

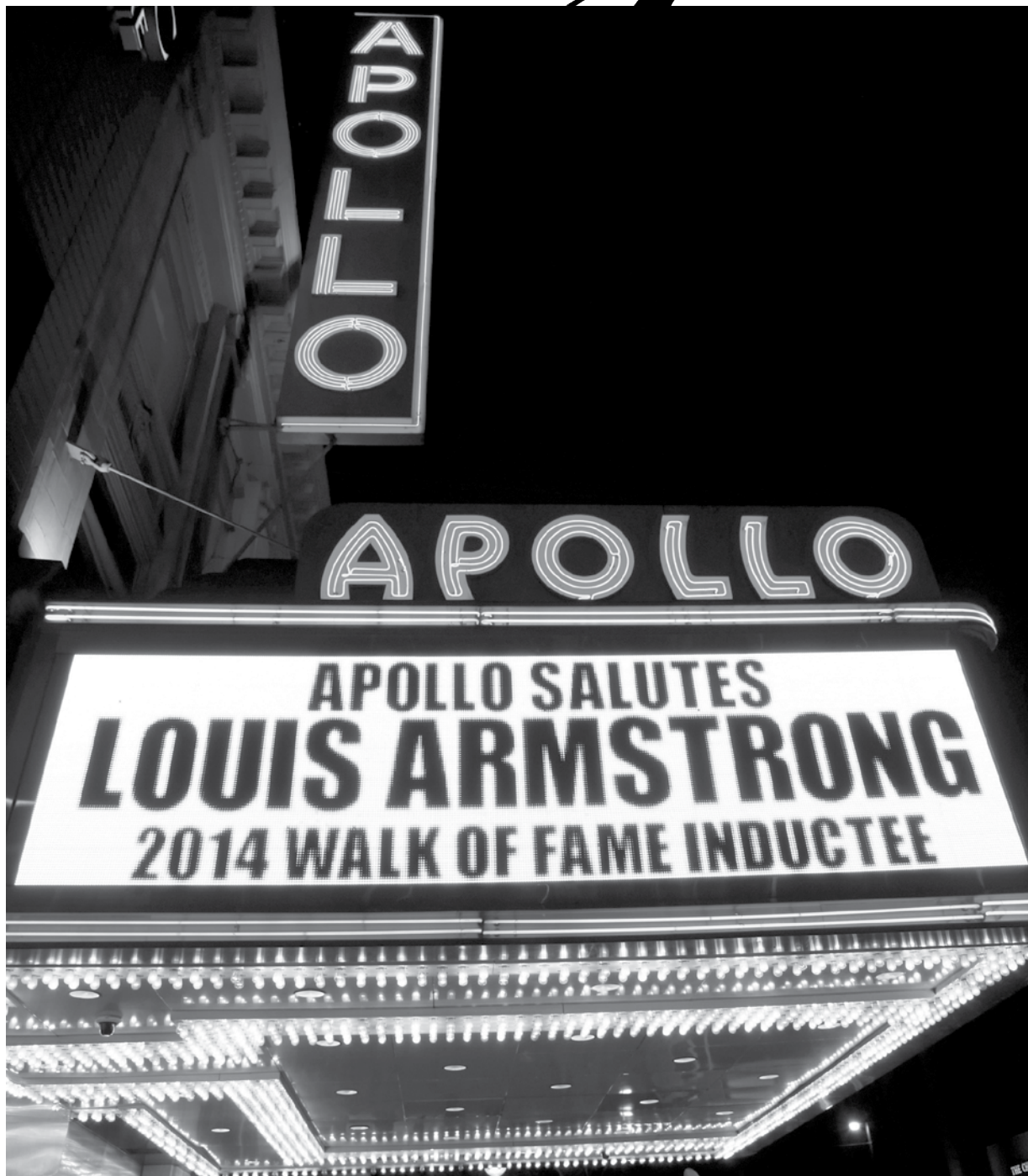
JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 43 • Issue 1
January 2015



Louis Armstrong was back on the marquee at Harlem's storied Apollo Theater 43 years after his death. Photo by Shahar Azran.

New Orleans Jazz Orchestra Celebrates Satchmo At The Apollo

See story and photos on page 28.

46th Annual Pee Wee Russell Memorial Stomp!

March 1 — Details On Page 15

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez	2
Bulletin Board	2
NJJS Calendar	3
Jazz Trivia	4
Editor's Pick/Deadlines/NJJS Info	6
Crow's Nest	46
Change of Address/Support NJJS/ Volunteer/Join NJJS	47
NJJS/Pee Wee T-shirts	48
New/Renewed Members	49

STORIES

N. Orleans Jazz Orchestra/Apollo	cover
Big Band in the Sky	8
Afternoon Jazz at Milano's	10
January Jazz at Centenary College	12
Talking Jazz: Kenny Barron	14
Jack Bradley: "Photo Taker"	20
Diary of a Nighthawks Fan/Part 4	22
Scenes from a Jazz Festival	30
Exit 0 International Jazz Festival	32
Noteworthy	34
Dan's Den	36

REVIEWS

Other Views	38
On The Road: Nat Adderly Jr.	40
Caught in the Act	42

EVENTS

'Round Jersey: Morris, Ocean	44
Artist Inspired by COTA	45
Institute of Jazz Studies/ Jazz from Archives	49
Somewhere There's Music	50
The Name Dropper	51

ADVERTISERS

Dr. Dubious and the Agnostics	4
Arbors Records	5
WBGO	7
Shanghai Jazz	9
NJPAC	11
Swingadelic	12
Jim Eigo	12
Ocean County College	13
Pee Wee Russell Memorial Stomp	15
SOPAC	17
The Jazz Room at WPU	23
Midday Jazz at St. Peter's	24
Mason Gross School for the Arts	25
Sandy Sasso	26
Patrice Jéjou	27
Centenary Stage	35
Jazzfest at Sea	37
Diane Perry	39
Jazzdagen	41
Cadence Magazine	43
CTS Images	47
WBGO Photo Blog	48
Marlene VerPlanck	49
LauRio	49
Princeton Record Exchange	52



Prez Sez

By Mike Katz President, NJJS

First of all, Jackie, my wife and fellow NJJS Board member, and I wish all members of the New Jersey Jazz Society a very happy New Year! There will be many jazz events coming up for you to enjoy throughout the coming year.

■ Get your tickets now for our signature event, the Pee Wee Russell Memorial Stomp, which will once again take place at the beautiful Birchwood Manor in Whippany, New Jersey on Sunday, March 1. Our VP of Music Programming, Mitchell Seidel, has assembled an outstanding lineup of bands for the 2015 Pee Wee, led by Adrian Cunningham, who was a great hit at one of our recent Shanghai Socials, Mike Hashim, who also did an excellent Social gig last year, Jon-Erik Kellso and Gordon. All ordering information is on page 15 of this magazine. As in the past, one free ticket will be provided with an order for a table of 10. Be there or be square!!

■ Next, I unfortunately have to announce that the Board of Directors at its November 2014 meeting voted to raise membership dues by \$5 a year across the board, effective January 1, 2015. Annual dues will now be \$45, 3-year memberships will be \$115 (a \$20 saving from the cost of three one-year memberships), and gift memberships will go to \$25.

It has been some time since the last time dues were raised, and while we regret the need for an

increase, our costs have gone up, particularly in the areas of postage and insurance, and we need the increase to assure that the Society will remain financially viable going forward. We do realize that many of our members live on fixed incomes, and we do our very best to control our costs.

At the same time, your Board feels that the cost of an NJJS membership is still a bargain, considering the high quality of our magazine, member discounts to our events and other things.

We hope that the dues increase will not deter folks from joining NJJS or renewing their memberships. We have reduced the cost of youth memberships from \$20 to \$15 in an effort to encourage student musicians and other young jazz fans to join.

■ One of the benefits of NJJS membership is receiving e-mails announcing jazz events, both those of NJJS and of others. Our thanks to outgoing Board member Frank Sole for managing the e-mail blasts, a duty that will now be assumed by Lowell Schantz. Those of you who use a computer but haven't sent us their e-mail address are urged to do so so we can keep you updated.

Again, happy New Year to everyone and I look forward to greeting many of you at our programs during 2015. JJ

Stay tuned to 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!!



The amiable duo of **Rossano Sportiello** and **Nicki Parrott** entertained at the 2014 NJJS Annual Meeting, performing two sets of standards, holiday tunes and even a touch of J.S. Bach. Photo by **Tony Mottola**.

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NJJS Holds Annual Meeting at Shanghai Jazz


As required by its by-laws the New Jersey Jazz Society held an annual meeting open to the membership at Shanghai Jazz in Madison on Dec. 13. Nearly 80 members were on hand for the meeting.

Society president Mike Katz delivered a report to the membership and also gave the treasurer's report, as treasurer Harry Friggle was unable to attend. Elected to the NJJS Board by the membership for three-year terms were: Kate Casano, Caroline Clemente, Harry Friggle, Mike Katz, Keith Langworthy, Mitchell Seidel and Jack Sinkway.

A meeting of the newly constructed board was held immediately following at which the

current officers were re-elected to one-year terms. They are: Mike Katz, president; Stew Schiffer, executive vice president; Harry Friggle, treasurer; Caryl Anne McBride, membership vice president; Sheila Lenga, publicity vice president; Mitchell Seidel, music programming vice president; and Al Parmet, recording secretary.

President Katz saluted Frank Sole who stepped down from the board after several years of service, during which time he chaired the Education Committee and managed the Society's monthly e-mail blasts.

Entertainment was provided by bassist/vocalist Nicki Parrott and pianist Rossano Sportiello, who performed two sets. 

New Jersey Jazz Society membership

makes a great gift!

Plus, if you are already a member, a gift membership costs just \$20!

See page 47 for details!

for updates and details.

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 February 15

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 48)



Centenarians of the Year (and Ear)

A hundred years ago, jazz music was just a novelty taking shape in New Orleans, but the year 1915 gave birth to a galaxy of stars whose centennials we'll celebrate in the coming year.

1. He replaced Lionel Hampton as Benny Goodman's drummer in the late '30s, and went on to play in swing-era bands led by Artie Shaw, Claude Thornhill and Les Brown. The Massachusetts native moved to Los Angeles for studio work, but resurfaced in the '50s and '60s Dixieland Revival, working with Pete Fountain and the Dukes of Dixieland.
2. Born in Havana, he was discovered by Dizzy Gillespie, moved to New York, and became the first Latin jazz percussionist and co-composed hits like "Manteca" and "Tin Tin Deo." He was killed in a bar fight in Harlem in 1948.
3. Saxophonist starred in Norman Granz's Jazz at the Philharmonic tours from 1946-57 after a stint with Woody Herman. The Brooklyn native retired to Florida where he continued playing and recording into his '80s.
4. One of jazz's most distinctive singers, she rose from poverty to stardom in the 1930s through '50s but was undone by drug and alcohol addictions. Her tragic life has been the subject of a film starring Diana Ross, and a recent hit Broadway show.
5. Blind from birth, he sang in Ellington's band from 1944-51, then embarked on a solo career. His big hit was "Unchained Melody."
6. He accompanied Fats Waller on guitar through the 1930s and early '40s, later became an R&B star with King Curtis (1957-61). Played in the Harlem Blues and Jazz Band into his late '80s.
7. A trumpeter in the great Basie bands from 1937-50, he became a favorite sideman for Frank Sinatra and Billie Holiday records. He had a distinctive nickname coined by Lester Young alluding to his popularity with the ladies.
8. Composer/arranger was Duke Ellington's collaborator from 1938 until his death in 1967.
9. A stalwart of West Coast traditional jazz, the trombonist's accompanists included Lu Watters, Bunk Johnson and Bob Scobey. He ran the San Francisco club Earthquake McGoon's from 1960-84. He was booked on the Ed Sullivan show and played Carnegie Hall in 1987, shortly before his death.
10. This singer was born in Hoboken, NJ. Need we say more?

