brunswick. Harry Allen came to see me. I was doing a rock thing that night and he was telling me he played like Scott Hamilton. I was like, "Sure you do. Come in tomorrow night." [Laughs] So he came in the next night and played and I went, "Oh my God! He does play like Scott Hamilton." He was 18. I said, "Come to the Cornerstone next week. You've got to play for my father." Harry walked into the Cornerstone, and I said to my father, "You are not going to believe this kid. This kid can play the tenor saxophone." My father was rolling his eyes. I remember the song was "Don't Blame Me." My father was looking at him as he started to play the tenor and my father swung his head around and said, "Where did you find this guy?" It was great and the beginning of a friendship that lasts today.

**Bucky:** [Laughing] I was there a lot, so was Kenny Davern. I'm laughing because they used to keep the basketball game on while we were playing. The crowd was great, but what spoiled everything was the damn basketball games. That TV was on all night long no matter what. I had a couple of steady customers that were there every night; Lou Ginsburg was there every time we played. That is why I played there, because of one couple. It was a nice gig that paid well.

**Mike LeDonne:** I was thinking about my good pal Eddie Locke. That was the

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—John Pizzarelli

gig we did together for years. I was missing him and thinking of all the good times we had there and also just driving there. Sometimes the drives were more fun than the gig. It was a nice friendly little neighborhood place to play whatever you wanted. Also it was nice to play to a room full of just people; some of them jazz people but a lot of them not — and just make them enjoy jazz. That is what Eddie and I used to talk about. When somebody goes to the Blue Note they are going to like you because they just paid \$50 to see you; but when somebody goes for free to a restaurant, you've got to really grab them with music. They are not automatically in your corner. Eddie always used to say that is how you know how good you are. He used to say, "How they like you in Toledo, Ohio."

It was fun. I had some great nights there and some terrible nights too. I had audiences that just talked right through the music the entire night. There were other nights where you really grabbed them. That was usually by the last set, the diners were done and you had the hardcore people who were just drinking. They would get into it,

especially when Eddie was there. Eddie had this infectious charisma, and it would spread around the room. I swear that guy could get a party going anywhere. Plus I used to go with Ray Mosca. He used to play with Oscar Peterson, Hampton Hawes and Billy Taylor. He was like Eddie; they both were protégés of Poppa Joe Jones. It was a place where I got to grab these older musicians, total pros, and me as a young guy, I got to play with them, have fun, develop and see how swing could affect a crowd — and it did.

If you mention the Cornerstone, you've got to mention Bill Holiday. Bill was really the whole reason they had jazz. God bless him. He was a very soft-spoken, sweet, non-confrontational guy. He was trying to do right by the owners but also the musicians. He walked the line between the administrative people there that wanted music but didn't give a crap about jazz and trying to help the jazz musicians have a place to play. Plus, he got himself a place to play. He played a bit with Bill Evans, believe it or not. I think they grew up together. He was a pretty good bass player actually. He was a businessman and had a family. He wasn't totally focused on music, but if he had he probably would have been a great player. He had no limits on his taste. He liked real traditional stuff or more modern stuff.

I don't know what his connection was with the owners, but he talked them into having music. He got connected to a lot of great people in New York, and brought us down there. I used to bring guys like Harold Vic, Percy Francis, Al Casey, Joe Magnarelli, John Gordon, Peter Washington, Kenny Washington and Jimmy Knepper. There were a lot of people that you wouldn't think would go to a place like the Cornerstone who would go there just because it was a place to play and do whatever you wanted and not have to put on a show in a more high profile place.

**Bucky Pizzarelli:** Bill was great. Nobody knew that he was a classical guitar player as well as a bass player. I brought my guitar there one night and he played it. I was amazed. He was a quiet, nice guy. He was a good player and a real gentleman.

**John Pizzarelli:** Bill Holiday was the lead guy there. It was funny that the lead

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## THE CORNERSTONE

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guy was "Billy Holiday." [Chuckles] I think Bucky and I might have been the only people that didn't work with Bill, because Bill always had the band. I got to work a couple of times with John Bunch and Bill Holiday, which was really fun. He knew all the songs. He had to be good or else you wouldn't get John Bunch in there. Bill was really nice. You never felt you were going to do the gig just for the money because, "Oh, you know we've got to play with that guy."

**Howard Alden:** Bill actually had a little apartment downtown in the city. I think his wife worked in the city. Sometime I would meet up with him for a ride to the gig, which made things easier. He played there for years with all these different bands and would have to learn their repertoires, so it was actually pretty amazing that he could pull that off, be ready to play fairly obscure ultra-traditional tunes with Kenny Davern. Then some more modern be-boppers would come in and he would hang with them too. He did an admirable job. He'd been around New Jersey forever. He didn't talk about himself a lot and was anxious to please.

**Joe Ascione:** A conversation with Bill on the phone would go something like this, "Hey Joe, Bill Holiday. How are you?" Then the discombobulating would ensue. There would be these pregnant pauses and you would hear crumpling paper and breathing into the phone. Obviously he had a question but was looking for his gig book. "What was that date?" Now he was going forward, no it was backward, and who is the person coming in? As he was not having luck finding information he would say, "Yeah, Okay...Joe...I've got this gig..." and what should take 30 seconds would take all this time and be a big production. He called me often, so that is how I got to play with many people. Bill was a very nice quiet guy, but I knew a phone call from him was going to be a long conversation just to find out if I indeed had a gig!

**Mike Hashim:** I remember Bill Holiday very, very fondly. He was a really good man and a fine musician. One night we were coming out to play the Cornerstone and I had Eddie Locke on drums and Mike LeDonne on piano. Mike was driving. We show up and the parking lot was overflowing with cars. Now I wouldn't say I was the most popular draw that ever played the Cornerstone. I'd get a nice crowd, but I was thinking, "Wow my star must really be ascending if the parking lot is overflowing." [Chuckles] I walk in and there is Kenny Davern already on stage with his band.

[Laughs] Bill had just made a goof and double booked us. Nobody in my band was too happy. It was just an honest mistake. We straightened it out with Bill. He paid us and we got a make-up date.

**Warren Vaché:** Here's the real strange thing. When I was in second grade and just starting to play the cornet, Bill Holliday was doing his student teaching in Rahway, so I knew Bill Holliday since I was about seven or eight years old. I got along with him just fine. Bill was a sweet guy. My old man started music at the Cornerstone, so when Bill got the job of booking at the Cornerstone, dad took it very hard. Dad was funny that way. He was very territorial.

I always got a kick out of it [the club's layout]. You were behind this wrought iron rail and the bar was to your left, tables to your right. It was sort of nice because you didn't have to worry about the dancers spilling into the band. So everybody in the room ended up in front of the bandstand. You saw everything. It was entertainment. There was a guy who was in the bar all the time, always wore a plaid shirt. We referred to him as "Mr. Metuchen." [Chuckles] The other neat thing was that right next to the drummer was the door to the ladies room, and just behind the piano was the door to the men's room; so you knew everybody's schedule.

For a while they had this old carpet. You used to come home and you would be sneezing for about two days. We were all convinced that there was something in that carpet like a mold or something that was getting everybody. It was a good little gig. It was within staggering distance of my home and they always treated the band well.

**Joe Ascione:** The stage was a small fenced off area. It was always tight and that was tough for a drummer because one would have to have elbow room. Bill Holiday sat on a barstool when he played so the big old double bass wasn't straight in an upright position nor perpendicular to the floor. It was pitched at a 45 degree angle. That took up a lot of floor space between the piano and the



**Being confined by the Cornerstone's railing meant musicians "didn't have to worry about the dancers spilling into the band." Safe behind bars on Dec. 3, 1993 are: Sonny Igoe, drums; Bill Holiday, bass; Chuck Folds, piano; and Ed Polcer, cornet. Photo by Joanne Day.**

drums. Invariably my high-hat cymbals with my left foot would be in conflict with the bottom of his bass and he wanted to sit close because Bill had a little hearing problem. The guys in the front line had the luxury of standing with their clarinet or cornet and take a step over, but the drums, piano and bass are in a fixed position. Once the rhythm section was fixed, you had to make do with that space and the front line people would fill the gaps, kind-of like milk filling up the bowl of cereal. It would be frustrating when any band leader would say, "Can you turn a little more this way?" The answer to that was unequivocally, "No. Why don't you turn this way?"

**Jeanie Bryson:** The first time I played there goes way back for me, probably in the early '90s, maybe even late '80s. The old Cornerstone, before they redesigned it, had a very, very low ceiling and I remember my dismay every time I walked in the side door, because the cigarette smoke hung in the air so much that you could see it. The one drawback of the club for me in the beginning was that it had terrible ventilation. As a non-smoker and a singer it was definitely the worst place I ever had to sing in as far as ventilation went.

The musicians were penned in by this wrought iron fence. People would almost always come in from the back and so while you were singing you could reach out and touch every person that walked in. It was a real kind of Cheers neighborhood place, but for jazz lovers. The same people were there when I sang there a couple times a year. It was their place. Mike was the bartender. He was very personable and sweet. I loved working there, and I loved Bill. He was the sweetest, darling man. The wonderful



pencil drawings on the wall were there for years. I was one of the pictures. The artist asked for my headshot and depicted me in a glamorous way. I was very honored.

**Mike LeDonne:** When I started there they had an upright piano. Then some gentleman from Jersey Jazz [NJS] bought a grand piano and put it in there on the condition that they tune it and make it sound good for the musicians. That was a good guy. The acoustics were not great and the bandstand was always strange because it had wrought iron fencing that separated you from the audience. It made it more cramped, because you were boxed in by it. Once they put the grand piano in, it made the bandstand really small. These places never have state of the art equipment because the people who own them aren't really that into the music. They think it sounds great no matter what. On a Saturday night when people were eating and really talking, it would be a major hassle to hear myself on the piano. It was especially bad when they had the upright. I would take off the front that faced me and put my head where the hammers hit the strings and try to listen, because it would be so outrageously loud and there was no such thing as monitor speakers. You just had to gage it acoustically, and it was difficult. It was not an acoustically beautiful sounding room.

What club has a bandstand and a big dance floor anymore? That was old school and was part of the appeal, and people did dance. That was one of the cool things. You would be playing a tune and look up and half a dozen couples were dancing. We weren't meant to be a dance band, but when you are really swinging, people feel the spirit and that was what we loved. That was a good feeling. I've never seen that again: where some guy goes and buys a grand piano and puts it in a club just so they can make the music sound better. God bless the Jersey Jazz people. There are some real good folks in that organization. Why doesn't New York have a society like that?

**John Pizzarelli:** The stage was unique because it was behind those wrought iron bars. You were sort of protected from the masses. I took Jessica [Molanskey] there once. It was one of those nights where everybody danced and she just thought that was the greatest thing. I thought it was the greatest too, but she was like, "What a cozy place. We are in this bar in the middle of nowhere and people are hearing songs and dancing." It was a throwback for her. She never forgot it. The last time I was there was with Ray Kennedy, Martin and Harry Allen. I was young and happy to play anywhere so to play with a nice trio was always fun.

JJ: Do you have any special memories of the people there?

**Howard Alden:** One guy that was there quite a bit in the later years was Joe Buttifuccho. He was a close friend and supporter of Kenny Davern. He was a lawyer and a friend of Danny Thomas and was on the board of St. Jude's hospital. Quite often he would subsidize the weekends. He would bring in a bunch of his friends and want Kenny Davern to have a three horn front line. So he would chip in the extra to have a six or seven piece band. He was a big supporter of the place.

Music is nothing if it doesn't move you somehow, and you're somebody who could care less about jazz, so I have got to try to move you. That is what you are supposed to do. That is the lesson I learned at the Cornerstone. I never played another place just like it.

— Mike LeDonne

**John Pizzarelli:** The clientele was always so interesting. We got crazy costumers. One night a guy leaned over the piano and asked my father what he did for a living. We were always in suits and ties so the guy asked, "Do you work on Wall Street or something?" My father started laughing and I started yelling, but the guy couldn't hear me. Then Bucky started laughing at me and said, "I like when you get hot."

**Mike LeDonne:** There was a crazy organization there called The Fugawi. It was a jazz society that was only men, no women allowed. The leader was Red Mascara and that is no joke. He used to wear suits with the ties made out of the same material as the suites. This guy was a card.

Some nights a lady would be dancing sort of a hoochie coochie dance, and the people at the bar would throw pennies at her. It would get bizarre sometimes. One guy used to come in dressed as a woman, and he was not a good looking guy. He looked like Fred Flintstone, sort of, but he would come in with a wig and a complete outfit and high heels. He'd come in like he was normal as could be, sit down, have a drink, listen to the music and hang out. Nobody bothered him and he would come in quite often. That was bizarre

only because the place was not in New York City, where that would be no big deal at all, but a little spot in New Jersey. I never saw him come in without his get up on. w

That is why Eddie liked it, because it was full of characters. And Eddie was a character. If you could move the people in the Cornerstone, you could move anybody, anywhere. Eddie talked about it like it was a throwback to what he remembered as a young musician; the kind of place that people learned how to hone their craft and learned how to make people enjoy themselves. Music is nothing if it doesn't move you somehow, and you're somebody who could care less about jazz, so I have got to try to move you. That is what you are supposed to do. That is the lesson I learned at the Cornerstone. I never played another place just like it. I wish they had some places like it in New York, or even close to New York, now.

It was a good hang. I do miss it. I was thinking, "What is so different about today for young guys and how it was for me at that age? I think it is they are missing places like the Cornerstone. There are no little places where you can go, do your thing, develop and make some money to help you survive the hard times when you are first starting out. I was very sad when it was sold, and became this whole other thing. To me it just took a nose dive, and I stopped working there almost immediately.

**Joe Ascione:** In this world of social media and instant gratification society, everyone is in need of a Cornerstone.

**Warren Vaché:** I had wonderful times at the Cornerstone.

**Jeanie Bryson:** It was one of those places that allowed me to play jazz with great musicians for people who wanted to hear the music. I'm sentimental about it.



The President Emeritus writes...

## About NJJS Founding Member Jack McSeveney

By Jack Stine, with Al Kuehn

Jack McSeveney, one of the last of the original founders of the New Jersey Jazz Society, died on August 28. Born on December 10 in 1920, his life almost

spanned that of the kind of jazz he loved and served so well. A keeper of statistics and records for the Society during his many years of membership, Jack would have defended this one with the kind of pride and amusement that defined his long years of service among us. In such defense he could be a pretty feisty guy. It was one of his many traits that made us love him so much.

To say we'll miss him is putting it pretty easily; he made it that way.

Jack was a born gadgeteer. Nothing mechanical fazed him, whether it was a reluctant lawn mower, a sputtering carburetor, or (and this was where he proved his worth to the Society) a poorly balanced recording outfit.

All of us early jazz nuts usually showed up with the latest audio miracle to record an evening's music for review when we got home. We went from cumbersome units of reel-to-reel capability to cassettes of all sizes, but Jack took things a bit further as the Society bought its own recording paraphernalia — tabletop console, stereophonic microphones, earphones, monstrous speakers, the whole nine yards of equipment — and Jack became the custodian and maintenance man of the whole. He never claimed to be a sound expert, but God help the person who said he wasn't.

As to Jack McSeveney's love for jazz, it was never clear how it started or where it came from. Most of his music pals got their first push from the big bands, the Goodmans and the Dorseys, and worked backward to the combo groups and soloists that could fit into the allotted space of some joint. This is where NJJS started. A few of us were curious enough to venture as far back as Jelly Roll



Veteran of World War II with the Air Transport Command of the Army Air Corp, Jack McSeveney is shown here viewing WWII era aircraft at a Teterboro Airport Air Show.

Morton and the early Armstrongs and this is where we met Jack whose upbringing included such instances as the Venuti-Lang Blue Four and Freddy Keppard's Olympians. We learned a lot from Jack, and he learned a lot from us. All marriages should work so well.

Over the years, Jack McSeveney's recorded library amounted to a staggering number of taped concerts, some thousand or so is an educated guess. With his mechanical thoroughness at play, each recorded tape is dated and formalized with the personnel and place of performance.

His collection also included every issue of NJJS's publications, and when the time comes when there will be no more jazz as we know it, Jack's legacy will be there for proof of what was.

You can't ask more of one man's life than that.

It wouldn't be right to conclude these final words of good-bye to Jack without some mention of his service during WW II. He never made much of his heroism, never opened the subject as such. But if some reference was ever made to his slight limp, you'd get this much. During the war Jack served with the Air Transport Command and was on a plane that crashed somewhere in Alaska or northern Canada.

This writer never got the full story, but Jack was severely injured and spent a long time exposed to bitter cold and straitened circumstance. If any of our readers can fill in this brief accounting, we would be glad to have it to add to his legacy. □



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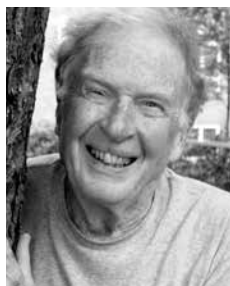
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## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**HAPPY DRUM ROLL FOR VIOLA SMITH, 102... "OH MY GOD, HERE COMES SCOTT ROBINSON!" ... 'SUPER-RARE' BLIND JOE REYNOLDS 78 FOUND IN MILLTOWN, NJ ... MEET 3 WINNERS OF OUR LATEST CD CONTEST**

### "AMERICA'S ORIGINAL HEP GIRL,"

Tom Tom magazine called drummer Viola Smith back in the Swing Era. Zildjian, the cymbal maker, celebrated the 100th birthday of their "longest running endorser" two years ago. Fates willing, Viola will turn 102 on November 29. This Smith is one of the world's first professional female swing- and show-band drummers. Born in Mt. Calvary, Wisconsin, Viola was eighth in a string of 10 children, all nudged into music by their restaurateur papa. The eight Schmitz sisters (later The Smith Sisters) were the darlings of the RKO circuit, sometimes sharing the bill with The Andrew Sisters. Viola and her sister Mildred cofounded an all-woman band, The Coquettes. The drummer was so popular, *Billboard* magazine ran her and her drumkit on its February 24, 1940 cover.


When the band broke up, Viola moved to the WWII group, Phil Spitalny's Hour of Charm Orchestra, one of the few all-girl bands to record at the time. Smith stayed with Spitalny until 1954. She sparked the Kit Kat Band, an all-women group, for the original 1960s Broadway production of *Cabaret*, and for other musicals. Viola also acted in feature films with Abbott & Costello and Allan Jones, as the percussionist with the National Symphony Orchestra, performing with Chick Webb and Ella Fitzgerald, and playing her own "drum concertos." She even reportedly turned down date offers from Frank Sinatra. More, including an interview, at: [www.zildjian.com/News-Events/2012/11/Happy-Birthday-Viola](http://www.zildjian.com/News-Events/2012/11/Happy-Birthday-Viola).

**SCOTT ROBINSON** flew home this fall from a week in Barcelona. There, he reported in his online newsletter, the multi-reedist performed with a band of some "incredible young musicians (I mean as young as 9 years old)," co-led by his friend, the bassist Joan Chamorro. Boarding the plane to New York, Scott was greeted at the door by a flight attendant, "who suddenly announced to everyone within earshot, 'Oh my god, here comes my favorite saxophonist in the whole world, Scott Robinson!' She's a huge fan who comes to my shows."



Swing drummer Viola Smith shown in a 1940s publicity photo.

**LOST PIANO ROLLS** and rare record discoveries are Noteworthy. In October this column reported on the finding of blues singer J.D. Short's lost (for 84 years) Paramount shellac, "Tar Road Blues," in an old windup Victrola cabinet in Tennessee. Collector and dealer John Tefeller, of Oregon, e-mailed me in September of another find, in — of all places — rural New Jersey. "ANOTHER super rare Paramount was found... in Milltown," John emailed from there when he came to pick it up. "Blind Joe Reynolds 'Outside Woman Blues'/'Nehi Blues' on Paramount 12927 in excellent playing condition was found... by a local LP dealer/picker who noticed it resting on the turntable of a vintage 78 rpm record player" in the garage as he was leaving a yard sale. The LP dealer saw the Paramount label and bought it. He looked it up at home and "discovered it was one of the very rarest [two-side] Paramount releases. The dealer contacted me and I flew into Newark to buy it from him." Some four known copies had been catalogued, none in good shape, according to Tefeller. The discovery played without distortion and was by far the best. John plans to reissue the gem in 2015 on a CD to be included with his "Classic Blues Artwork From The 1920s" calendar. He'll add a 24-track CD of "super rare 1920s Blues songs, the first 12 matched with original advertisements for the records from the time of their first release. Those ads later inspired the... underground cartoonist Robert Crumb (R. Crumb) to draw them in the 1960s." Folks often mistake these for the original ads. Visit [www.bluesimages.com](http://www.bluesimages.com).

**AND THE WINNERS** of our second 2014 CD contest are: JJ readers John E. Willson, "a longtime fan of jazz violin," of Essex, CT; Jim Clarke, of Chatham, NJ, whose third choice of Jack Benny could only have been accepted by an old Benny buff, and William Sanders, of Williston Park, NY. "How about that!" Bill emailed. "Thought I would be late in entering. Thank you all, and waiting to listen to this CD." Fiddler John Intrator has signed and mailed his newest album, *Open House*, to the winners. Intrator and friends will be touring the East Coast in May 2015. We'll let you know the dates and places. 

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





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**Dan's Den | The New Mezzrow, My Two Cents** By Dan Morgenstern

My good friend and *Jersey Jazz* colleague Joe Lang has written about it, but I wanted to add my first impression of Mezzrow, the latest addition to Manhattan jazz nightlife. Named for the still controversial clarinetist and author who for quite a while was synonymous with his

favorite herb, now on the cusp of legality, a nice caricature of whom is the club's logo, it is the offspring of neighboring Smalls, that groovy Village jazz cellar.