CORRECTION: It's hard for a smartie like Howie to admit to an error, but he writes in regard to the Jumble trivia clue # 3 in our December issue: "Question #3 lacks the 'v' and a second 'l,' needed to complete the name Vince Giordano. My apologies to the readers."

HOT JAZZ!



UPCOMING DATES

February 6 – March 6 – April 17

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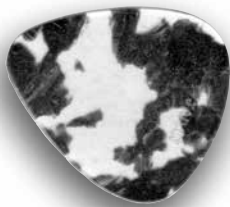
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Seems Like Old Times


Or...they don't make 'em like they used to.

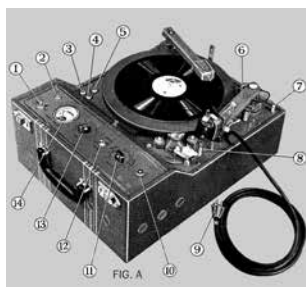
Long before rock bands spent months in the studio to make a record — the Beatle's celebrated *Sgt. Pepper's* album took 129 days — things were simpler. An engineer gathered musicians around a single microphone, dropped a vibrating needle on a revolving wax disc and off they went. God forbid somebody hit clam; the disc would be thrown out. There were no overdubs, no splices — and no digital Auto-Tuner to magically make a sour singer sound sweet.

One of the most celebrated of early music recordists working with such technology was Alan Lomax, a folklorist who spent six decades making field recordings of folk, blues and all manner of indigenous music. Among his famed recordings is a 1934 performance of "Goodnight Irene" by Huddie William Ledbetter (Lead Belly), made at Louisiana's Angola Prison Farm. And his conversations with Jelly Roll Morton, recorded in 1938, formed the basis for Lomax's biography *Mister Jelly Roll: The Fortunes of Jelly Roll Morton, New Orleans Creole and "Inventor of Jazz,"* a classic of jazz history that also spawned two Broadway musicals.

The 78 Project is a documentary film of a recording journey inspired by Lomax's work and his quest to capture indigenous music in the field. It's the brainchild of filmmakers Alex Steyermark and Lavinia Jones Wright who for several years traveled the United States, mainly in the south and mid-Atlantic as well as California, recording public domain songs performed by folk and roots musicians and filming those experiences. Their proposal to the musicians was simple: just one microphone and one take on one blank lacquer disc recorded on a Presto direct-to-disc recorder, a machine used by Lomax in the 1930s.

Their work, originally a Web video series, has now culminated in a documentary film and two-volume soundtrack, and the results are quite extraordinary. Transcending mere nostalgia, the recordings reveal a pristine sound, and celebrate the joy of pure melody and the immediacy of live performance, qualities that seem to have been lost in the modern era's overly compressed and "perfected" digital music recording process. But don't take our word for it, just Google or otherwise search "Rosanne Cash The 78 Project" for a link to her moving performance of the haunting spiritual "The Wayfaring Stranger," accompanied by John Levanthal's simple guitar. The look of astonishment on the singer's face as she listens to the playback explains it all.

This fascinating film will have a free screening at the Film Forum at Montclair State University on February 10 with the filmmakers in attendance. Anyone with an interest in the history of music recording is encouraged to attend. More information at: www.the78project.com. 



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and one take on a Presto
direct-to-disc recorder.**

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson



■ **Acker Bilk (Bernard Stanley Bilk), 85, clarinetist, January 29, 1929, Somerset, England – November 2, 2014, Bath, England.** In 1960, Bilk recorded “Stranger on the Shore,” a tune he had written for his daughter Jenny. Performed with a string orchestra, it was the theme music for a BBC television play for children and became an unexpected hit, appearing on the pop charts in both Great Britain and the United States. Its appeal,

according to John Fordham, writing in *The Guardian* (November 3, 2014) “lay in Bilk’s delicate, vibrato-shimmering mid-register clarinet sound...it reached out to so many jazz and non-jazz listeners alike as to make Bilk the hottest commercial property of the British trad jazz movement. He called ‘Stranger on the Shore’ his ‘old age pension.’”

As a boy, Bilk acquired the nickname “Acker”, which meant “pal” or “mate”. His parents insisted that he take piano lessons, which he disliked, learning to play the clarinet while stationed in Egypt in the army after World War II. In 1954, he joined a London-based band led by trumpeter Ken Colyer, known for playing pre-1920s New Orleans-style music. He did not like London, however, returning home after a few months. In 1956, he formed his Paramount Jazz Band and decided to give London another try a year later. The band was a big part of the traditional or “trad” jazz scene very popular in London at the time.

The “trad” jazz scene came to an end in 1963 with rise of the Beatles, but Bilk continued to lead a mainstream jazz sextet and also recorded a series of easy listening albums with strings. In 1968, he recorded the album, *Blue Acker* on the Phantom label with trumpeter Kenny Wheeler and pianist Stan Tracey. He was also part of an album dedicated to Duke Ellington called *We Love You Madly*, which was recorded a year later. Both albums were reissued in 2005 by Lake Records. Three of his tunes were included on a cassette that accompanied the Apollo 10 astronauts on their historic mission to the moon in 1969. Other tracks on the cassette included songs by Frank Sinatra and the Kingston Trio.

Bilk was treated for throat cancer in 2000, but continued to play into his 80s. He is survived by his wife, Jean; son, Peter; and daughter, Jenny.

■ **George James “Buddy” Catlett, 81, bassist, May 13, 1933, Long Beach, CA – November 12, 2014, Seattle.** Catlett, who grew up in Seattle, attended the same high school as Quincy Jones and played saxophone with Jones in a band called Bumps Blackwell Junior Band. After a long bout with pleurisy, a doctor advised him to change to bass.

Catlett started out playing bass with local groups in Seattle before going out on the road in 1956 with bandleader Horace Henderson. He also worked with guitarist Johnny Smith and vibraharpist Cal Tjader before his old high school bandmate, Jones, recruited him to go to Paris with a band for a musical called *Free and Easy*, based on the music of Harold Arlen and Johnny Mercer. The musical, which starred Sammy Davis, Jr., was a flop, but the band stayed in Europe for eight months and included such future superstars as trumpeter Clark Terry and alto saxophonist Phil Woods.

After the Paris experience, Catlett moved to New York and joined Count Basie, later working with pianists Red Garland and Junior Mance, drummer Chico Hamilton and tenor saxophonists Eddie “Lockjaw” Davis, Johnny Griffin and Coleman Hawkins. In 1969, he was hired by Louis Armstrong and stayed with him four years.

Throughout his career, Catlett struggled with alcoholism and, in 1978, he left New York and returned to Seattle to recover. He remained in Seattle and was very active on the Seattle jazz scene until he had to stop playing in 2011 due to heart problems and other illnesses. Despite no longer touring or appearing in New York, nationally-known musicians would seek him out when they were visiting Seattle. Local pianist Marc Seales told *seattletimes.com*’s Paul de Barros (November 13, 2014) that, “One night I was playing with Buddy at [Seattle jazz club] Tula’s. Wynton Marsalis came in and said, ‘I came down to play with Buddy.’”

Catlett was inducted into the Seattle Jazz Hall of Fame in 1991, and the city designated February 21, 2008, as “Buddy Catlett Day”. Survivors include: his brother, Ernie, and sister, Linda Wint, of Federal Way, WA; a daughter, Natalie, of Tukwila, WA; a son, Dale, of Kent, WA; and a son, Gregory of Denver.

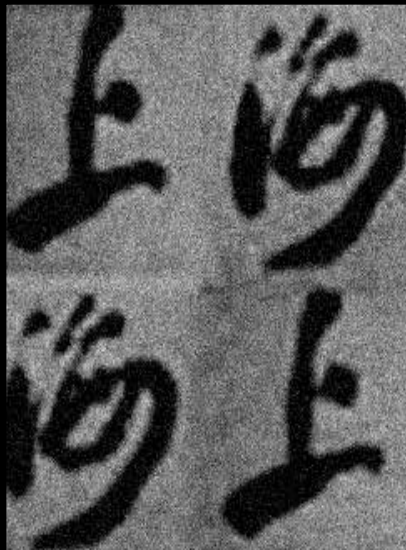
■ **Alan Cohn, 84, jazz advocate, October 31, 1930, Paterson, NJ – November 17, 2014, New York City.** Cohn was a pianist and a founding board member of Jazz at Lincoln Center. He was the board’s treasurer and chair of its finance committee and received a leadership award at JALC’s 25th anniversary in 2012. He also spent 61 years with Morgan Stanley Smith Barney and its pre-merger companies, most recently as senior vice president of Morgan Stanley Wealth Management.

“He had a passion for jazz,” his wife, Betsy, told Bloomberg News (November 18, 2014). “He just loved living in New York. He could go out every night. He said he never wanted to leave.”

Cohn earned a Bachelor of Arts degree from Harvard University and a Master’s in Business Administration from the Harvard Business School. He was a founding board member at the U.S. Holocaust Memorial Museum in Washington, DC, and a director of the Jewish Foundation for Education of Women.

In addition to Betsy, who was his second wife, he is survived by two daughters from his first marriage, Deborah and Susan; five grandchildren; and a brother, George L. Cohn. His first wife, Nancy, died in 1972.

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



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sat 1/3: CARIBBEAN JAZZ

sun 1/4–thu 1/8: CLOSED

**fri 1/9: GROVER KEMBLE
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sat 1/10: NAT ADDERLY JR.

wed & thu

1/14 & 1/15: HARRY ALLEN (to be confirmed)

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Old School: A Little Afternoon Jazz on East Houston Street

By Schaeen Fox | Photos by Vicki Fox

In October, I had the good fortune to see Carol Morgan at Dizzy's Club Coca-Cola performing as a member of the DIVA jazz orchestra. She took a trumpet solo that was so extraordinarily beautiful I was still marveling about it weeks later. Then I turned to Michael Steinman's Jazz Lives blog and saw a story entitled "SECRET STROLLERS: CORIN STIGGALL, CAROL MORGAN, CHUCK WILSON (Milano's, Nov. 4, 2014)." It is a wonderful piece that waxes eloquently about the talents of Ms. Morgan and Mr. Wilson and their Tuesday (1-3 PM) and Thursday (2-4 PM) afternoon gigs at Milano's on East Houston Street in New York's East Village.

The next Thursday I found my way into that bar for their gig and felt like I had stepped back in time to my early college years. The place by itself is worth a visit. Except for Prohibition, it has been quenching thirsts for roughly 130 years. This place has enough atmosphere for a Raymond Chandler novel. I'd believe it if anyone told me that Weegee used to sit by the door with his Speed Graphic camera ready to dash off for a night's work. It is a resolutely working class/bohemian bar, and Jackie, the bartender, seems to know, and control, all her loyal patrons.

The lighting is reduced to the point where it was hard to make out most of the hundreds of photos and such that blanket the walls. While the vast majority seems to be of locals, some were more interesting: a big 1960 campaign button for

Jack Kennedy, a photo of DiMaggio and Monroe, some of Sinatra as well as a photo of five Yankees. That last one appeared to be autographed but was too far into the shadows to be sure.