Spike Wilner, founder-manager of Smalls, and himself a pianist of note, who wasted no time when a nearby and somewhat roomier cellar became available, has turned it into an attractive venue, somewhat upscale from spartan Smalls, yet with the same modest twenty-buck admission tab. He has initiated a pianists-plus-guests policy and installed a 1923 Steinway grand. It, and the bandstand, are at the end of the tunnel-shaped space, framed by a half-moon area of smallish round tables and quite comfortable chairs, seating (at a guess) a bit over 30 customers. Adjacent is a roomy lounge area, with a short bar, where one can, of course, also hear the music.

On the night we were there, the attraction was the same that Joe caught and wrote about, so I won't go into details about Becky Kilgore and Ehud Asherie, plus Joel Forbes. One can always depend on Ms. Kilgore to treat her well-chosen repertoire with taste and

unforced vocal charm, grounded in excellent, relaxed time, and with Ehud, one of my very favorite pianists, and the solid and dependable Forbes bass, she was in good hands. Like Joe, I enjoyed her clever combination of "But Not For Me" and "Not Mine," which also illuminated her clear and unaffected diction. I think Mezz would have approved, though he might have requested some blues.

■ By coincidence, not much more than a week later, I encountered Ehud again, and again in the role of accompanist, but this time without a bass, which brought his impressive left hand more into play. And this was indeed a more playful setting, the singer being Barbara Rosene, who is not as controlled as Kilgore, and the venue being Smalls, which is more down-home. (No doubt inspired by Mezzrow, Spike has made some welcome adjustments at Smalls, shortening the very long bar at the stage end, creating more room for seating (folding chairs are the rule) and for the performers.)

Smalls has music early and late, with changing casts, and is also a hang for musicians, including those from Fat Cat, also nearby and informal. So the Anderson Twins were present as Barbara was getting ready, and decided to unpack their horns. Peter's tenor joined in on a jaunty opening "S Wonderful," Ehud doing some stride, of which he did a lot more on his solo feature, Fats Waller's great and too seldom heard "Clothes Line Ballet," while Will got out his alto on Barbara's second number, title of which I wrote down illegibly.

As a twosome, Barbara and Ehud had a spontaneous way of communicating that was special, on songs including "All My Life," from the eponymous *Rosene* CD, "You Are Too Beautiful," and "Blue Skies." I didn't catch the second set, because my son Adam, a welcome birthday visitor from Chicago (this was the week of my 85th), was hungry (Smalls has no food — but there were complimentary mixed nuts at Mezzrow), but had a chat with Howard Alden, who had dropped in. A little bird told me that he sat in for all of the next set. One never knows what can happen at Smalls, a real jazz joint — which Mezzrow also promises to become.

Due to birthday activities, which included David Ostwald's band generously hosting my attempts at chirping, this is a short edition of the Den. See you in 2015. JJ

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## The Extravagant Pianos of Rutherford Hall

Rutherford Hall in Allamuchy presented a “Piano Extravaganza” on October 19, a star-studded jazz concert produced by Ed Coyne of Coyne Enterprises in conjunction with non-profit Hall. The three mega-talented pianists who were on the bill at the intimate and historic venue were Dave Roper, Tomoko Ohno and Danny Mixon, all backed by the DIVA rhythm section of drummer Sherrie Maricle and bassist Noriko Ueda. The five performers deftly held the audience spellbound for over two hours in a show that concluded with an enthused standing ovation.

Bob Bernotas of local radio station WNTI introduced the artists and welcomed guests to the performance. Dave Roper opened the show, displaying his innovative integration jazz and classical piano genres. The two styles flowed together seamlessly and the audience seemed captivated by the entire performance. It came as no small surprise when Dave revealed after his set that he had not previously played with Maricle and Ueda, as their timing was so in synch it did appear they must have been performing together for years.

Next up was Tomoko Ohno, an amazing performer and internationally known pianist who quietly commands attention with her shy style and graceful melodies. Unlike Roper, Tomoko has performed extensively with Sherrie and Noriko, as that trio serves as the anchoring rhythm section both for the DIVA Jazz Orchestra and the smaller Five Play quintet. Before the show the gracious ladies



**THREE PLAY:** Although they normally perform together in larger aggregations, namely DIVA Jazz Orchestra and Five Play, Tomoko Ohno, Sherrie Maricle and Noriko Ueda were a trio on Oct. 31 at Rutherford Hall.

posed for pictures for Rutherford Hall’s Web site and Facebook page.

Danny Mixon is piano virtuoso who performs with an astounding energy, enthusiasm and vitality – and makes it all appear effortless. His style is expressive and commands the audience’s attention. His ability to draw the crowd into his artistic energy is impressive. All of this showmanship makes a bit more sense when you learn that he started off as a tap dancer, studying at the Ruth Williams Dance Studio, and later attended New York City’s High School of Performing Arts with dance as his major before switching to the piano

The show’s grand finale featured all three artists on stage playing Rutherford Hall’s baby grand piano — all at the same time — trading riffs along with big smiles and gales of laughter.

Future performances in Rutherford Hall’s jazz series include tenor sax players Larry McKenna and Tommy Gryce on November 30 followed by the Harry Allen Quintet on December 28, a concert concert that will also will feature the 13-year-old cornet, trumpet and flugelhorn prodigy Geoff Gallante. Other upcoming performers include the Tony DeSare Trio, the Big Apple Jazz Band and a tribute to Johnny Mercer featuring Dave Post’s Swingadelic with Jerry Weldon, Vanessa Perea, David Longworth and John Bauers.

For more information visit: [www.rutherfordhall.org](http://www.rutherfordhall.org).



**Rutherford Hall** is a cultural center and museum owned and managed by the Allamuchy Township Board of Education. The facility provides educational and enrichment opportunities for the residents of the township and surrounding communities.

Rutherford Hall is sustained through a combination of public funding, Historical Commission grants, foundation support, corporate and individual donations, volunteers and event-based fundraising.

Additional operating revenues are obtained through an active facility rental program, public programs for a nominal fee and other earned income programs.

Rutherford Hall is working towards its goal of becoming a self-sufficient enterprise that protects and preserves its historical, cultural, and architectural integrity, while providing educational and cultural opportunities for the residents of Allamuchy Township and the surrounding communities.







## Other Views

By Joe Lang  
Past NJJS President

**T**is the season for some Christmas albums, and I will start this month's column with some new seasonal choices.

■ When *The Dukes of Hazard* was a popular television show, it would not have occurred to watchers that the stars, **JOHN SCHNEIDER** and **TOM WOPAT**, would eventually expand their careers to have success as vocalists. Schneider has been a popular country singer who has also appeared on Broadway. Wopat has had success performing on Broadway, and in concerts and clubs singing primarily standards. They have paired up to create a good old-fashioned Christmas album titled *Home or Christmas* (D13 Entertainment). With a variety of musical settings arranged by John Oddo, Tedd Firth and Rob Mounsey, these gentlemen sound like they were destined to be recording together. The songs are a mix of seasonal standards like "I'll Be Home for Christmas," "Santa Claus Is Coming to Town," "Sleigh Ride" and "Silver Bells;" some lesser known songs like "Even the Snow," "Secret of Christmas," "Holiday Season" and "On a Quiet Christmas Morn;" and a couple of hip Christmas tunes, "Cool Yule" and "Blue Xmas." You will have as much fun listening to this collection as Schneider and Wopat seemed to be having while recording it. ([www.tomwopat.com](http://www.tomwopat.com))

■ Some swinging Christmas sounds from the Houston jazz community have made it to disc on *Noel* (Blue Bamboo - 023), featuring vocalist **TIANNA HALL** and guitarist **CHRIS CORTEZ**. The program is not unusual, containing "The Angels," a nice pairing of "A Child Is Born" and "Christmas Time Is Here," "Santa Claus Is Coming to Town," "The Christmas Song," "We Three Kings," an instrumental version of "God Rest Ye Merry Gentlemen," "Oh Come, Oh Come Emmanuel," "Santa Baby" and "What Are You Doing New Year's Eve." Hall has a nice jazz sensitivity in her singing, and a very appealing voice. It is often the case that the pop Christmas tunes work in a jazz setting, but the carols often seem misplaced when jazzed up. The arrangements for a mid-sized band by Mark Piszczek and Chris Cortez are consistently tasteful and effective. If you are open to a nicely creative approach to the songs of Christmas, Noel would be a good album to consider. ([www.BlueBambooMusic.com](http://www.BlueBambooMusic.com))

■ **MICHAEL FEINSTEIN** is very much a traditionalist, and that is reflected in his wonderfully understated approach to the songs on *A Michael Feinstein Christmas* (Concord - 36006). For this album, Feinstein is solely accompanied by pianist

Alan Broadbent, who keeps his accompaniment straightforward and tasteful. They assay 15 selections, all of them familiar, but the warmth with which Feinstein and Broadbent imbue them makes each one sound like a friend that you will enjoy meeting again and again. Feinstein is noted for including verses when they exist, and in this instance we get to hear the lead-ins to "Winter Wonderland," "White Christmas," "Have Yourself a Merry Little Christmas," "Santa Claus Is Coming to Town," "Let It Snow, Let It Snow, Let It Snow," "Rudolph The Red Nosed Reindeer," "I'll Be Home for Christmas" and "What Are You Doing New Year's Eve," several of which are rarely heard. This is the perfect album for sitting around on Christmas Eve with the logs aglow in the fireplace, and a cup of mulled cider close at hand. ([www.concordmusicgroup.com](http://www.concordmusicgroup.com))

■ *That's What I Love About Christmas* (RLM Records - 1005) is an album of original songs by **RICK LANG**. I am always a bit wary about albums of originals, especially ones with lyrics, but Lang has created a winner. Stephen Mougouin mixes a bit of jazz, country, bluegrass and folk in his arrangements, and they prove to be an appealing combination. There are four singers involved, Annie Sellick, Jana Mougouin, Aaron Till and Stephen Mougouin, and each has a distinctive voice. Lang's songs are carefully crafted, and it is likely that at least some of them will find their way onto future Christmas albums by other artists. "That's What I Love About Christmas," "Sleigh Full of Toys," "Home Made Christmas," "Old Man Winter" and "Angels from on High" are the most likely candidates, at least from my perspective. From one Lang to another, no relation, kudos for a job well done. ([www.ricklangmusic.com](http://www.ricklangmusic.com))

■ Vocalist **ALEXIS COLE** is the moving force behind one of the more unusual Christmas albums that I have heard in recent years. *The Greatest Gift* (Motema - 26) has many jazz elements, but also incorporates many sounds from around the world. Cole, among the most creative jazz singers on the scene today, has gathered a diverse group of musicians to set a collection of traditional Christmas songs in ways that are interesting, challenging and highly original. Probably the most straight-ahead track is "Have Yourself a Merry Little Christmas," but even that selection is imbued with a unique vision. This is not an album for traditionalists, but should appeal to listeners with big ears and a willingness to hear some fresh perspectives on familiar songs. ([www.alexiscole.com](http://www.alexiscole.com))

■ In recent years Mack Avenue Records has become a major jazz label. It's *Christmas on Mack Avenue* (Mack Avenue - 1090) is a fine collection of Christmas songs played by a variety of the Mack Avenue roster of artists. The leaders on the various tracks are trumpeter Sean Jones, saxophonist Tia Fuller, vibist Warren Wolf, bassist Christian McBride, pianist Aaron Diehl, and vocalists Cyrille Aimée, Sachal Vasandani and Cécile McLorin Salvant. There is also a selection by the Hot Club of Detroit. This collection has many wonderfully creative interpretations of familiar Christmas fare.

Among my favorites are "Skating," a less often played selection from Vince Guaraldi's score for *A Charlie Brown Christmas*, played by the Hot Club in Detroit, followed by Warren Wolf's take on the more familiar "Christmas Time Is Here" from the same score. Other notable selections are Aaron Diehl's solo on "Christmas Star" and Wolf's "Carol of the Bells." This is not to slight the other tracks, as each is wonderfully conceived and executed. If you are looking to add some jazzy sounds on Christmas day, this is a good option. ([www.mackavenue.com](http://www.mackavenue.com))

■ For **STAN KENTON** enthusiasts like this reviewer, there can never be too much Kenton material released. Bill Lichtenauer at Tantara Productions has been a prime contributor to expanding the catalog of available Kenton performance material, and he always makes a great effort to get them to sound as vibrant as possible. *Kenton Roars At The Golden Lion* (Tantara - 1131) features the band at the Dayton, Ohio club from October 26, 1969 in a performance that matches the title. One highlight of the gig was the presence of Tom Harrell on trumpet. Harrell was recently graduated from Stanford University, and had not yet attained the fame that was to come his way. He was given several soli on this date, and his improvisatory genius was already evident. The program includes a nice variety of selections, including "Reuben's Blues," "A Little Minor Boogie," "Tonight," "Malaguena," and "Taboo Montuna." The band was in top form with drummer Ray Price serving as the driving force for the Kenton machine. Having seen the Kenton band many times over the years, I always marveled at the freshness that they brought to their book each time, and this recording is a fine illustration of that reality. ([www.tantaraproductions.com](http://www.tantaraproductions.com))

■ *Out of Hand* (Savant - 2141) is a nice taste of big band sounds from the **PETER HAND BIG BAND**, a unit comprised of top-flight musicians from New York City and its environs. Hand did the arrangements for the nine selections, led the band, and is the guitarist. Three tracks feature tenor sax by the inimitable Houston Person. Hand's arrangements are full of interesting twists and turns, and offer wonderful solo space for the likes of trumpeters Valery Ponomarev and John Bailey, trombonists Vincent Gardner and John Mosca, saxophonists Don Braden, Bruce Williams and Ralph Lalama, pianist James Weidman, bassist Harvey S and Hand. There are four standards, "Sunny," "Blues in the Night," "Day Dream" and "Summertime." The remaining five tracks are Hand originals, each of them well conceived. The band is tight, full of marvelous soloists, and is the essence of what a modern big band should be. ([www.jazzdepot.com](http://www.jazzdepot.com))

■ **CLARE FISCHER** was one of the most innovative and eclectic of composers and big band arrangers. In addition, he was a superb jazz pianist and keyboard player. He left us in early 2012, leaving behind a musical legacy that is enduring thanks in no small part to the efforts of his son Brent Fischer. Fischer the younger has just released *Pacific Jazz* (Clavo - 201408), a newly recorded collection of



13 selections that include arrangements by both Fischers, some of them reorchestrations by Brent of charts by Clare. The players are some of the best on the LA scene, including reedmen Bob Sheppard, Don Shelton, Gary Foster and Gene Cipriano; trumpeters Carl Saunders, Ron Stout, Pete DeSiena and Steve Huffsteter; and trombonists Scott Whitfield, Andy Martin Jacques Voyemant and Charlie Morillas. The music is consistently exciting, and surely a challenge for the players. For the listeners *Pacific Jazz* offers an ocean of treasures. (clarefischer.com)

■ There is not much to say about **HOUSTON PERSON** that has not been said already. He has recorded dozens and dozens of albums, appeared in clubs and on concert stages throughout the world, and has been the instrumental counterpoint to one of the greatest of all jazz vocalists, Etta Jones. In virtually every instance he has garnered nothing but superlatives. *The Melody Lingers On* (**HighNote – 7269**) is a worthy addition to the Person catalog. Here he is supported by Steve Nelson on vibes, Lafayette Harris on piano, Ray Drummond on bass and Lewis Nash on drums. He can take a song like “My Funny Valentine” or “You’re Nearer,” up the temp a bit, and create a new perspective on a tune normally played as a ballad. When he does go the ballad route, as on “Bewitched, Bothered and Bewildered,” to cite the words from another song, nobody does it better. Underlying just about everything that Person plays is a blues feeling that adds a greater depth to his efforts. Once you put *The Melody Lingers On* into your player, it is sure to linger on, and on, and on! (www.jazzdepot.com)

■ Tenor saxophonist **ERIC ALEXANDER** does a marvelous job of exploring eight ballads on *Touching* (**HighNote – 7248**). In the company of pianist Harold Mabern, bassist John Webber and drummer Joe Farnsworth, Alexander demonstrates his softer side with sensitivity and an often lush tone, but never lets the listener forget his ability to inject quick flurries of notes at the drop of an opening. The songs are “Touching,” “Gone Too Soon,” “The Way She Makes Me Feel,” “Dinner for One Please, James,” “Central Park West,” “I’m Glad There Is You,” “The September of My Years” and “Oh Girl.” In Mabern, he has a musical partner of long standing, dating back to the days when Alexander was a student of Mabern’s at William Paterson University. Webber and Farnsworth are also frequent cohorts of Alexander and Mabern. All this familiarity breeds empathy of a kind that results in jazz of the highest order. Alexander is among the most creative of tenor saxophonists, and this album is another impressive addition to his growing recorded legacy. (www.jazzdepot.com)

■ *Search for Peace* (**Jazzed Media – 1069**) is a kicking good collection of nine selections from saxophonist **STEVE HECKMAN**. In his efforts, Heckman on tenor and baritone saxes is joined by Howard Alden on guitar, Matt Clark on Hammond B-3 organ, Marcus Shelby on bass and Akira Tana on drums. Except for “Autumn in New York,” the program is comprised of jazz tunes, including an appealing original from Heckman titled “Hangin’ at Slugs,” a once was New York City jazz club. I was particularly taken with his take on the classic Thelonious Monk tune “Pannonica.” Heckman has a tone and approach somewhat reminiscent of Dexter Gordon. Alden is a consistently welcome presence while Clark’s fills are perfect complements for Heckman and Alden. It is fun to listen to five well-matched cats indulge in a blowing session that avoids ostentation, and sticks to the basics. (www.JazzedMedia.com)

■ It is interesting to hear the empathy between veteran trumpeter **BRIAN LYNCH** and the exceptional young pianist **EMMET COHEN**. Lynch is 34 years senior to the 24-year-old Cohen but musically they are on the same wavelength. *Questioned Answer* (Hollistic MusicWorks – 12) finds them performing in duo, and as members of a quartet with bassist Boris Kozlov and drummer Billy Hart. The nine tunes on the disc have three originals each by Lynch and Cohen plus “How Deep Is the Ocean,” “I Wish I Knew” and “Just in Time.” In both musical settings Lynch brings his crystal clear tone and incisive improvising to the fore, while Cohen’s fluid pianism and well-timed comping infuses the pairing with a wholeness that seems at times like two bodies with one brain. On their tracks, Kozlov and Hart lay a perfect base for the spotlighted duo. Lynch, who is probably most noted for his work as a member of the Phil Woods Quintet, is among the most consistently satisfying soloists in jazz. Cohen has served notice that he will be a major voice on the piano for many years to come. It’s nice to hear them play together. Hopefully they’ll continue to explore new phases of their musical compatibility. (brianlynchjazz.com)

■ When discussing the best jazz pianists on the scene today, the name of **CYRUS CHESTNUT** is almost a cinch to be included in the conversation. Listen to *Midnight Melodies (Smoke Sessions – 1408)* and if you are not already a Chestnut enthusiast, you will be an instant convert. Aided by Curtis Lundy on bass and Victor Lewis on drums, Chestnut gives the eleven tunes on the program intelligent and exciting workouts. The tunes include three by John Hicks (“Two Heartbeats,” “Pocket Full of Blues” and “Naima’s Love Song”), two from Billy Strayhorn (“Chelsea Bridge” and “U.M.M.G.”), two composed by Victor Lewis (“Hey It’s Me You’re Talkin’ To” and “I Wanted to Say”), and one each penned by Chestnut, (“To Be Determined”), Milt Jackson (“Bag’s Groove”), John Coltrane (“Giant Steps”), and Miles Davis (“The Theme”). The music was recorded at Smoke Jazz Club in New York City. It is wonderfully recorded, making the listener feel like a member of the live audience. If you were not there when Chestnut, Lundy and Lewis worked their magic, this is the next best thing. (www.smokesessionsrecords.com)

■ I could start this review with the same opening sentence as the prior one, substituting the name **FRED HERSCH** for Cyrus Chestnut. They are contemporaries of equal stature in the world of jazz piano. Hersch, supported by bassist John Hébert and drummer Eric McPherson, has recently released *Floating (Palmetto – 2171)*, a collection of ten tunes that Hersch indicates in his notes were programmed to parallel the content of a typical set from a live appearance. Despite this being a studio recording, it has the immediacy that we have come to expect from his on location releases. The seven Hersch originals, compositions that are illustrative of his wonderful talent as a composer, are bookended by “You and the Night and the Music” and “If Ever I Would Leave You.” The set closes with “Let’s Cool One,” another of Hersch’s fine interpretations of compositions by Thelonious Monk, the genius that Hersch addresses frequently in his live shows. Hersch’s playing is often intense, and reflects a gift for improvisation that puts him in a special place among jazz musicians. The trio has been playing together for an extended time, and the organic feeling that results from this kind of familiarity is evident throughout this recording. Once you place this disc in your player, you will be immediately drawn into the musical world created by Hersch and his compatriots, and it is a world that you will want to revisit often. (www.palmetto-records.com)

■ *Singing the Blues* (**HighNote – 7267**), a new album by **FREDDY COLE**, is not a blues album in the strictest sense. It is infused with a blues feeling, but there is a nice mix of songs that show the way that the blues have affected songs that are not written in a classic blues form. This musical adventure finds Cole joined by Harry Allen on tenor sax, John di Martino on piano, Randy Napoleon on guitar, Elias Bailey on bass and Curtis Boyd on drums, players with whom he has been working for a number of years. As he often does, Cole gives a nod toward his brother, Nat “King” Cole, by including “Meet Me at No Special Place (and I’ll Be There at No Particular Time)” and “My Mother Told Me.” From his opening take on “Muddy Water Blues” to the aptly selected closer, “An Old Piano Plays the Blues,” Cole’s is the voice of experience, understanding how many paths life takes. His reading of “Ballad of the Sad Young Men,” a song that has had many interpretations over the years, is among the best ever. Cole, at 83, is still a vibrant and engaging musician, and this new collection is evidence that he continues to perform at a high level. (www.jazzdepot.com)