The band performed at the back of the room: Chuck Wilson and bassist Corin Stiggall stood by one wall with Carol seated by the other. They weren't far apart. The place is so narrow it affects the shape of the band. There is literally no space for a piano or a full drum kit. Bass and guitar provided rhythm.

Guitarist Larry Corbin had to move aside whenever anyone went into the back. They were well into "Red Top" when I took my place. I sat so close to Carol and Chuck that we easily chatted between numbers. Just like the patrons that lined the bar, the musicians were relaxed and enjoying themselves.

Everyone seemed to know everyone else. After one number Mr. Stiggall responded to our applause with, "Thank you for listening. You make us play better." That brought a hardy and loud obscenity from the far end of the bar which set off a colorful back and forth of English that usually does not make it into this journal. It produced a lot of laughs and let me dream that this was what it



Jazzers Chuck Wilson and Carol Morgan toot their horns barside Tuesday and Thursday afternoons at Milano's in the East Village.



"Milano is a uber dive — ol' school cash register, great juke box, lovely bartender with a stiff pour named Michelle, it's heaven. There is nothing to hate about this place, except for this English tourist couple at the end of the bar flaunting about their lavish shopping spree." — Dave K./yelp.com, 6/14/14

would have been like to have been back in a Kansas City bar during the '30s when that town was a wide open mecca for major talent playing jazz around the clock.

Each selection played resulted from a group discussion, and some talks became extended. In one Chuck said, "I've been listening to a Sonny Stitt recording for months now." It revealed his dedication to his art. When she felt one discussion was too long Jackie called, "Sometime today would be good." More music soon followed. Some selections were, "Ask Me Now," "The Best Thing for You (Would Be Me)," and "I'll Remember April." All were beautifully played.

I first became aware of Chuck Wilson during his three years with the Buddy Rich Big Band. During the break we chatted about his friendship with Buddy and his subsequent musical career. Chuck added that when he moved into the neighborhood, there were many bars like Milano's but now it is the lone survivor. Carol, who also lives close by, added that, "Joe Cohn is a regular guest and Murray Wall has joined us once... so far. I think Murray lives nearby, too — so we fully expect him to return." Both remarks are added reasons to stroll on back to Malano's one day soon. □

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Centenary Stage Mixing It Up with January Jazz Fest Triple Play

Centenary Stage Company will be heating things up in the month of January with their annual Jazz Fest. Filling the Lackland Center with the sounds and rhythms of Benny Goodman, New Orleans and the legendary Django Reinhardt, CSC's January Jazz Fest starts January 10 and runs each Saturday with a different ensemble offering the warmth needed to get you through the winter month.



Clarinetist Dan Levinson performing with the Stan Rubin Orchestra. Photo by Bruce Gast.

Igniting this annual music festival on Saturday, January 10 at 8 PM is the acclaimed Benny Goodman Tribute by the Stan Rubin Orchestra. Back by popular demand, The Stan Rubin Orchestra returns to CSC to celebrate the life and music of Benny Goodman. Benny Goodman has become synonymous with swing and jazz orchestra. With a career spanning over 50 years, he is known for his talents as a bandleader, conductor, and clarinetist.

Stan Rubin, is committed to preserving and performing the music as it sounded in its heyday.

Bringing in a southern heat wave, is Stanton Davis and the New Orleans Sound on Saturday, January 17 at 8 PM. Stanton Davis Jr. is an American jazz trumpeter who was born and raised in the rich musical traditions of New Orleans. Listen to the rhythms of Dixieland when the New Orleans Sound comes to town. Stanton has plated with the biggest names in jazz and has even been heard in the orchestra pits on Broadway.

Finally, Fete Manouche truly pushes the heat index on Saturday January 24 at 8 PM. The lord and master of Gypsy Jazz, or Jazz Manouche, was the legendary Django Reinhardt. Clarinetist Dan Levinson discovered Jazz Manouche while living in Paris in the early 1990s and was mesmerized. In 2004 he assembled Fete Manouche and since then has been keeping the Django legacy alive captivating audiences in the New York area.

- **Benny Goodman Tribute** tickets are \$30 for adults and \$20 for children under 12.
- **Stanton Davis and the New Orleans Sound** tickets are \$22.50 for adults and \$15 for children under 12.
- **Fete Manouche** tickets are \$22.50 for adults and \$15 for children under 12.

All ticket orders for concerts, jazz and special events increase \$5 on the day of the performance. Tickets may be purchased online at www.centenarystageco.org, at the CSC Box Office in The Lackland Center at 715 Grand Ave in Hackettstown, or by calling 908-979-0900. The Box Office is open Monday through Friday 1-5 PM and 2 hours prior to performance times. CSC also operates a second Box Office during the season at 217 Main Street in Hackettstown open Monday through Friday 3-6 PM.



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Talking Jazz

A Jersey Jazz Interview with Kenny Barron

By Schaen Fox

In 2010 the National Endowment for the Arts reached the obvious conclusion that their award of NEA Jazz Master would be more lustrous if Kenny Barron was a recipient. Their award presentation began, “With more than 40 albums to his name, and scores more that he has appeared on, Kenny Barron’s imprint on jazz is large. The pianist has been recognized the world over as a master of performance and composition.” It continues summarizing his achievements and concludes by noting his important contribution in developing the jazz program at Rutgers University. When we spoke in August and September of last year I first asked about that.

JJ: How did your association with Rutgers begin?

KB: Actually at the behest of Larry Ridley. He started the program there and he invited me to come down. I had a talk with the provost and made a kind of presentation, but it worked. I started out as an adjunct professor which gradually became a one-year contract, which gradually became a three-year contract. Eventually I wound up getting tenure. When I left I had been tenured for about 10 years. It was a great experience.

I had some great students, like Terrance Blanchard, Steve Nelson and Harry Allen. A pop singer named Regina Bell was a student of mine. There was a group that Blue Note records started called “Out of the Blue,” it was all young players: Harry Pickens, Ralph Peterson, Ralph Bowen and a few others. They were all students at Rutgers.

JJ: How did you get to know Larry Ridley?

KB: I’ve known Larry since 1961 when I first came to New York. We had played together in different situations.. When he started leading the program, he wanted to get a faculty together. He had me and his brother direct the big band; Ted Dunbar came on board, Frank Foster was there for a while, and Larry started this concert series through a National Endowment grant. So we would have people like Papa Joe Jones, Philly Joe Jones and Johnny Griffin come down. It was a very productive period in terms of the jazz scene.

JJ: When you were teaching, did you use any stories from your own



career to illustrate any points?

KB: Occasionally, but with piano students I had a studio with two grand pianos and what we did was play mostly. Then I could point out what I thought they needed to work on, but not so much in terms of stories unless I was trying to make a point about the music business or the music scene.

JJ: I understand that you always commuted to Rutgers.

KB: Yeah. As a matter of fact when I first started, I didn’t drive and it was taking me five hours a day traveling time. That is when I decided I needed to learn to drive. [Chuckles] Once I did it only took me 50 minutes each way.

JJ: Rutgers was building up to be the preeminent jazz school in New Jersey, but I have heard that William Patterson supplanted it. How did that happen?

KB: I think they are on par. I don’t know what the differences would be. Sometimes we would get transfer students from Patterson. Sometimes students from Rutgers would transfer to William Patterson. Again, I think it is all in what somebody wants, who they want to study with. It took a while for our program to evolve. By the time I left, we had a really great program, great students and the facility was great.

JJ: I don’t believe you had a degree when you started teaching at Rutgers.

continued on page 16

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KENNY BARRON

continued from page 14

KB: No, I didn't, but I was going to school at the same time I was teaching. I had gone to Manhattan Community College, which was where Yusef was teaching as well. I got an associate's degree from there. Then during the time I was teaching at Rutgers they have a program at the New York State University called Empire State College where you can get credit for your life experience but you have to outline how your life experiences would relate to various courses. I was able to do that and got my bachelor's from New York State University.

JJ: Did any of the faculty raise eyebrows that someone without a degree was teaching in advanced academia?

KB: I never got that feeling. The feeling I got was that they weren't that responsive to jazz. In the beginning, they kind of looked down their noses, I believe. They didn't think it was serious enough to be studied. I remember one incident where Larry was rehearsing an ensemble and one faculty member from the classical department got upset because they were using the so called good piano. [Chuckles] You know, "This piano is for concerts." Gradually it changed.

JJ: Would you tell us how you got started working with Yusef Lateef?

KB: The first time we met I was seventeen. He came to Philly to work at The Showboat. They were going to play a matinee but his pianist, a guy named Abe Woodley, missed a flight. So, he called Jimmy Heath to see if Jimmy knew any pianist who could fill in. Jimmy gave him my number. I played the matinee, and it was great. Maybe a month after that, I got a call from Yusef to come to Detroit. They were opening a club called the Minor Key, and he needed a rhythm section. After that he said, "Look, I have this record date coming up. I would like you to write an original composition and arrange one thing."

It was a very interesting instrumentation. He was playing oboe on a couple of tracks and Josea Taylor played bassoon. He wanted something in the style of Jimmie Lunceford. I had never really listened to Jimmie Lunceford at the time. I went out and bought some Lunceford records. He also wanted something in the style of Count Basie from the '30s - '40s. I had to research all of this stuff. I went to the recording session and met the trumpet player Richard Williams, Clark Terry, Lex Humphries, Ben Tucker and Joe Zawinul. I was in heaven. It was a great experience. The record was called *The*

Centaur and the Phoenix. After I left Dizzy, I started working with Yusef pretty much full time.

JJ: I read that he would not work in a place that served alcohol.

KB: Not while I was with him. When I was with him we worked in clubs. That happened many years later. He took a teaching position in Nigeria and a large percentage of their population is Muslim and they don't drink. When he came back he didn't want to work anywhere where they served alcohol.

JJ: I admired that he put his principles ahead of his economic well-being.

KB: Yeah. Some things I loved about Yusef were his integrity and his honesty. He was true to his word. I remember one time in the early '70s, we had driven from the East Coast to San Francisco. When we got there, there was this group who would rent rooms to musicians coming into town. Our drummer, Toudie Heath's wife was Swedish. We were checking in and the guy at the desk said, "Well she can't stay here because she is white." Then Yusef said, "Then we can't stay here, because I feel like she is my sister too." He practiced what he preached. He really did.

JJ: How did he encourage you to go back to school?

KB: He just did, by example mostly. He never said, "I think you should go back to school." He was teaching himself; he was always into education and reading. When he was teaching at Manhattan, I decided to go back to school. Actually it was funny in that everybody in the band, which included Bob Cunningham, Toudie Heath and myself, we were all students at Manhattan Community College, so there was no hanging out at the bars. [Chuckles] We would actually go in the back and study. People



would say, "What is wrong with them? They are not going to the bar." He also encouraged me to write, and he would play a lot of my compositions, which was great.

JJ: Backing up a bit, you are both from Philly, but how did Jimmy Heath have your number?

KB: I met Jimmy oddly enough after he had been in jail for a while. I was walking to a gig in South Philly and he was coming down the street with another musician, Sam Reed. Jimmy knew my brother, but he didn't know that Bill

had a younger brother. Sam introduced me to Jimmy and I did a couple of gigs with him around Philly. There were a lot of after-hours clubs then. The first record Jimmy did when he got out of jail was called *Really Big*. It was for a small big band and I worked on that. I still know all that music.

JJ: Are there any other musicians that you knew back in Philly that went on to have major musical careers?

KB: There were a lot of musicians who went on to establish themselves outside of Philadelphia; Mickey Roker, John Blake, who just passed away, Sam Dockery who played with Art Blakey, Arthur Harper, who spent a long time with Ray Bryant, and Reggie Workman. We were actually roommates when I moved to New York.