■ *I Give Up, I’m in Love* (**Audiophile – 347**) finds **MARLENE VerPLANCK** in several musical settings. On three tracks, she is backed by Glenn Francke’s Big Band, on five her support is by a trio of Mike Renzi on piano, David Finck on bass and Ron Vincent on drums, while the remaining four tracks have Tedd Firth on piano, Jay Leonhart on bass and Vincent on drums. Cornetist Warren Vaché and tenor saxophonist Harry Allen also contribute on four selections each. As usual, VerPlanck does a fabulous job of selecting superb songs that are either new, undeservedly neglected or standards that are not overdone. She is in fine voice on this album, but we never expect anything less than that. Among the songs introduced for the first time here are “I Give Up, I’m in Love” by Johnny Mandel and Morgan Ames, “I Love the Way You Dance” by Ronny Whyte and Frank Grant, and “You’re Really Someone to Write Home About” by Lew Spence and Roger Schore, each of which should find their way into the books of other singers. Among the other selections are a couple of gems from Stephen Sondheim, “Good Thing Going” and “So Many People,” Billy Strayhorn’s “My Little Brown Book,” and a personal favorite, “Sleigh Ride in July.” No matter the musical setting, VerPlanck sounds right at home. The big band tracks

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## OTHER VIEWS

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swing, and the trio tracks, no matter the players, are spot on throughout. Having contributions from Vaché and Allen are a nice bonus. Marlene VerPlanck seems to have an endless supply of fine material to grace with her impeccable vocalizing. ([www.marleneverplanck.com](http://www.marleneverplanck.com))

■ Vocalist **JOYCE BREACH** has titled her new album *Moments Like This (Joyce Breach Music)*, and there are many moments throughout that make you stop and say to yourself, "That was wonderful!" In fact that happens with just about every selection. She has great taste when it comes to musicians and songs. Her partners on this collection are Harry Allen on tenor sax, Mike Renzi on piano, Jay Berliner on guitar, Jay Leonhart on bass and Buddy Williams on drums. Renzi provided the sublime arrangements. There are 14 selections, and each is a terrific song. Space precludes addressing each song, but there are several that are rather obscure, and deserving of mention. "A Journey to a Star," the opening track, was introduced by Alice Faye in the film *The Gang's All Here*, and had several recordings in the 1940s, but has pretty much been ignored since then. "(There Ought to Be a) Moonlight Savings Time," had its moments back in the 1930s, but has rarely been done in recent years. Later on, it was recorded by Blossom Dearie. Breach also found space to include three tunes written by Dearie, "I Like You, You're Nice," "Sunday Afternoon" and "Inside a Silent Tear." This will give a taste of the winning program that Breach has put together for this exceptional album. Great singing, great songs and great musicians add up to *Moments Like This* being an instant classic. ([www.joycebreach.com](http://www.joycebreach.com))

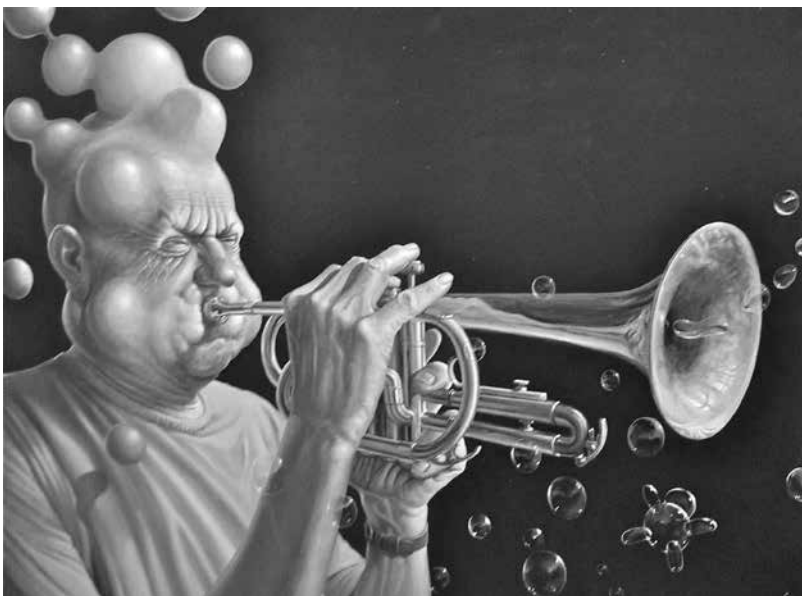
■ Despite the playful title, **CAT CONNER'S** new album *Cat House (Cat Tales - 1011)* is an

exploration of the ups and downs that are experienced as life passes. Conner is a terrific singer who has pretty much confined her performing to the Los Angeles scene. For this 13-song outing, she has surrounded herself with a varying complement of musicians chosen from among Gene Cipriano and Bob Carr on a range of reed instruments, Ron Stout on trumpet, Dick Nash on trombone, Stephanie O'Keefe on French horn, John Chiodini on guitar, Tom Ranier on piano, Chuck Berghofer on bass and Joe LaBarbera on drums. Conner does full justice to this eclectic collection of tunes that include "Everything I Love/Everything I Desire," "Handsome Man," "San Souci," "Giant Steps," "Throw Me Away," "Remind Me," "Baltimore Oriole," "Heart's Desire," "Wishing on the Moon," "You're Driving Me Crazy," "Come on Strong," "What a Little Moonlight Can Do" and "People Say (Song for Rob)." Many of these will be new to most listeners, but Conner will quickly make them seem like old friends. The final selection is an intensely personal piece that Conner wrote about her son. Her liner notes give a nice insight into each selection, and make you understand their relevance to her goals in putting together this program. As I prepare to watch Game 7 of the World Series, I can state with confidence that Cat Conner has hit a home run with this album. ([catconner.com](http://catconner.com))

■ After a four-year pause, **HILARY KOLE** has gotten back into the studio to share her superb vocal chops with her fans. *A Self-Portrait (Miranda Music - 1017)* is more than an album of songs. Kole's personal life had gone through some extremely trying moments in recent years, and her song selection is reflective of her personal feelings and experiences. In previous recordings she leaned strongly on songs that generally fall into the broad classification of standards. There is an ample sampling of this genre of song on *A Self-Portrait*, tunes like "While We're Young," "When the World Was Young," "It's All Right with Me," "I

Remember You," "You Must Believe in Spring," "The Man I Love" and "Some Other Time." There is also John Wallowitch's "Come a Little Closer," a tune that will be a standard some day, and Bobby Troup's ultra hip "Lemon Drop." These selections find Kole stylistically in the jazzy territory she visited on her prior recordings. When she turns to more contemporary material, her voice moves a bit toward a harsher sound and less of a jazz feeling. These selections include Paul Simon's "Fifty Ways to Leave Your Lover," Burt Bacharach and Elvis Costello's "God Give Me Strength," Lennon and McCartney's "And I Love Him," Joni Mitchell's "River" and Stevie Nicks' "Landslide." Her instrumental support gives her an eloquent bed of sound on which to rest her vocals. The band has Tedd Firth or John di Martino on piano, John Hart on guitar, Paul Gill on bass, Aaron Kimmel on drums and Agnes Nagy on cello. Welcome back Hillary Kole! ([www.miramadamusic.com](http://www.miramadamusic.com))

■ Vocalist **KELLEY SUTTENFIELD** and guitarist **TONY ROMANO** present a collection of intimate duo performances on *Among the Stars (Kelly Suttentfield - 100)*. This is Suttentfield's second release, and like her initial recording, *Where Is Love*, it contains effectively understated readings of an eclectic mix of songs. Romano, who also was on her initial recording, provides the perfect support. Suttentfield has a gentle, soft approach to songs, somewhat reminiscent of Blossom Dearie, and one of today's most popular new jazz singers, Cyrille Aimée. The tunes include a few standards, "Fly Me to the Moon," "Beautiful Love" and "People Will Say We're in Love;" a few from the singer/songwriters, Neil Young's "Harvest Moon," Buffy Sainte-Marie's "Until It's Time for You to Go," Bob Dylan's "I'll Be Your Baby Tonight" and k.d. lang's "Wash Me Clean;" plus "Just Say I Love Him," "One Fine Day" and "Try Your Wings." Kelley Suttentfield has added another winner to her still emerging catalog. ([www.kelleysuttentfield.com](http://www.kelleysuttentfield.com))



## Bubbleman On Canvas

This fanciful painting, titled "Bubbleman or The Gillespie Syndrome," by the Danish artist Ole Fick, caught our international editor's eye at the opening of Humor-isme, an art show at Galerie Knud Grothe, in the Copenhagen suburb of Charlottenlund.

Dizzy Gillespie, whose cheeks bulged like grapefruit when he reached for high notes, would surely have laughed at it. Many visitors paused to gawk. Fick, who has designed CD covers for Danish folk and rock bands, plays guitar and sings in the rock group Burning Red Ivanhoe. He also composes music for children's movies.

Humorous as the imagery may be, it's no laughing matter. The 23½" x 31½" oil on canvas was sold for the Danish kroner equivalent of \$4,100.

Photo by Hanne Ingerslev.



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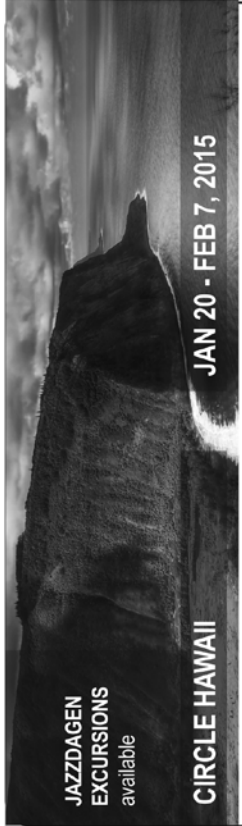


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**Caught in the Act**  
 By Joe Lang  
 Past NJJS President

**TRIBUTE TO ANNIE ROSS AND CD RELEASE**

The Metropolitan Room, NYC  
 October 14

There is something special about music that enables many of those who perform it to enjoy professionally active lives longer than most

people. This is especially true of jazz artists. One of the shining examples of this phenomenon is singer Annie Ross. Now 84 years young, Ross has been active as a performer since early childhood, appearing in a film at the age of seven. Since the late 1940s, she has been a widely recognized jazz singer, including her work as a member of the seminal jazz vocal trio Lambert, Hendricks & Ross, and has also many credits as an actress on stage and screen.

On October 14, Ross — who has been appearing regularly on Tuesday evenings at The Metropolitan Room for several years — was honored at that venue with a program in tribute to her impressive career, one that includes being selected to receive the prestigious NEA Jazz Masters Award in 2010. This tribute was followed by a set celebrating the release of her new recording, *To Lady with Love*.

Hosting the program was Bernie Furshpan, owner and Managing Partner of the club. Providing the musical accompaniment was the quartet of musicians who regularly play with Ross, cornetist Warren Vaché, pianist Tardo Hammer, bassist Lee Hudson subbing for Neal Miner, and drummer Jimmy Wormworth. Following opening remarks by Furshpan, the quartet saluted Ross with “There Will Never Be Another You.”