Arthur Harper and I met in high school. We had the same bass teacher. I was studying bass at the time. His lesson was right after mine, so I would see him and nod. I thought I was going to play bass until I went to a jam session in West Philly. They called "Cherokee" real fast. After about two choruses my hands started to ache. I spotted Arthur and motioned, "Please help" He came up and I fell in love with the way he played. We were friends from that point on.

continued on page 18

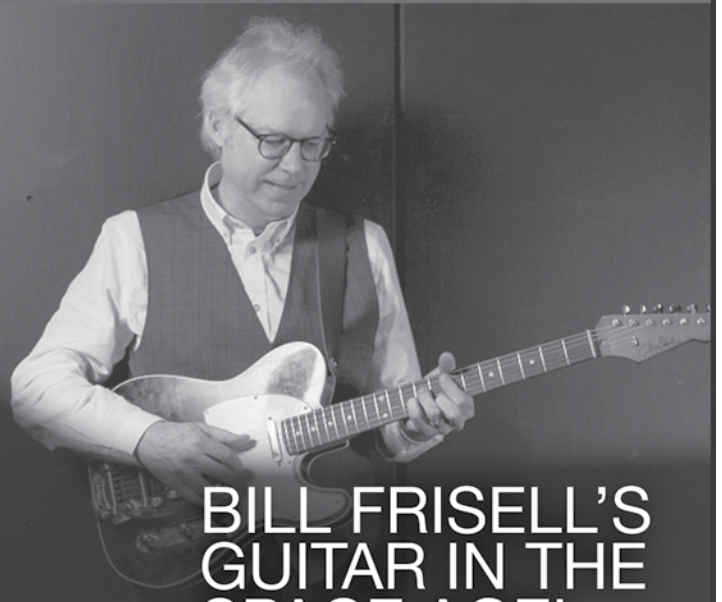
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KENNY BARRON

continued from page 16

JJ: When you were a student you wrote a paper about women in jazz. Was that your idea or your professor's?

KB: No it was a topic I wanted to write about. We had mentors. I never went to a classroom, but I would have periodic meetings with my mentor. We would discuss what I wanted to do. Have you ever heard of Julius Hemphill? He was an early avant-garde saxophonist. His wife was my mentor. I told her that I would like to write a paper about women in music. There had always been women pianists, but I was meeting woman like Cheryl Freeman, who played French horn and Janice Robinson who played trombone, so I thought, "Let me write about that." I did a lot of research and learned a lot. There were quite a few woman players that I had never heard of before. I interviewed a lot of women [about] what it was like for them, were they encouraged, what kind of resistance they met on the bandstand, things like that.

JJ: I guess that had some effect on your hiring practices.

KB: [Chuckles] Well, yeah. I have nothing negative to say about woman players — nothing. If you can play, you can play. That is it. If I like the way you play, I'm going to hire you.

JJ: You hired Kim Thompson. How long was she with you and is she still active?

KB: Ah, for about two years. She was with Beyoncé's all-female group for quite a few years. Right now she is the drummer on the Seth Myers late night show.

JJ: Please tell us how you came to hire Naoko Terai.

KB: I was in Nagoya, Japan with a tour and after the concert we went to Club Johnny and she was working there. She played "Body and Soul" and it was just really amazing. I said, "I think I would like to use you on a recording." Sure enough when I got back to New York I was signed to Universal France and I said, "There is this woman that plays violin in Japan." They sent for her. She came and I think it was her first time in New York. It really worked out. Now she is kind of a big star in Japan.

JJ: As long as we are on Japan, there is something I would like to ask. Japan has been the second largest market for jazz for a very long time. Brazil is a much smaller market; yet it is songs by the fewer Brazilian jazz artists that are commonly played here. I cannot think of any songs from Japan that are popular here. Do you have any idea why that is so?

KB: Japan is different. [Chuckles] I don't know if it is the producers or the

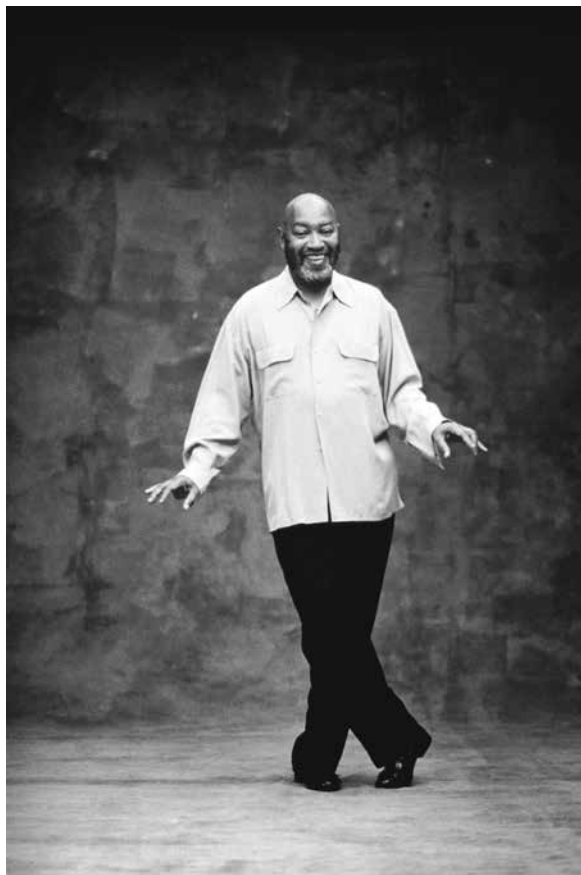


Photo by John Sann

musicians, but they tend not to focus on original compositions. Japanese producers and promoters will tell you that Japanese audiences love standards. If you listen to recordings by Japanese artists, you won't see a lot of original music. You will see some, but it is mostly standards. I think that is the reason.

There are some really great players in Japan. In terms of Brazil, they love music, but the market for jazz is not so great. They used to have some major jazz clubs, but they went by the wayside because it just wasn't working. They do have festivals though in San Palo. I played there recently.

JJ: Is there a particular country where you love to go and just stay for a time after you have finished playing?

KB: Well, I love Spain. I actually did that. I wound up having a week off in Barcelona so I had my wife and we just hung out in Barcelona. It is a great place. We checked out Gaudi, the architect, because we stayed around the corner from one of his buildings. We just walked by the water and they have this great market place and for us it was fun. I rarely get a chance to do that. Paris is another place that I love because you can walk everywhere. Paris is really a walkable city.

JJ: Is there any part of the USA that you particularly like, outside of New York City.

KB: It has changed so much now, but when I first went to San Francisco I fell in love with it. It is such a beautiful city. During the early '60s there was a really great music scene there. In one block on Broadway in North Beach there were like four jazz clubs. There was the Jazz Workshop, Basin Street West, Sugar Hill, where Oscar Peterson worked a lot, and another place I can't remember the name of it. Plus, there were great after hours places like Bop City where they would start sessions around two in the morning. You would go there and hang out until 6:00. Then there was a place called The Plantation where sessions would start around 6:00 AM. Basically I never got to bed in San Francisco. [Chuckles] There was a lot of music in San Francisco at that time. Plus, it is a really beautiful city.

JJ: When we saw you recently at the Jazz Standard, you had Johnathan Blake and Kiyoshi Kitigawa with you and Stefon Harris was your special guest. Would you tell us about your association with Stefon; when and how you met?

KB: We have the same manager. I first heard him at the Jazz Standard quite a few years ago. He had a very interesting group. Well he has always had interesting groups and interesting musicians and his compositions are really

good. That is where we first hooked up. When I put a quintet together I decided I wanted to use him because I love the sound of the vibes. So it was vibes and flute with Anne Drummond on flute. And we have done duo concerts and have more coming up.

JJ: I'm especially fond of the CDs you two did together as part of The Classical Jazz Quartet. Would you tell us how that unit was formed and if it might re-assemble?

KB: I guess it was the idea of Suzanne Severini who owned the [Kind of Blue] record label to put Ron Carter, myself, Stefon and Lewis Nash together. They hired Bob Belden do arrange adaptations of all these classical themes, and it worked. We did a couple of tours in Europe but I don't think we ever played in New York, oddly enough. It was a fun gig. The danger was we had music from the three different recordings, but after a while we wanted to expand the repertoire and play some of our own music and after a while the gigs dried up.

JJ: A sadly familiar story. How long have you been working with Johnathan Blake and Kiyoshi Kitigawa?

KB: Johnathan has been my drummer for about ten years. My wife and I had gone to Shanghai Jazz to hear Russell Malone. At the time I was looking for a drummer because Ben Riley was ill. My wife said, "That's who you should hire — Johnathan." I had actually known Johnathan for a long time because I used to play with his father who was a violinist. I love playing with Johnathan. I like playing with young people in general, because they kind of kick you in the butt. I like their energy. They live a little more on the edge, which makes you play differently. Kiyoshi has been with me about 20 years. I met him through Ben Riley. Ben suggested I call him when I had a gig coming up and I needed a bass player. I've not regretted that at all.

JJ: Okay, of the clubs in New York that have gone, which was your favorite?

KB: Certainly Bradley's. That was my favorite club and I kind of miss it. What I liked about it was that people came there to hear the music. When I first worked there it wasn't like that. It was a noisy place and they had a spinet piano. They eventually got Paul Desmond's piano that he left them when he passed away. I remember it was a Baldwin Grand Piano. It was just a great place to play. Eventually I worked there so often I never had to

ask for a drink. They would just have it waiting when they saw me come in the door.

It was a place for good music but also for networking in terms of music. The third set, you would see everybody. Bradley's stayed open the latest. People would get off their day gigs and go straight to Bradley's. The last set would be full of musicians. I remember one night Tommy Flannigan was working there and Carmen McRae was at Birdland. She came by after her gig and spent almost the entire last set at Bradley's sitting at the piano with George Mraz singing and playing piano. I remember Tony Bennett coming in and sketching. He loved to do that.

JJ: I heard that there were also some great sketches on the walls.

KB: Yeah there were and some great paintings. There was one cartoon in particular that I remember. A guy with a suitcase walking through some swinging doors which were supposed to represent Bradley's; he was smiling and saying, "I'm home." And, that is the kind of feeling it was. Whenever I was working somewhere else, I would head straight for Bradley's after the gig. If I was working in Boston, as soon as the gig was over around 12 o'clock, I'd jump in the car and get back to Bradley's in time for the last drink. If I was in Philly I'd get back almost in time for the last set. There is no place like that anymore. [Chuckles]

JJ: The Knickerbocker is near that location.

KB: Yeah, a block away. They have good players there, but it is not so much of a listening room. It may have changed. I haven't been there in a long time. I remember working there with Ron Carter or Buster Williams and, as we were playing a ballad, a party in the back started singing, "Happy Birthday." I think that was the last time I worked there. I just couldn't handle that. It is a shame because it really is a decent room. It is a restaurant, so I don't think anyone expects absolute silence.

JJ: True, but it is sad that the owners of a place allow such disrespect for the artists and the art. A happier topic, please tell us about receiving the National Endowment for the Arts in 2010.

KB: That was fantastic. When I got it my first reaction was, "Am I that old?" The answer was, "Yes, you are that old." It was thrilling because it was acknowledgement that you have made some sort of contribution to the music. I was in good

company. Yusef got his award the same year and I hadn't seen him in a long time. It was great to see him. It was a beautiful event.

JJ: Any souvenirs from your career that you show to visitors at home.

KB: I don't keep a lot of stuff from travels. I used to bring back dolls from Japan, Russia, everywhere when my daughter was young. You may find photographs that people had taken and I'm not even aware of. I have a lot of those. I have various kinds of awards. Those are in my office.

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

KB: I don't think so, in terms of a musician today. There is a book that will give you an idea of what it was like in the past, which is Jimmy Heath's book, *I Walked With Giants*. That is a great book. Most of the material available is about stereotypes like junkies. You don't see much about the guys who work hard and go to school. They are not exciting.

JJ: Do you have any memories of 9/11 that you care to share with us?

KB: I had just finished with Regina Carter at the Village Vanguard the night before. We did a duo there. Interestingly, my son-in-law came to hear us and the next day I was watching on TV and was astounded. My son-in-law said that on his way home that night he had picked up a newspaper from somewhere in Brooklyn which had a heavy Middle Eastern population. On the back of the paper here was a picture of the World Trade Center with a ticking clock. [That was] before it happened.


JJ: That is interesting. Do you have any other interests outside of music?

KB: I love to read. I love the murder mysteries by James Patterson, and I think I've read all of Ann Rice's books. In the last couple of years I've been getting into cooking. I really enjoy that.

JJ: Any particular school of cooking?

KB: Just what I can do. I follow the recipes. I read very well.

JJ: Always an important skill. Thank you for giving us this time and I hope to hear you again soon. I really enjoyed talking to you.

KB: Thank you. 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.

Jack Bradley: "The World's Greatest Photo Taker"

By Ricky Riccardi

When I seriously started to consider writing a book about Louis Armstrong's later years in the mid-2000s, I knew there was one man I had to speak to: Jack Bradley.

Bradley was a legendary figure in the Armstrong world even if he was far from a household name. He met Louis in 1959 and immediately hit it off with him, becoming good friends until the trumpeter's death in 1971. In that time, Jack Bradley served many roles: Louis's friend, photographer, driver, marijuana contact, you name it. Louis loved Jack so much, he'd refer to him as his "white son." To this day, Jack refers to Louis as "my grand guru and idol. I feel everything great in music came from him."

But Jack was also a legendary collector, universally acknowledged as the world's foremost private collector of all things Armstrong. By the time I interviewed him in 2006, though, he told me that his collection had been purchased by the Louis Armstrong Educational Foundation and was now part of the Louis Armstrong House Museum. I had been doing research with the Armstrong House's monumental research collections held at Queens College and was excited to see what they'd do with the Bradley Collection Little did I know, that would be my job one day!

I was hired as Archivist by the Armstrong

House in 2009 specifically to arrange, preserve and catalog Jack's incredible collection. It took almost two years but yielded more treasures that I can possibly describe in one column. In January 2014, Jack turned 80 and I knew I wanted to pay tribute to him before the year was up. Each year, I curate two to three exhibits at the Armstrong House in Corona and this past October, put together a brand new one on "Treasures from the Jack Bradley Collection" that will be running through March.

Jack Bradley served many roles: Louis's friend, photographer, driver, marijuana contact, you name it. Louis loved Jack so much, he'd refer to him as his "white son."

rehearsals, recording dates, hanging at home in Corona, practicing in his dressing room, cutting up onstage.

Not only did we obtain all of Jack's prints, but we also acquired his negatives and contact sheets, giving us literally thousands of previously unseen images of Louis Armstrong. Those

images form the basis of the new exhibit and of the Louis Armstrong House Museum's new "print-at-home" service. For the first time, we're offering prints of some of Jack Bradley's photos, including ones of him with Miles Davis and Tony Bennett. In addition, we're also selling prints of some of our most popular images of Louis and some photos of the interior and exterior of the Louis Armstrong House Museum. They can all be found at our new online Gift Shop at shop.louisarmstronghouse.org.

In addition to the photos, the new Jack Bradley exhibit also contains rare treasures such as one of Louis's trumpet mouthpieces, a 1924 Fletcher Henderson 78 rpm record autographed by Louis, reproductions of letters to and from Louis and even one of Jack's "Louis Is God" t-shirts from the time he started the controversial "Louis Armstrong Is God Society" in the 1960s.

"To Jack Bradley, the 'Greatest' Photo Taker': Treasures from the Jack Bradley Collection" will be running at the Louis Armstrong House Museum through March 31. The Armstrong House is closed on Mondays but is open until 5 p.m. daily Tuesday-Sunday. For visiting information, directions and more information about the Jack Bradley Collection, please visit www.louisarmstronghouse.org.



Louis Armstrong and Jack Bradley. Courtesy of the Louis Armstrong House Museum.

had unprecedented access to him and was able to capture him in a variety of settings:

Because of space limitations at the Armstrong House, our exhibits can only showcase a limited number of objects. This made the selection process quite difficult as Jack's collection includes thousands of worthwhile artifacts. In the end, I decided to focus on photographs since Jack was primarily known as a photographer. Because he was so close with Louis, he





Louis in the Spotlight.
Photo by Jack Bradley/
Courtesy of the Louis
Armstrong House
Museum.



Louis and Miles. Photo by Jack Bradley/Courtesy of the Louis Armstrong House Museum.

Louis Armstrong and Jack Bradley

On the surface, Louis Armstrong and Jack Bradley couldn't have been more different. Armstrong was a world-renowned musician, one of the most recognizable icons on the planet. Bradley was a salty sailor from Cape Cod, a graduate of the Massachusetts Maritime Academy and a great lover of jazz. When they met through mutual friend Jeann Failows in 1959, neither man probably realized that they'd grow to be such close friends.

With unprecedented intimate access to Armstrong, Bradley snapped thousands of photos of Satchmo on and off stage and collected any artifacts he could find that were identified with his hero: over 2,500 sound recordings, fan mail, set lists, diet charts, handwritten notes, laundry receipts, rare books, figurines, posters, and more. As the years passed, Bradley grew into the world's foremost private collector of all things Armstrong. Michael Cogswell, Executive Director of the Louis Armstrong House Museum, observes, "It's extremely rare that a dedicated collector enjoyed a dear friendship with his subject. Jack took photos that no one else could have taken and saved artifacts, such as set lists, that seemed ephemeral at the time but that are now priceless."

In 2005, the Louis Armstrong House Museum acquired the Jack Bradley Collection thanks to a grant from the Louis Armstrong Educational Foundation. It took five years for the collection to travel from Cape Cod to the museum's archives in Queens and another two years for it to be arranged, preserved, and cataloged. Countless treasures have come to light including previously unseen photographs scanned from the original negatives, letters and telegrams from Armstrong to Bradley and rare recordings from the 1920s.

This new exhibit at the Louis Armstrong House Museum showcases highlights from Bradley's collection, illuminating the special friendship between Bradley, the "world's greatest photo taker" in Armstrong's words, and Armstrong, the world's most famous jazz musician. Cogswell observed that, "One of the most stunning photographs in the exhibit is a newly discovered photo of Louis and Miles Davis — both are smiling. Jack took the only known photos of Louis and Miles together but this one has never been seen before."



A TIP OF THE HAT: Diary of A Nighthawks Fan

By Tom Spain

PART 4: October 30, 2013 — Andy's Crib

I asked Vince Giordano which of his Nighthawks might explain why the band has succeeded for so many years, staying together way longer than The Fletcher Henderson Orchestra, Bix and His Gang, The California Ramblers, Jimmy Lunceford, Isham Jones, Cab Calloway, Ben Selvin — just about all of them except Whiteman and Ellington. Here they are playing ancient music long out of style, music that was vilified by its own practitioners as corny, square, ricky-tick, old fashioned.

When Giordano found some of the musicians who played this stuff back then, some would deny their part in it, not wanting to seem old hat.

“Haven’t you heard of Bird, Coltrane, Monk?” they would ask him.

Giordano considered my question: “Andy Stein has been with me the longest. Over thirty years. Not only is he a great jazz violinist, he plays great baritone sax. He’s a character, very unique and he’s one of these guys who’s always got something to say about everything. Very opinionated. Usually I’m wrong. It’s a weird relationship we’re in. It’s like being married.”

I think to myself, “an ideal subject for an interview.” I e-mail Andy Stein and he replies: “OK. See you at 3 at my crib on St Nicholas Ave — late afternoon best.”

“Shall I bring coffee and stuff?”

“Not ness. I have Peet’s and Silk and sugar. If you want anything else feel free.”

I drive to St. Nicholas Avenue and discover I am in Sugar Hill, home of Harlem’s most affluent African-Americans during the Harlem Renaissance. W. E. B. Du Bois lived here. And so did Thurgood Marshall, Adam Clayton Powell Jr., Duke Ellington, Cab Calloway, W.C. Handy, Willie Mays, Frankie Lymon.



Andy Stein playing the Phonofiddle, which combines a violin with an old time phonograph horn. Photo by Brian Wilson/Courtesy of Princeton University.

Langston Hughes wrote about the beautiful ladies he saw on St. Nicholas Avenue.

*Have you dug the spill
Of Sugar Hill?
Cast your gims
On this sepia thrill:
Brown sugar lassie,
Caramel treat,
Honey-gold baby
Sweet enough to eat.
Peach-skinned girlie,
Coffee and cream,
Chocolate darling
Out of a dream.
Walnut tinted
Or cocoa brown,
Pomegranate-lipped
Pride of the town.*

— Harlem Sweeties

Andy Stein’s pied-à-terre is in a six story apartment building near a playground.

The building’s bold vertical lines, its rectilinear arrangement of the bands of quatrefoils above openings and square mouldings over the depressed arched openings with decorated spandels make it an excellent example of the late Gothic Perpendicular style...

— National Register of Historic Places

A brass plaque near the front door declares Andy Stein’s building a National Landmark because Duke Ellington lived here from 1939 to 1961. I’m buzzed in and discover that Andy Stein’s crib is right over Duke Ellington’s apartment!

Stein greets me warmly and ushers me in. He is tall with sparkling blue eyes, devilish and friendly. Full head of sandy hair. Prosperous mustache, also sandy. Handshake firm, voice big and resonant with a touch of Gotham twang. His “crib” is small and tidy. A living room where he works and teaches, walls lined with books and music. One bedroom, bath and a tiny kitchen.

Stein fixes coffee. It smells good.

“Peet’s” he says with a gleeful smile.

He serves the coffee with a subtle flourish and draws up a box to a little table and sits, insisting I take the only chair.

For years I have seen Stein’s name all over the musical landscape. He is a musician’s musician, at home in Carnegie Hall playing Mendelsohn, a Rock and Roll old-timer (Commander Cody and the Lost Planet Airmen, Asleep At The Wheel) and frequently the jazz/country fiddle player doing the Powdermilk Biscuits jingle on *A Prairie Home Companion*, soloist with the All Star Shoe Band. Stein is a musician without borders. Born in New York, he comes from a family steeped in the classical tradition.

continued on page 24

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NIGHTHAWKS DIARY

continued from page 22

For a classically trained violinist, Andy Stein has been so thoroughly subverted by a succession of other musical styles that he became, to twist Ellington's phrase, "Beyond category."

— John S. Wilson, *New York Times*

"I went to school in Ann Arbor. Played a lot of bluegrass there. The Commander Cody thing was out of that. I always kept up my classical jobs. Played with Emmy Lou [Harris] for a while and Willie Nelson, Merle Haggard... You know, as Duke always said, 'there are only two kinds of music: good music and bad music.' I did the folk dance craze in the village in the hippie years. I had a madrigal chorus that I conducted and I played Gamba in a Renaissance group. I built a harpsichord, had a regular string quartet and I played bass in a jazz group. Did some Cannonball stuff, Horace Silver. Did a Paul McCartney album last year. I have this big gig playing Carnegie Hall next week with Patti Lupone."