Guitarist Russell Malone gave a solo performance of “A Nightingale Sang in Berkeley Square,” a fitting nod to the years that Ross spent performing in London. Will Friedwald, who wrote the liner notes for the new album, offered a witty spoken tribute to Ross. This preceded the appearance of accordionist Eddie Monteiro who played “Smoke Gets in Your Eyes,” and “One Note Samba.” On the latter he sang the lyrics in English and Portuguese, with Vaché adding some sublime support.

Vocalist Marion Cowings was next up with winningly hip takes on “Taking a Chance on Love” and “Misty.” Lyricist Sheldon Harnick offered some charming and humorous comments about the guest of honor. In conclusion, a vocal quartet comprised of Amy London, Holli Ross, Darmon Meader and Dylan Pramuk offered their impression of “Let’s Fly,” a song that Ross wrote at the age of 14 for a songwriting contest. She won the competition, and was rewarded

by having it recorded by Johnny Mercer and the Pied Pipers. Ross then joined the vocal quartet for “Music Is Forever” with lyrics that Ross penned to music by Russ Freeman.

One other element of the tribute was the presentation of a Chrystal Microphone award to Ross by Furshpan and his wife in recognition of Ross’s impressive career, and her extended association with The Metropolitan Room.

The second part of the evening found Ross in the company of the musicians who accompanied her on *To Lady with Love*, Bucky and John Pizzarelli. The Pizzarellis kicked the set off with a spry version

of “In a Mellow Tone.” The album is a tribute to Billie Holiday, and Ross chose songs that Holiday had recorded. When Ross joined in, she sang five of those tunes, “Easy to Remember,” “You’ve Changed,” “Travelin’ Light,” “For All We Know” and “I’m A Fool to Want You.” They then swung their way through an outlier selection, “Bye, Bye Blues.”

When the Pizzarellis left the stage, the regular Ross quartet returned, and accompanied her on “Day In, Day Out,” and an unusually slow “I Got Rhythm.”

Ross has a far more limited range than she did in her earlier years, but has never stopped growing in her ability to get inside a lyric. Her performances are mesmerizing. Whether in the company of the jaunty father and son guitarists or her excellent quartet, she remains a consummate jazz singer. Every time that she sings a song, it is a unique version, always in the moment.

This evening gave those in attendance a nice taste of the Ross magic, and a deeper appreciation for how deeply she has touched and influenced so many of those who have experienced the lady who is Annie Ross, both on and off of the stage.

**JOYCE BREACH**

The Kitano, NYC | October 14

Those attending the performance of vocalist Joyce Breach at the Kitano on October 24 were treated to an evening of terrific songs sung by a lady who knows how to get to the heart of each lyric that she sings. Having the support of Mike Renzi on piano and Jay Leonhart on bass nicely enhanced her vocal artistry.

The impetus for the evening was the release of Breach’s new album, *Moments Like This*, which is reviewed in the Other Views column in this issue. Her first set was devoted to the material from the disc, and included segments devoted to two singers who influenced her, Peggy Lee and Blossom Dearie. Lee’s version of “Moments Like This” was the inspiration for Breach selecting this tune as the title song of her album. She also gave a nod to Lee’s talent as a lyricist, singing, “I’m in Love Again,” with music by Cy Coleman, and “Where Can I Go Without You,” the melody composed by Victor Young. Her nod in the Dearie direction included “I Like You,

*continued on page 46*



Annie Ross performing at The Metropolitan Room on Oct. 14. Photo by Jim Eigo.



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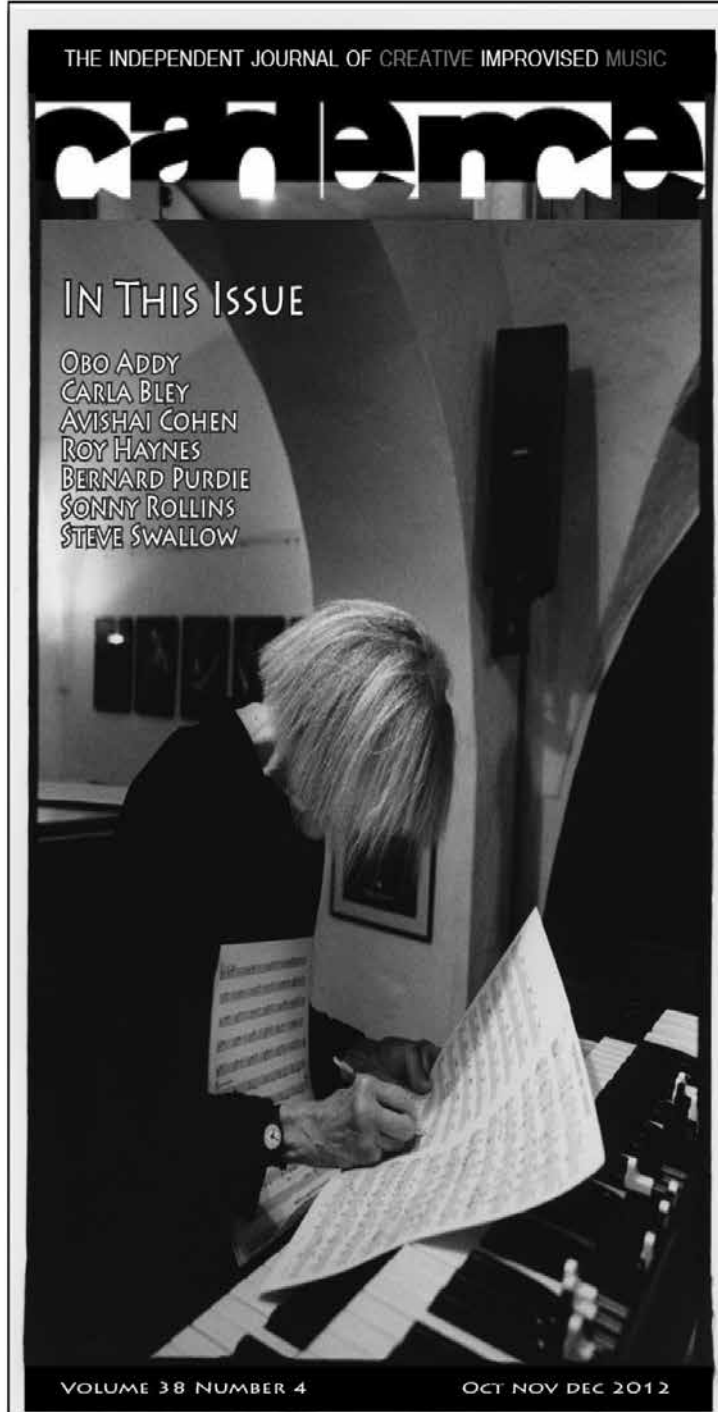
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## CAUGHT IN THE ACT

*continued from page 44*

You're Nice," "Inside a Silent Tear" and "Sunday Afternoon." The set closed with "All the Thing You Are," not on the album, but a song that Breach included because it is a favorite of musicians, and she chose it to give Renzi and Leonhart some stretch out time.

Breach is not only a fine singer, but her taste in selecting and programming songs is exquisite. Her second set was a text book instance of mixing the familiar, "But Not for Me," "It's All Right with Me," "Isn't It a Lovely Day" and "The Shadow of Your Smile;" good songs that too often fly under the radar, "Sand in My Shoes," "If You Could See Me Now," "Young and Foolish" and "Be Careful, It's My Heart;" and selections that are rarely heard, "Look at That Face," "Love You Didn't Do Right By Me" and "Sweet Georgie Fame." She closed the set with a wistful reading of another song from the new album, "These Foolish Things."

The warmth of her voice, the easy swing that underscores her singing at all tempi, her sensitivity to lyrics and her consistent musicality combine to place Joyce Breach among the finest interpreters of song on the scene today. Add in the presence of Renzi and Leonhart, the intimate setting at the Kitano and a warmly receptive audience, and this proved to be a totally satisfying evening of musical entertainment.

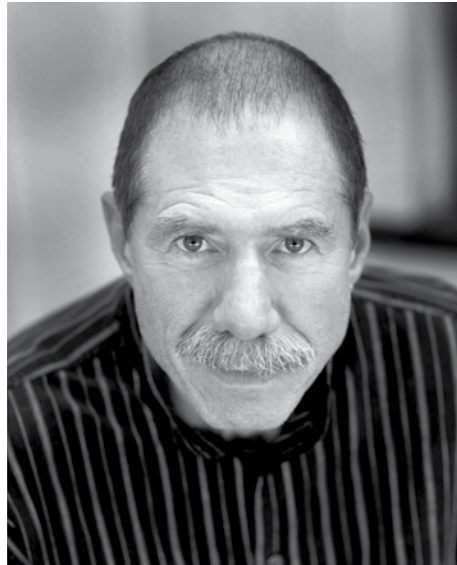
### GIACOMO GATES

The Kitano, NYC | October 31

There was probably no place in New York City, or perhaps anywhere, better to celebrate the hippest of Halloweens than that at The Kitano digging the vocalizing of Giacomo Gates.

He is one of those cats who is a jazz singer in every sense of the word. Gates is consistently inventive, and his commentary between songs let you know that he is one of the few old-style hipsters still out there, and he can be out there. He has a rich and flexible voice, terrific timing and phrasing, an innate sense of swing no matter the tempo, and a sublime sense of humor. He can caress a ballad, handle the often tongue-twisting demands of vocalese with ease, scat with intelligence and musicality, convincingly imitate several instruments and create interesting lyrics to an existing tune or solo.

Gates often gives a nod to some of those who have inspired him. He opened the first set singing the Oscar Brown, Jr.'s lyrics to Duke Jordan's "Jeanine," and later did Brown's humorous tale of a waitress, "Hazel's Hips." He mentioned his fondness for the work of Babs Gonzales, and gave a taste of his work with "Strange Melody,"



Giacomo Gates. Photo by John Abbott.


a well-titled piece. The first of the masters of vocalese was Eddie Jefferson, and Gates gave a nod in his direction by combining "Lady Be Good" with Jefferson's "Disappointed," a lyric that Jefferson wrote based on a Charlie Parker solo on "Lady Be Good."

When Gates sang some of his own lyrics, they showed his ability to string together words in the best vocalese tradition. The songs where he did this were Lee Morgan's "Speedball," George Shearing's "Lullaby of Birdland," using a solo from Dexter Gordon, and two tunes by Thelonious Monk, "Think of One" and "In Walked Bud."

He gave what for him were straight readings of "No Not Much," adding a trombone solo done with his voice, "P.S., I Love You," "Tis Autumn and "That's the Beginning of the End." His phrasing and jazz sense takes his readings beyond the truly straight.

A nice interlude occurred when he called Mary Foster Conklin up from the audience, and they performed a spontaneous and wonderfully creative duet on "All of Me."