There is a small window in Andy Stein's kitchen looking out to an air shaft. Just a few feet beneath us Ellington wrote "Harlem Air Shaft" and a host of other tunes we all know.

Ellington remembered: "So much goes on in a Harlem air shaft. You hear fights, you smell dinner, you hear people making love. You hear intimate gossip floating down. You hear the radio. You hear the janitor's dog...you smell coffee. A wonderful thing, that smell..."

The Peet's in Andy Stein's kitchen takes on a new significance, tastes a little better.

That Stein chose to work upstairs over Ellington's apartment is not surprising. Ellington and Stein are part of that vast family, a sub-culture, an almost private community of people that is separate and distinct from the rest of us. We know them as musicians, a family with its own language, traditions and lingo. Like actors and doctors, much of their life is private, out of reach to the rest of us. We are outsiders. They are sorcerers, who, when they work their magic just right, can put a

spell on us. If you're ever feeling a little blue and need a lift, put on Andy Stein's CD, *Andy Stein And Friends*.

First I want to know, "What drew you to the Nighthawks?"

"The Phonofiddle. That's how I got my job with Vince. He found it. It's a Stroh violin by an Austrian who lived in London. He invented this in the 1890s. It was used for mechanical recordings to focus the instrument, the sound into the recording horn."

Stein and his Phonofiddle are the Nighthawks' one-man string section.

Vince Giordano hired Andy Stein in 1981. John S. Wilson wrote about it in the *New York Times*: "Mr. Giordano, unhappy at the approach that some of his musicians were taking, reorganized the band...and a 10th musician has been added, Andy Stein, a violinist who occasionally plays a

"oPhonofiddle," a violin with a small amplifying horn attached to it. Part of the reorganization has resulted in a more faithful adherence to solos as they were originally played on recordings by the orchestras of Jean Goldkette, King Oliver, Benny Moten, Paul Whiteman or the California Ramblers. But it has also produced a much stronger, fuller and tighter ensemble attack that is evident in the vitality and polish with which the band plays...Mr. Stein, who has some Joe Venuti violin parts, plays with a personal authority that releases them from note by note

duplication."

I ask Andy Stein if he can explain the power and appeal of the Nighthawks' music, that "vitality and polish." He thinks for a moment and then asks, "What ought to be appreciated? The diligence. Not only playing it historically correct, but making it live, playing it hot and sweet. Vince is on our case about vibrato in the sweet stuff and on our case about the rhythm. Gotta be right. Playing on the beat."

I suggest that the players are all exceptional. Many are leaders themselves, their places secure, high in the Jazz Firmament. The Nighthawks are indeed an all-star band.

Stein smiles, "They're great. They're great kids, they're wonderful. And some not so kids."

He thinks for a moment and then: "The performance level is high. The fact is we have two steady nights. That's a calculated

continued on page 26

MIDDAY JAZZ

Midtown

January

7 Karen Oberlin, Singer
Sean Harkness, Guitar

14 Sean Smith, Bass
David Hazeltine, Piano

21 Mark Soskin/Roseanna Vitro Duo
Mark Soskin, Piano
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NIGHTHAWKS DIARY

continued from page 24

risk that I admire him for because he has to lose some money. But for the band to be really good he decided that two nights a week were necessary. He's built a labor pool. We have good subs. We have three good drummers. Probably 8 or 10 or 12 good saxophone players. The Anderson brothers. They're a great find. That's a cool thing to see the young generation. The other night we had Justin Poindexter who's in his twenties, on banjo and he's come along. That's one of the things I admire about Vince. Vince will stay with some subs that I think don't have it. He can see that they're potential learners. And Justin was not very good at the beginning but he's really come along. I love his band The Three Amigos."

I agree to a second cup of Peet's and wonder out loud about the challenge of having 11 men (sometimes 10 men and one woman) read from a collection of 2,500 charts, many of them transcribed from the old records — music that is incredibly difficult, dense and complex — Armstrong solos, for instance. Or those blazing sax solos — Hawkins, Hodges, Trumbauer and a hundred other great players, most long forgotten.

Stein: "It's a great sight reading band. Certainly among the horns, it's amazing. You got a horn section everybody's playing dad dut, da dut da, all those crazy rhythms and all it takes is one bad apple to step in the hole. And that's me. I am the worst sight reader. But I'm gettin' better. Lopic (Mark Lopeman, saxophonist) is the consummate sight reader. He plays first clarinet in the Park Avenue Symphony. I know of at least one time he sent subs to the rehearsals and then he came in and

read the concert. And nobody knew the difference."

I say, yes, but there are 2,500 tunes in there and every night he springs a new one on you. Or two or three. How can you do it and play it correctly? The solos always seem right on to me.

Stein smiles the insider's smile, glances over his shoulder to see if anybody is listening and then winks. He whispers,

"The art of professional faking."

I want to know if there's a secret to getting it just right.

"Vince really knows. And Vince knows performance practice. Vince is the authority on performance practice. Over the years he's built up a library of transcriptions. The repertoire has changed, it's gotten hipper. There's been more black stuff, more Fletcher, Paul Howard."

What was their secret?

The appeal of the twenties music is that it's so fresh and so creative. It has variety because it was new and they were trying out new things.

I wonder about the challenge of finding the right people? Getting them to fit in?

"You get guys who don't know what they're supposed to do and then they have to be educated. I sometimes jump the gun and get on people, especially new guys. I'm a New York asshole so I don't mind stepping up and telling people what to do. It's very important to be responsible. So many jazz guys come out of Manhattan School, North Texas, or wherever, they never swung an eight note in their life.

Everything is like bee bee dabee dada...and they're counting on the drums to go ding ding dada ding. I say 'Come on, take some responsibility for making this thing swing. Don't make somebody else do all the dirty work.'"

I'm curious about personality issues, disputes, dissent? Watching the Nighthawks over the years I've seldom seen any suggestion of anything unpleasant. Sometimes you see Giordano getting testy when things aren't just right, but not often. Stein tells me the Nighthawks are a collegial group, but acknowledges that sometimes there can be issues:

"You know what they say about the show *Chorus Line*? 'The show's been running so long we're starting to speak to each other again.' The Guarneri String Quartet always stayed in four different hotels. It's not evident to the audience. It shouldn't be evident. There's no reason for it to be evident. People have ways of dealing and the audience doesn't have to know."

How does Vince Giordano keep it going? It must be incredibly expensive, a big group like that. So many exceptional players."

"First of all it's not our principal source of income. Except for Vince. You know, Vince is a maniac but he has gotten his feet on the ground over the years. He has a sound business model, enough to make it work. A lot of times I have musical issues that come up...the clarinet megaphones are a pain in the ass as far as I'm concerned...but I gotta hand it to him. He keeps the band goin'."

And finally the big question: How do you explain the passion of Vince Giordano? What drives a man to pursue a dream with such intensity, stamina and stubborn determination?

Andy Stein rolls his eyes and then studies the ceiling for a while and then the coffee cup, the Peet's long gone.

Then, he looks up and with a wry smile, says, "Next question."

To be continued.



Tom Spain is a writer and producer of documentary films for television with a forty-year career doing prime time specials for NBC, CBS and PBS.

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Pops Gets His Plaque

Irvin Mayfield Jr. and the New Orleans Jazz Orchestra Celebrate Louis Armstrong at the Apollo Theater

Story by Sandy Ingham | Photos by Shahar Azran

Louis Armstrong first performed at the brand new Apollo Theater in Harlem in the 1930s, when big bands were atop the pop music world. Why it's taken 80 years for the now legendary theater to give Pops a plaque on its Walk of Fame is a good question, but the ceremony did serve as impetus for a great weekend of jazz featuring the New Orleans Jazz Orchestra and a handful of transplants from the Big Easy now living in the Big Apple.



Irvin Mayfield Jr. and the New Orleans Jazz Orchestra perform beneath a big screen image of Louis Armstrong at the Apollo Theater on Nov. 8.

I wasn't at the induction November 7, but those who were describe it as a joyous tribute: lots of music, a parade that sashayed around the 125th Street neighborhood, with umbrellas popping open and handkerchiefs aflutter. The pictures tell the story.

I was there the next night for three-plus hours of rollicking good music at the theater's main stage and then its upstairs music club, all presided over by the NOJO's indefatigable leader, Grammy-winning trumpeter and composer Irvin Mayfield Jr.

Founded 12 years ago by Mayfield to give up-and-coming players in their music-addicted city more chances to perform, NOJO had undergone lots of personnel changes since last seen, but remains a crackerjack big band. Working with imaginative charts by Mayfield and others, it excels in both swinging ensemble passages and captivating solos.

And NOJO had lots of help from the A-list ex-pats: singers Aaron Neville, Davell Crawford, and Jon Batiste.

Mayfield does his homework. He opened the concert playing "Portrait of Louis Armstrong," a trumpet feature from Ellington's "New Orleans Suite" that Duke composed for Louis to play at the inaugural New Orleans Jazz and Heritage Festival in 1970. The suite had been commissioned by George Wein, the festival's founder, who happily is still with us at 88 and who was at the Apollo for Mayfield's impressive performance.

Ellington's Romeo-and-Juliet ballad "Star-Crossed Lovers" followed, with Jeronne Ansari reincarnating Johnny Hodges's creamy sound on alto sax.

"Angola" was introduced as a song of protest over the appalling incarceration rate of African-American men, and opened ominously as Adonis Rose's drums evoked the slow march of a chain gang, and horns

echoed a native American war chant. It segued into a relentless swinger with a lusty New Orleans back beat.

"Funky enough for you?" Mayfield queried afterward.

Tenor player Ed Petersen's "Sweetbread on the Levee" is a post-Katrina NOJO staple, with the burly University of New Orleans professor assigned blame for practicing with such volume that he broke the dam. His freewheeling

unaccompanied introduction, full of honks and squeals, did indeed unleash a torrent of sound — growing horns, moaning saxes, and the night's first standing ovation.

Trombonist Michael Watson is a talented crooner as well, and with tender affection saluted Armstrong on "What a Wonderful World." Then gravelly-voiced tuba master James Williams sang "You've Got a Friend in Me," and Davell Crawford scatted through "Hit the Road, Jack."

Featured attraction Aaron Neville was up next. Neville's shimmering tenor voice was enchanting on Schubert's ethereal hymn, "Ave Maria," his tremolos rippling like moonlight on a breeze-kissed bay as pianist Red Adkins furnished single-fingered structure and the altos and tenors softly caressed a repetitive phrase.

"Summertime" is another of Neville's favorites, with Don Vappie's guitar skittering along behind and Rose goosing

the ballad's pace, while the band played sotto voce until some closing brassy swells.

Pianist Jon Batiste helped bring the concert to a rousing climax, opening with a taste of Professor Longhair's iconic "Big Chief" and launching the band into a medley of New Orleans standbys.

An encore — a stately Spanish melody — suddenly erupted into fiery Latin jazz, with mock battles, sax vs. sax, trumpet vs. trumpet. Then the band clambered down off stage and paraded through the aisles, trailed by scores of second-liners.

Besides his trumpet and conducting skills, Mayfield proved a charismatic applause-cuer for his colleagues. During their solos, he cast a sly eye on the crowd, with an impish grin or mock grimace, as if to say, "Can you believe what you're hearing?" We can, Irvin: These musicians have been well-schooled.

The revelry continued for another hour-plus upstairs at the Apollo Music Café, where a stripped-down NOJO and guests Batiste and Crawford partied on. Some highlights: Trombonist Vincent Gardner's arch scatting on "Don't Mean a Thing," Batiste's prowess on melodica (a hybrid harmonica-keyboard), a marathon version of the Beatles' "Yesterday," converted by Crawford into a gospel anthem, another closing march into a crowd chanting "The Saints."

The Apollo, which opened in 1934, is a gorgeous venue with great sound, and visitors immediately get a sense of its history: The lobby features floor-to-ceiling montages of hundreds of performers who've appeared, from Duke and Basie and Ella and Sarah to any number of beboppers and doo-woppers and no doubt hip-hoppers.

Someday, we hope to see Mayfield and the New Orlesans Jazz Orchestra on display as well. **JJ**



Davell Crawford and Jonathan Batiste perform at the Apollo on Nov. 8.



Irvin Mayfield Jr., CBS news correspondent Michelle Miller and NOJO.



Apollo Theater CEO Jonelle Procope, Louis Armstrong Educational Foundation representative Robine Bell-Stevens, 2014 Walk of Fame Inductee Chuck Jackson, CBS News correspondent Michelle Miller and trumpeter Irvin Mayfield Jr. display the theater's Louis Armstrong Walk of Fame plaque.



"Mr. Apollo" Billy Mitchell joins the "second line" outside the 125th Street theater at the induction ceremony for Louis Armstrong into its Walk of Fame.

Scenes from a Festival: NJPAC's Week of Jazz in Newark

Photos by Tony Graves

The New Jersey Performing Arts Center's TD Bank James Moody Democracy of Jazz Festival returned for its third year in November with 13 events over eight days on the arts center's stages and at venues around the city of Newark.

Main stage events at Prudential Hall included "Jazz Meets Soul" featuring Fantasia, the Christian McBride big band and others, and a performance by trumpeter Chris Botti; while the PAC's more intimate Victoria Theater showcased a performance by the youth All-State Jazz Ensemble and Jazz Choir and presented the third Sarah Vaughan International Vocal Competition (see sidebar).

The complex's restaurant, NICO Kitchen + Bar, was the site for two brunch performances hosted by Dorthaan Kirk by NJPAC's Center for Arts Education's Brick City Jazz Orchestra and vocalist Vanessa Rubin and her trio.

Bethany Baptist Church on West Market Street was the site of a performance by percussionist Ray Mantilla and a screening of the film *Rashaan Roland Kirk: Case of the Three-Sided Dream*. Both events were free. Other free vents included a performance by Montclair's Steve and Iqua Colson and their band at the Newark Museum, a lunchtime concert at the Gateway Center by Marcus Miller and Wave Music and a forum on "Newark's Jazz Legacy" hosted by WBGO's Gary Walker at the Rutgers Institute of Jazz Studies.

Jersey Jazz's contributing photographer Tony Graves was on hand for much of the week's jazz festivities and shares some visual highlights here. **J**



Jazzmeia Horn and The Christian McBride Big Band perform as part of "Jazz Meets Soul" at NJPAC's Prudential Hall on Nov. 13.

Vanessa Rubin performs at a Dorthaan's Place jazz brunch at NJPAC's NICO Kitchen + Bar on Nov. 16.



Power Trio: Festival VIPs Dorthaan Kirk of WBGO, NJPAC President and CEO John Schreiber and Linda Moody pose during the James Moody Democracy of Jazz Festival.



Singer Sy Smith and trumpeter Chris Botti “mingle” with the audience in Prudential Hall on Nov. 14.



Pianist Steve Colson and vocalist Iqua Colson perform with their band at the Newark Museum on Nov. 12.



Percussionist Ray Mantilla performs with Mike Freeman on vibes at Bethany Baptist Church on Nov. 10.

Ashleigh Smith Wins 2014 Sarah Vaughan Vocal Competition

Ashleigh Smith from Lewisville, Texas won the 3rd Annual Sarah Vaughan Competition (Sassy Awards) held on Nov. 16 at NJPAC in Newark.



Ashleigh Smith, photo courtesy of NJPAC.

Through an agreement with Larry Rosen Productions and Concord Music Group Ms. Smith will receive an offer to record and release an album on Concord Records and the opportunity to perform as part of the JAZZ ROOTS Concert Series. She also receives a \$5,000 cash award. The 2nd place winner of the Competition was Shacara Rogers from Washington DC, who was awarded a \$1,500 cash prize, and the 3rd place winner was Sarah McKenzie from Boston, who received a \$500 cash award.

Ms. Smith was first runner-up in the first Sarah Vaughan Competition held in 2012.

The competition itself recalls the humble beginnings of jazz icon Sarah Vaughan who in 1942 was a Newark teenager and winner of an amateur singing contest at the legendary Apollo Theater. That memorable night helped launch the career of one of the most successful, influential jazz vocalists in the history of American music.

Ms. Smith’s winning performance was highlighted by a soulful rendition of the ballad “The End of a Love Affair” and swinging and scatted runs through “Just One of Those Things” and “Tight.”

The judges for the finals were Festival artistic director Christian McBride, singers Ann Hampton Callaway and Nnenna Freelon, WBGO host Gary Walker and Mr. Rosen. Previous winners of the competition include Jazzmeia Horn, who performed in this year’s “Soul Meets Jazz” Festival event, and the up-and-coming star French vocalist Cyrille Aimée.

It's Never "Off-Season" for Jazz

Cape May's Beach Creek Exit 0 International Jazz Festival

Story and photos by Mitchell Seidel

It's sunny in Cape May, but the sand is pretty much empty and so are the pools. The traffic lights along Beach Avenue are all flashing yellow, a sure sign that the snowbirds have departed for points south. A pre-Thanksgiving chill has overcome the peninsula and sunbathing is the furthest thing from many visitors' minds.

Fortunately, they came for the sounds and not the surf. The modestly sized Beach Creek Exit 0 International Jazz Festival has built on Cape May's off-season tourist business to create a pleasant destination weekend much akin to local house tours and shopping excursions.

Considering that its first effort in 2012 came literally on the heels of Superstorm Sandy, when the Cape dodged a meteorological bullet and barely had its seaside streets clean of surf sand, the 2014 edition, though somewhat more musically modest in scale certainly made for a pleasant, if eclectic, musical event.

Like many so-called "jazz festivals" today, Exit 0 broadly expands the subject to include anything that includes music containing some form of improvisation. That means the uninitiated fan could just as likely find R&B as he or she could jazzy piano on any one of the festival's nicely programmed



SITTING OUT: Saxophonist Donald Harrison, right and trumpeter Eddie Henderson take a pause during a performance by Festival opening act The Cookers at the 2014 Beach Creek Exit 0 International Jazz Festival in Cape May on Nov. 7.

three days. The venues ranged from local bars to a seaside convention hall. Fortunately, the headliners presented the first two nights at the supermarket-sized convention hall stuck more closely to a jazz theme.

The festival opened Friday night with The Cookers, a post-bop assemblage of veteran heavyweights who could easily carry the night in a club on their own. But as a group, they are a band that is more than a sum of its parts. A rhythm section of pianist George Cables, bassist Cecil McBee and

drummer Billy Hart are more than equal to the task of propelling the likes of saxophonists Billy Harper and Donald Harrison and trumpeters Eddie Henderson and David Weiss. The playing, particularly a Cables blues in memory of Mulgrew Miller, brought to mind the work of Art Blakey's Jazz Messengers, which produced a good number of modern jazz soloists and composers.

New Orleans pianist Jon Batiste and his group Stay Human followed the Cookers to the main stage and showed why they were a staple of the 2014 summer festival season, thrilling audiences at such venues as The Newport Jazz Festival. Batiste's band plays music imbued with a spirit of serious fun. Batiste opened his set with a version of the "Star Spangled Banner" that owed equal parts to Francis Scott Key, Oscar Peterson and Jelly Roll Morton. Drummer Joe Saylor will occasionally leave his nest at the traps to cruise the front of the stage, using everything from mic stands to monitor speakers as his percussive foils, while the band also plays a "St. James Infirmary Blues" that seems like it was arranged for R&B shouter Screamin' Jay Hawkins.

Saturday's convention hall opener was singer Rene Marie, who, despite having a new album out that pays homage to Eartha Kitt, "I Wanna Be Evil," has a vocal writing style that can just as easily be traced to the likes of Carol King and Joni Mitchell. Frankly, it is her ability to not blindly copy Kitt's style that makes her such an engaging performer. Some people pace sets; Marie paces individual tunes. While taken with her singing ability, you can't help but admire her songwriting. "Go Home," a song about a woman



Guitarist Brian Betz and saxophonist Denis DiBlasio get hot on a cool November afternoon at Carney's Other Room in Cape May.



Dancers take to the floor for an energetic afternoon at Carney's Other Room on the final day of the 2014 Beach Creek Exit 0 International Jazz Festival.



Vocalist Rene Marie duets with her bassist Elias Bailey on the Xerox Main Stage of the Cape May Convention Hall.



Singer/guitarist Lili Anel and keyboardist Dale Melton entertain the Sunday afternoon crowd at Carney's Other Room from the Tito's Handmade Vodka Stage at the 2014 Exit 0 International Jazz Festival in Cape May.



Pianist Jon Batiste and drummer Joe Sailor collaborate as their group Jon Batiste and Stay Human perform on the Cape May Conventional Hall stage at the Beach Creek Exit 0 International Jazz Festival.

breaking up with a married lover, so drips with sentimentality that it could easily be a country and western tune. "Certaldo," a song about a visit to an Italian town, is an example of old-fashioned songwriting, replete with a set-up verse about a summer romance.

Pianist Monty Alexander rounded out Saturday evening at the "big" room with a set featuring his Harlem-Kingston Express, a group that mixes aspects of both the energetic swing that has endeared him to jazz audiences for nearly 50 years as well as the percussive calypso beat from his native Jamaica. He remains an engaging performer

whose stylistic variety never fails to please his older audiences while winning over his newer ones as well.

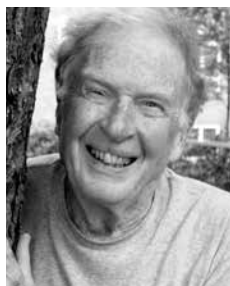
A tip of the hat should go to Motema Music, whose artists played the main stage and then spent time at a company autograph table to sign CDs, keeping with the festival's theme of "Meet Your Music."

And you could "meet" your music — and musicians as well — at a selection of nearby bars and restaurants during the week, giving the festival something of a New Orleans pub crawl atmosphere, where one could hear bluesman Frank Bey backed by the Swing

City Blues Band, former Jazz Messenger pianist Johnny O'Neal and Rowan University jazz instructors guitarist Brian Betz and saxophonist Denis DiBlasio.

It was fortunate that the pre-Election Day weather in Cape May cooperated with the festival, because the town's charming stores and restaurants can prove to be a pleasant departure for the music-soaked fan or disinterested spouse and partner.