Joining Gates in wowing those gathered were John di Martino on piano, Ed Howard on bass and Ron Vincent on drums. Working with Gates is an adventure for his musicians, as there is a lot of spontaneity in his performing, so the players have to be on their toes at all times. They proved up to the task, with di Martino providing one sparkling solo after another. At the beginning of the second set, Gates had Stix Hooper sit in the drum seat for two numbers.

Downtown, New York City was celebrating Halloween with its annual parade, but for the wise folks who made it to the intimate setting at The Kitano, they experienced a happening of a higher and more entertaining order, a Giacomo Gates performance. 

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## On The Road | All-Star Trio at Philly's Hip Square on the Square

By Gloria Krolak | Photos by Michael J. Ryan



Peggy King sometimes sits in at Square on the Square.

Ever since Lennie Tristano recorded his landmark album *Live at the Confucius Restaurant* in 1955, Chinese food and jazz have teamed up. The All-Star Trio continues the tradition at

Philadelphia's Square on the Square, a Chinese restaurant on 19th and Chestnut.

It's a regular Wednesday night gig for the lively trio of pianist Andy Kahn, drummer Bruce Klauber and bassist Nicholas Krolak. Sometimes Peggy King shows up — the All-Stars brought her out of retirement — and the group backs her on some of the tunes for which she's known, like "I'm Beginning to See the Light" and "Any Questions," once featured on an episode of TV's *Dragnet*.

King began as the "canary" for several big bands while in her teens in the late '50s. It was a jingle she sang for Hunt's Tomato Sauce that attracted the attention of Mitch Miller, then head A&R for Columbia Records. He signed her to a recording contract. She was a regular on the George Gobel Show — Gobel dubbed her "Pretty Perky Peggy" and it stuck — and with Mel Tormé on his CBS TV program in 1951. She appeared in many movies as well. "I'm really an actress who sings," said King. Her first LP, *When Boy Meets Girl*, with Jerry Vale, told a love story in song, an original concept album.

The two founders of the All-Star Trio have collected about 100 years of show business experience between them, which makes them sound ancient. But the oldest thing about them is the age of some tunes they play. "As Time Goes By" is from 1931 and "Dark Eyes" started life in 1843 as a Russian folk song. The key is that both men began in showbiz as children. Kahn was a child star in summer stock, acting with the likes of

Robert Preston. A guardian of the Great American Songbook, the pianist also wrote the disco megahit "Hot Stuff," when he was 26. The number is honored in Billboard's Disco Hall of Fame. He is currently Artist-in-Residence at

Jacobs Music in Center City, where classical music icon Vladimir Horowitz's piano was on display. Kahn was "awed and thrilled to play on it," he said, as he described the waterproof, bullet-proof shipping container that followed Horowitz around the world.

Klauber, too, started young. His mom was in vaudeville — she recorded "Apple Blossom Time" eight years before the Andrews Sisters. He is a journalist — "Backstage" is his column at [jazzlegends.com](http://jazzlegends.com) — who plays saxophone and vibes, though Krupa-inspired drums rule. And like his counterpart, Klauber donates his time to great causes, the Jazz Bridge Project for one, which raises funds for struggling or sick musicians. Both were grounded early as entertainers, projecting their knowledge and joy to the audience.

Newcomer Krolak, who is also this writer's son, joined the trio last year as a sub for bassist Bruce Kaminsky. That was also about the time the attractive and spunky Peggy King started dropping by. Somehow Klauber knew it was Krolak's 30th birthday. After they had played "Happy Birthday" to him, Klauber announced they were "celebrating Krolak's [pause] 17th year [another pause] of sobriety." Their clowning is good-natured and Krolak's a good sport, even when his solos were extended because Kahn and Klauber conspired not to come back in. "Play on, birthday boy," Andy



The All-Star Trio has a regular Wednesday night gig at Philadelphia's Square on the Square Chinese restaurant.

teased.

As a trio they were a tightly woven cloth of nubby wool, expensive silk and utilitarian flannel on every song they played, from "Falling In Love With Love" to a rousing closer, "When You're Smiling," with Kahn's and

Klauber's vocals. King added the golden threads to "Dearly Beloved" and "Little Girl Blue," in her soft soprano and reflective demeanor. Still, she's a trouper, relinquishing the microphone only once to Kevin Valentine, who stopped by and sang a swinging "My Secret Love." It was a newly minted radiologist, Dr. Asher Stein, who added the fringe to this blanket when he played his tenor sax on "These Foolish Things" with the trio and singer, an unexpected pleasure.

Another highlight was "Caravan," featuring a Klauber solo to make the drum god proud. Krolak requested the tune, knowing it's a favorite of our photographer. Later, Andy broke up the audience by examining the oddity of a band member who requests his own tunes.

We had dinner, too; food and service were perfection. The restaurant serves liquor. With a parking charge, the evening cost \$85. The All-Star Trio (plus friends) plays from 7:30 to 10:30 PM on the second floor. Street parking is free on Wednesday nights after 5 PM, but finding a spot can be tough. There are two parking lots close by, \$22 for the night. ■

### Square on the Square

1905 Chestnut Street | Philadelphia  
215-618-3349 | [www.squareonsquare.com](http://www.squareonsquare.com)

Gloria Krolak is host of Good Vibes at [www.jazzon2.org](http://www.jazzon2.org).



'Round Jersey

Morris Jazz

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

From New York City's Birdland to Lincoln Center and a command performance at the White House, anyone who has listened to **Rio Clemente** play piano comes away in awe. This master pianist known nationally and internationally as the "Bishop of Jazz" draws the audience into a musical embrace and then takes them on an extraordinary journey of fanciful melodies and scintillating rhythms, mixing a strong classical background with an amazing sense of creativity and interpretation. The result is music that is different from others, and nearly always produces a standing ovation and cries for "more." Rio is a member of Morristown Hall of Fame. He's been named Professional Artist of the Year by the Arts Council of the Morris Area, and the New Jersey Jazz Society named him Musician of the Year. Rio will take the Bickford stage on Tuesday, December 2, 2014 at 8 PM for his "Gateway to the Holidays" concert, which is sure to get us into the holiday spirit as only Rio can.

The Bickford is gearing up for the New Year which will feature a January birthday celebration for **Bucky Pizzarelli** and a February birthday celebration for **Bix Beiderbecke**, in addition to **Herb Gardner's Ground Hog Day Jam**, **The Jazz Lobster Big Band**, 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

Since graduating from Rutgers in 2005 with a Master's in Jazz History and Research, I've been known for many different things by many different people in the jazz world: author, archivist, producer, professor, liner notes writer, talking head and for the past year, the emcee and producer of the MidWeek Jazz series at Ocean County College.

But very few people in the jazz world think of me as a pianist and with good reason. Though I've been playing since the age of 7 (I just turned 34) and have played regularly in public in New Jersey since 1999, I've never pursued music performance as the ultimate goal of my life, happy with the occasional restaurant gig and trying to stay focused on all the other things keeping me busy (see paragraph 1).

But slowly, that's beginning to change; I've held down the piano chair for the past two years in the Satchmo Summerfest All Stars in New Orleans, sharing the stage with heavyweights such as Wycliffe Gordon, Yoshio Toyama, Ed Polcer, Evan Christopher, David Ostwald and others, as well a few short guest appearances with Ostwald's Louis Armstrong Eternity Band at Birdland in the past year. And this part of my reputation will be a little more solidified after December 17, the evening my trio, **Ricky Riccardi and the Goodfellas**, makes its Midweek Jazz debut.

When I took this series over from Bruce Gast last October, I had zero intention of ever booking myself with all the outstanding artists from New York and New Jersey clamoring to play the series. I had originally booked the outstanding husband-and-wife team of **Gelber and Manning** for the date but had to reschedule them for April 8 because Kate Manning is expecting. Feeling bad that whoever would fill the bill had already missed out on an avalanche of publicity, I decided to step in with the hopes of entertaining not only my longtime local friends and family, but also the loyal Midweek Jazz attendees I've gotten to know so well over the past year.

I'll have two of my oldest friends and longest collaborators with me. Brendan



Midweek Jazz producer **Ricky Riccardi** will step on the stage at Ocean County College on Dec. 17 to lead his **Goodfellas** band at Ocean County College on Dec. 17. Photo by Marcia Salter.

Castner is a fellow Toms River High School East graduate from the class of 1999 and one with whom I've been making music with since the early 2000s. Originally, we'd team up just for holiday shows, but in 2009 we formed a bona fide duo (with Brendan using his stage name of **Bootsy Spankins, PI**) and have had a very successful run at d'jeet in Shrewsbury among other venues. Brendan's a charming singer and a propulsive ukulele player, a fan of **Bing Crosby** and **Cliff Edwards** but also later figures such as **Harry Nilsson**.

On drums will be **Dennis Valencia**, whom I dubbed many years ago as "The Asian Flash." Dennis plays every instrument and can be seen almost nightly around New Jersey playing bass, guitar, piano or drums with a variety of popular cover bands. A fine showman, Dennis has been swinging underneath me for a decade.

We'll be offering a pretty varied program at OCC. Brendan and I will reprise some of our old holiday hits given the season, but we also have an affinity for Louis Armstrong's rare Decca Hawaiian numbers of the 1930s and for stomping instrumentals such as Armstrong's "King of the Zulus," **Fats Waller's "Lounging at the Waldorf"** and **Jimmie Lunceford's "Jazzocracy."** There'll be some blues, some New Orleans numbers, **Harry Nilsson** ballads, perhaps a tune from the original **Willy Wonka** film and whatever else comes to our head between now and December 17. We promise it will be a very fun evening and are honored to be able to join the illustrious ranks of the MidWeek Jazz series! — *Ricky Riccardi*

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

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



## New Public Radio Program Airs On WBGO


*Weekly Sunday show features host Christian McBride, digital platform and performance videos*

Beginning October 12, Newark, NJ-based Jazz Radio WBGO-FM began offering a new jazz program available for public radio called *Jazz Night in America*. The weekly show — produced in a collaboration among National Public Radio, Jazz at Lincoln Center and WBGO — airs locally on Sundays at 6 PM, and repeats on Wednesdays at 6:30 PM on WBGO 88.3 FM and WBGO.org, with a webcast video series and more features available online at WBGO.org/JazzNight.

Each week, the *Jazz Night in America* radio broadcast will present live jazz performances happening around the country and the stories behind them, hosted by Christian McBride.

“Incorporating the strengths of three significant jazz curators into one project is a gift. We’re excited to be traveling across the country to showcase the best of today’s jazz scene,” WBGO President and CEO Amy Niles says of the project.

Bassist, bandleader and composer, McBride has been a presence in jazz for more than 20 years. He has recorded with many illustrious figures in jazz — Freddie Hubbard, Sonny Rollins, J.J. Johnson, Ray Brown, Milt Jackson, McCoy Tyner, Roy Haynes, Chick Corea, Herbie Hancock, Pat Metheny — and has crossed into many musical genres through collaborations with the Roots, D’Angelo, Queen Latifah, Sting, James Brown and Chaka Khan among others. He was a guest host for Marian McPartland’s *Piano Jazz* and continues to host Sirius XM’s *Conversations with Christian*.

The radio show is the centerpiece of this multiplatform *Jazz Night in America* initiative, which showcases today’s jazz scene while underscoring the music’s history. Online, *Jazz Night in America* will also offer a season of 26 signature concert videocasts from clubs and festivals around the country, on-demand video and audio performances, and interviews with contemporary jazz artists. *Jazz Night in America* is funded in part through the generosity of longstanding supporters of public media and the arts — the Argus Fund and the Wyncote Foundation, as well as the National Endowment for the Arts and the Doris Duke Charitable Foundation. 



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

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

### calendar:

free  
roundtables

#### JAZZ RESEARCH ROUNDTABLES

A series of lectures and 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.

■ **December 10** IJS Archivist: Elizabeth Surles presents:

**I Been to Hear the Highest Kind of Opera Grand: Blues, “Good Music,” and the Performance of Race on Record, 1920-1921**

#### 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.

free  
concerts

#### 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](http://www.wbgo.org). **The final Jazz From the Archives shows will be broadcast in December.**

##### December Shows

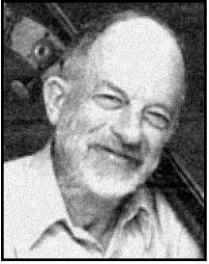
**12/7: Hi-Ho Steverino, Part Two:** Host Ed Berger interviews saxophonist Steve Wilson in the second of a two-part examination of his music and career.

**12/14: Warren Vaché:** An interview with host Tad Hershorn.

**12/21: To Be Announced:** With host Dan Morgenstern.

**12/28: Jazz From The Archives Farewell:** After 35 years on WBGO Jazz From the Archives will be retooled as part of The Checkout. The final show in this format and timeslot features the four original hosts: Ed Berger, Robert Kenselaar, Dan Morgenstern and Vincent Pelote.

on  
WBGO radio



## From the Crow's Nest

By Bill Crow

■ The late Bernie Privin was universally admired for his trumpet playing. He was also famous among his colleagues for his acid humor. He specialized in insult humor long before Don Rickles made a career of it. If you asked Bernie how he was, he'd snap, "Compared to what?" If you asked, "How's your wife?" he might reply, "She's not exactly what I had in mind." When he was feted at the brass conference one year, many of his colleagues played in different groups in his honor. At the end of the program, Bernie was invited to say a few words. He looked sourly out at the musicians who had just played for him and said, "Is that your best?" On Joe Bennett's first job in a New York big band, he took what he thought was a respectable trombone solo, and as he sat down, he heard Bernie's steely voice from the trumpet section: "What a burnt offering that was!"

Bernie was proud of the solos he recorded with Louis Armstrong, his idol. But dental problems late in life made it difficult for him to continue his stellar career. I played a job with him once and noticed that, just before we played a number featuring him, he stepped backstage and renewed the stickum that he used to hold his dentures in place. He began his solo with a powerful Armstrong-like statement, but as the chorus progressed, I could see he was backing off his mouthpiece pressure, and knew the teeth were slipping. He ended his chorus sounding more like Chet Baker than Louis.

When he began to develop Parkinson's disease, Bernie called me one day to say, "About nine o'clock every night I'm getting a vibrato I don't need." He spent some time at the Burke Rehabilitation Center in White

Plains, and often put together a band to play for the patients there. Breathing had become more difficult for him, but he still managed to play. I still have a truly tasteless necktie that he gave me as a band uniform on one of those jobs...a hand-painted gold sousaphone on a black background.

Bernie passed away in 1999. He was one of a kind, and is sorely missed.

■ Bernie Privin's spirit lives on in little pockets of the jazz world. Mort Kuff sent me this one: The reed section of Paul Cohen's big band in Margate, Florida, often features tenor man Noah Brandmark, who plays impeccable ballad solos. One night he brought down the house with a beautiful rendition of "Angel Eyes." The audience was loud and long in their applause. Noah returned to his seat in the reed section next to Murray Klarman, who waited a few beats, then tapped Noah on the knee and whispered, "Nice try."

■ Sue Terry played a concert with her quartet at the Artists' Collective in Hartford. Her cousin Larry attended, and after the concert went up to the stage to say hello. On her way to the wings after the encore, Sue saw Larry and called out, "Come backstage!" Larry asked, "How do I get there?" Bassist Bob Cranshaw, leaving the stage with Sue, immediately responded, "Practice!"

■ When William Zinn was just 18 years old, he was in the violin section of the Baltimore Symphony during its 1943-44 season. He was the youngest player in a major orchestra at the time. After the first rehearsal, Zinn decided to explore Baltimore. Carrying his violin case, he came to a large hill, on top of

which was an imposing statue of Jesus Christ, mounted on a large pedestal. Zinn climbed up to the statue and sat on the pedestal to rest, while admiring the view of the city.

Wondering how his violin would sound in the open air, Zinn stepped behind the pedestal, took out his instrument and began to play the Bach Chaconne. He thought it sounded great, and the sound seemed to carry well.

Actually, it carried a bit too well. Some people, coming out of their church at the bottom of the hill, heard the music, saw no one playing, and decided to investigate. By the time they had climbed to the statue, Zinn had already gone down the other side of the hill, and the churchgoers, finding no source for the music, became convinced that a miracle had occurred. Someone gave the story to a local newspaper, and Zinn was surprised to hear the musicians at the next rehearsal talking about "the miracle of the statue."

■ Bill Wurtzel sent me some guitar stories: At the Guitar Center Bill asked the clerk for heavy gauge guitar strings. She told him, "We don't carry them because they don't use those any more."

As he carried his guitar and amp into the lobby of his apartment house, Bill heard a teenager tell his friend, "I wish MY father would do that for me!"

A friend of Bill's wife, Claire, visited them, bringing her teen-age daughter, who saw Bill's guitar and asked who played. When Claire told her that her husband did, the kid asked, "Isn't he too old to play the guitar?"

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

## Tomoko Ohno to Perform Bill Evans Tribute at Luna Stage


The 2014-15 Music in the Moonlight Jazz Series at Luna Stage continues with pianist Tomoko Ohno's "Conversations with Bill Evans," an intimate tribute to the great pianist, at 7 PM on Dec. 14. Ohno will be accompanied by bassist Steve LaSpina. Tickets for the concert are \$18 in advance and \$20 at the door and can be purchased at [lunastage.org](http://lunastage.org) or by calling 973-395-5551.

Tomoko Ohno, born in Tokyo, began piano studies at the age of 4. As a teenager, she began playing professionally in the Tokyo area jazz scene. After graduating from Rikkyo University in Law and Politics, she moved to the United States and entered the Jazz Studies Program at William Paterson University in New Jersey, where she studied with Harold Mabern and Rufus Reid. A recipient of the Student Award of Outstanding Performance and a member of the Dean's List, Ohno graduated with a B.A. in Jazz Studies.

Luna Stage's Music in the Moonlight Jazz Series features renowned jazz artists from New Jersey in intimate concerts on Luna's black box stage. The series is curated by NJJS Board member Sanford Josephson and is currently in its fourth year. **JJ**

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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](http://www.njjs.org), e-mail [info@njjs.org](mailto: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](http://www.njjs.org) and *Jersey Jazz* for updates.
- **FREE Film Series** — See [www.njjs.org](http://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](mailto: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)**
- **Jazzer (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)**
- **Bandleader \$500+/family)**
- **Corporate Membership (\$100)**

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

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

Contact **Caryl Anne McBride** Vice President, Membership  
at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
OR visit [www.njjs.org](http://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. Zoot Sims
2. Dick Wellstood
3. Vince Giordano
4. Roy Eldridge
5. Eddie Harris
6. Wynton Marsalis

**NEAL HEFTI FILM TRIVIA ANSWERS**

questions on page 29

1. Jack Lemmon and Walter Matthau
2. Sportswriter
3. Jane Fonda
4. Washington Square Park
5. "Harlow"
6. Jack Lemmon
7. Bash Brannigan
8. Helen Gurley Brown
9. Robert Wagner
10. Playing poker

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

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

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- black shirt with red NJJS logo
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ladies' S, M, L

(slightly more open neckline, smaller sleeve cut, slightly tapered body)

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## What's New?

### Members new and renewed

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

#### Renewed Members

Mr. Charles H. Daly, Atlantic Highlands, NJ  
 Mr. Robert Gunhouse & Jean Crichton, Summit, NJ  
 Mr. Charles M. Huck, Somerville, NJ  
 Arthur Johnson, Landing, NJ \*  
 Jack and Clare May, Montclair, NJ  
 Joe McManemin, Netcong, NJ  
 Mr. & Mrs. Robert Napoli, East Stroudsburg, PA  
 Mr. & Mrs. Walter Olson, Daniel Island, SC  
 Paul and Roma Oster, Rockaway, NJ \*

Mr. Stanley Parker, Saddle Brook, NJ  
 Mr. James Penders, Madison, NJ  
 Holley A. Simmons, Toms River, NJ  
 Mr. & Mrs. Thomas Swartz, Jr., Chatham, NJ  
 Mr. & Mrs. William Weisberg, Fort Lee, NJ  
 Dr. Ira L. Whitman, East Brunswick, NJ

Sylvia and Peter Hinge, Madison, NJ  
 Julius Martell, Cranbury, NJ  
 Arthur Mathews, Summit, NJ  
 Lorraine Novinski, Mendham, NJ  
 Anthony Salvato, Princeton Junction, NJ  
 Rita Stafford, Linwood, NJ

#### New Members

David Brudnicki, Jersey City, NJ  
 Katherine Coleman, Tinton Falls, NJ  
 Maureen Cunningham, Branford, CT  
 Patrick Donofrio, Dover, NJ

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



Fran Kaufman photo

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

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

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

Check out where Fran's hanging,  
 and see what she sees, at  
**[www.wbgo.org/photoblog](http://www.wbgo.org/photoblog)**

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Brooks Tegler

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

**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 Goffle 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)**  
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**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  
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**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](http://www.njjs.org),  
click on  
"venues,"  
and scroll  
down to  
the desired  
venue.

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

## The Name Dropper

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

**RHYTHM FUTURE QUARTET** — Plays the music of Django Reinhardt, featuring Finnish guitarist Olli Soikkeli and violinist Jason Anick at Shanghai Jazz, Madison, Dec. 5, no cover.

**JAZZ VESPERS/THE FIERWWY STRING SISTAS** — A chamber jazz experience for

the holidays, with light refreshments at Bethany Baptist Church, Dec. 6, 6 PM, free will offering.

**HOUSTON PERSON QUARETE** — Annual holiday show at Trumpets Jazz Club, Montclair, Dec. 20, sets at 8 and 10 PM, \$20 cover/\$12 minimum.

**SANDY SASSO TRIO** — Celebrate New Year's at the Hotel Tides, Asbury Park, Dec. 31, reservations at 732-897-7744.

**Tomoko Ohno** — in a Bill Evans Tribute at Luna Stage, West Orange, Dec. 14. Tickets \$18 in advance/\$20 at the door, call 973-395-5551.



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

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