It also showed that Cape May can be a pleasant off-season visit, even without sounds. **U**



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

HUGE SATCHMOBILIA SHOW AT ARMSTRONG MUSEUM...SHOULD INSTRUMENTALISTS LEARN WORDS BEFORE PLAYING A SONG?...OLDEST (1913) MOVIE WITH ALL-BLACK CAST ...'COME FLY AWAY' BALLET SOARS IN COPENHAGEN

LOUIS ARMSTRONG CALLED Jack Bradley “my white son.” Pops befriended Bradley, a sailor and avid photographer, in 1959. Over the next 12 years, until Armstrong passed in 1971, Bradley garnered what is probably the world’s biggest private trove of Armstrong collectibles. This he sold in 2005 to The Louis Armstrong House Museum in Corona, Queens, where the seminal performer lived his last 28 years. Now you can see, among lots more items, many of Bradley’s 8,000 photos of Armstrong. About 2,600 discs include a signed and framed 1924 Regal recording of “One of These Days,” by the Fletcher Henderson Orchestra, with young Louis on trumpet. “When we acquired the collection,” archivist Ricky Riccardi told the Associated Press, “we agreed with Jack to drive up to Cape Cod once a year, load up a van, then give him a year to recuperate before we came back.” They made five trips. The first year, “we took the recordings, and he told us stories about each.” The \$500,000 purchase was made with a grant from the Armstrong Educational Foundation. Having been appraised at twice that amount, this was deemed a bargain. “But we [already had] all of Louis’ own things — his photos, his trumpets, his reel-to-reel tapes,” Riccardi said. “Having his collection here at Louis’ house, together with Louis’ things, just seems right.” The special exhibit ends March 29. www.louisarmstronghouse.org

SHOULD A HORN player — or any instrumentalist — know the words to a song before he/she plays it? Tenor saxophonist Jimmy Heath explained why in an interview posted on Facebook. In mid-20th-century Copenhagen, Heath was visiting Ben Webster, “the greatest ballad player on tenor saxophone ever.” Webster told him he learned the lyrics so he could “speak” them on his horn. Heath illustrated with the

opening lines from “Lover Man”: “I don’t know why but I’m feeling so sad / I long to try something I never had ...” He stretched the words “feeling sooooo sad” and “I nevvrrrr had ...” Not all players agree, but Heath said the advice helped him, especially when the lyrics were written at the same time as the song. To watch the interview, Google “Why Ben Webster learned the lyrics.”

LIKE MANY REVIEWERS, “I felt an unmitigated sense of joy...watching the recently restored dailies [multiple unedited takes –ed.] of the 101-year-old feature film with an all-black cast.” Writing in *The Guardian*, Steven W. Thrasher heaped praise on Bert Williams Lime Kiln Club Field Day. The silent film’s love story stars Caribbean-American entertainer Bert Williams in black face with whitened lips, and the African-American actress Odessa Warren Gray. Biograph Studios in the Bronx produced but never finished the picture. In 1939, the Museum of Modern Art acquired the seven untitled reels from Biograph as one of some 900 movie negatives. These formed the core of MoMA’s first film collection. It took a decade to preserve and piece the rushes together so they show the two white directors and racially mixed crew during filming in New York and New Jersey. The 100-minute “MoMA Cut” was premiered last fall at the museum’s 12th annual To



Male dancer in the shiny suit evokes Sinatra, and the doll’s just right in Royal Danish Ballet version of “Come Fly Away.” Photo courtesy of the Royal Danish Theater.

Save and Project Festival. Film curator Ron Magliozzi invited other filmmakers to make their own cuts. The picture was shot “at an ascendant moment for black culture,” writes Thrasher, “a generation before the Harlem Renaissance and jazz would alter black art in America.”

“COME FLY AWAY,” Twyla Tharp’s Broadway ballet tribute to Frank Sinatra, is the biggest hit in the venerable history of the Royal Danish Theatre. In 2013 tickets were sold out to some 40 stagings. Late last year, none were left for a planned nine performances as this

column went to press. A blend of ballet, modern and jazz dance and ballroom dancing, it’s a fitting tribute to the “Voice” many deem the 20th century’s supreme. Four couples go nightclubbing. Along the way they enact love’s joys and sorrows to Sinatra’s hits: “Luck Be a Lady,” “Summer Wind,” “Fly Me to the Moon,” “Witchcraft,” “Yes Sir, That’s My Baby,” “That’s Life,” “One for My Baby” and, of course, “My Way” and “New York, New York.” This version, also choreographed by Ms. Tharp, differs from her original, the Danish-Vietnamese musical director and bassist Chris Minh Doky told me. “Ours is in two acts, and a lot longer. My big band is on stage as part of the ballet, interacting with the dancers. Sinatra’s voice is on my computer and in my ears as we play live around him. It’s kinda surreal, but a joyous experience. The watchers react the way they do at rock concerts.”

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Dan's Den | Buskers in Paris...a Prodigy in Copenhagen

By Dan Morgenstern

Jazz was not the main thing about a trip with my two sons to Paris and Copenhagen, prompted by an event about my father, the writer Soma Morgenstern (1890-1976) in Paris, but there were a couple of musical encounters worth sharing.

The first was purely coincidental. As we were walking one early evening near our Parisian hotel, we heard the strains of "Savoy Blues" and soon a five-piece band came into view on a street corner, visually dominated by the tuba-player's big white instrument,

sonically by a Bechet-inflected soprano saxophone, joined in a front line by trumpet and trombone, plus a banjo — and a dancing lady of uncertain age, who also collected the money for the inevitable CDs. That "Savoy Blues" was

played very well, at the right tempo and with all the right strains, so we hung around for the next tune, "Cakewalking Babies From Home," on which the soprano excelled. From the CD, we discovered his name to be Philippe Audibert —and the dancing lady to be the band's pianist. Nice to know that the Bechet tradition lives on in the land of his triumphal final years.

■ In Copenhagen, home of several jazz clubs, we found a recently opened one near our hotel, and when I learned that it was hosted by Niels Lan Doky, the fine Danish pianist/composer, for whose debut CD in 1984 I had done the notes, we had to check it out. Called The Standard, it's part of a complex also including two restaurants — a nicely appointed, comfortably upstairs room with a Bosendorfer grand piano and excellent sound system. Niels plays every weeknight at six with Swedish-born bassist Ira Coleman (who was at Berklee with Niels and spent many years in the U.S.) and a fine young Danish drummer, Niclas Bardeleben.

It was delightful to hear Niels, with his special touch and melodic imagination, in a set mostly made up of originals based on Danish folk songs (Denmark has a strong song tradition). He was surprised

and pleased to see me and suggested that we stay as his guests to catch the 11-year old piano prodigy Joey Alexander, of whom I was vaguely aware; he had performed in New York this year at a Lincoln Center benefit concert — just one number, briefly but kindly mentioned in Nate Chinen's *New York Times* review. Niels, who had to leave for a concert, introduced us to Joey and his parents and said we would not be wasting our time.

That turned out to be an understatement. Indonesian-born, small for his age, this sweet young boy played a 75-minute set with Ira and Niclas that left this listener a total convert. This was not

anything resembling a stunt or curiosity, but an encounter with a fully formed musician of remarkable talent. At no time during a program that opened with an unaccompanied "Over the Rainbow" and included Monk's "Epistrophy,"

Herbie Hancock's "Dolphin Dance" and "Cantaloupe Island," and Irving Berlin's "How Deep Is the Ocean" did a listener say to himself "That's pretty good for a kid!" No way! After the first astonishment at Joey's proficiency one simply enjoyed his splendid music-making, devoid of any empty gestures to show off technique or any lapses of taste.

This was mature and tasteful music-making, with fine interplay with his companions, and fully in keeping with what he had said to an interviewer when only 10 and asked if he had any advice for students: "Haha! I'm only 10, you know. I don't give advice. Just sing with your heart on piano. Tell your story — or make up a story. And everything has to swing."

Which it did. Joey had no teachers when starting piano at six. His father played a bit, also guitar. A jazz record collector, he introduced Joey to Louis Armstrong when he was still in his mother's womb. Bless him for that! The family is moving to New York. Don't miss the opportunity to catch this blessed boy!

Happy 2015 to all!



The name of Copenhagen's new jazz club, The Standard, pays tribute to the history of its Art Deco building which Danish architect and Royal Building Inspector Kristoffer Nyrop Varming designed in 1937 in the midst of the golden age of timeless "standards" composed by George Gershwin, Cole Porter and others. Photo courtesy of en.thestandardcph.dk.



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www.jazzfestatsea.com

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Other Views

By Joe Lang
Past NJJS President

It is hard to believe that another year has almost passed, but it seems that the new CDs keep coming, so here are a few to consider.

■ The current version of **THE GLENN MILLER ORCHESTRA** does a terrific job of keeping those timeless arrangements that comprised the Miller book seem consistently fresh. **Timeless (Self Produced)** is a 15-track delight that finds the band playing the original arrangements of classics like "Chattanooga Choo Choo," "Pennsylvania 6-5000," "Tuxedo Junction," "Don't Sit Under the Apple Tree (With Anyone Else But Me)," "American Patrol" and "Moonlight Serenade" with a fervor that brings a currency to these tunes that is fun to hear. Leader Nick Hilscher adds several choice vocals on "Chattanooga Choo Choo," "At Last," "Don't Sit Under the Apple Tree," "The Humming-Bird" and "Christmas Dreaming (A Little Early This Year)." Julia Rich adds some nice vocalizing from the distaff side on "Apple Tree" and "A-Tisket, A-Tasket." Hilscher and Rich join with three band members, Ian O'Brien, Kevin Sheehan and Joe Zeigenfus to form The Moonlight Serenaders, the current band's answer to the Modernaires. All in all, the spirit of the original recordings is captured, but not with slavish imitation. You will not have to be solely a fan of the Miller band to enjoy this fine big band recording. (www.glennmillerorchestra.com)

■ Anyone who has seen the **GEORGE GEE SWING ORCHESTRA** in person is well aware that they do indeed swing. You will find that to be the case throughout **Swing Makes You Happy! (Rondette Jazz – 1009)**, the new album from George Gee. This disc is packed with almost 75 minutes of pure delight. All of the arrangements are by the band's trombonist and musical director David Gibson, including five appealing originals. Gibson's imaginative writing, and the superior musicianship of the players belie the fact that all of this music is coming from a nine-piece aggregation. Add in vocalists Hilary Gardner and John Dokes, and the experience is that much brighter. Listening to the sounds on *Swing Makes You Happy!* is uplifting, but for those who like to cut a rug, you will find it hard to stay seated when the disc is playing. (www.rondettejazz.com)

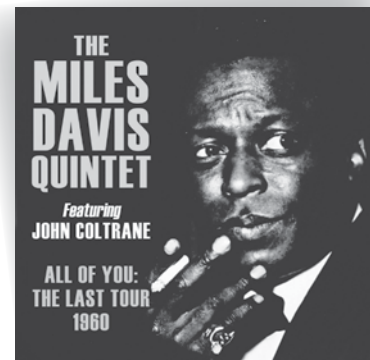
■ **EHUD ASHERIE** is a young man with a deep knowledge of songs that takes him to exploring tunes that are not often visited by other players of any age. Joined by Neal Miner on bass and Phil Stewart on drums for **Music Makes Me (Gut String Records – GSR 014)**, he plays ten tunes

ranging from the familiar, "A Ship Without a Sail," "The Things We Did Last Summer" and "Top Hat, White Tie and Tails," to a couple of mostly ignored gems by Eubie Blake, "Bandana Days" and "Good Night, Angeline." Asherie is always pushing himself to expand his playing while still keeping in touch with his listeners. In this instance, he is successful in keeping you engaged, and bringing attention to repertoire that is fresh and welcome for those who like good music. Selecting "Music Makes Me" as his title tune is fitting as Asherie makes music that defines him as one of the most appealing pianists on the scene today. (www.gutstringrecords.com)

■ If there is one group from Europe that deserves to do a stateside tour, it is **ECHOES OF SWING**, a quartet based in Germany comprised of trumpeter Colin T. Dawson, alto saxophonist Chris Hopkins, pianist Bernd Lhotzky and drummer Oliver Mewes. Give a listen to their latest album, **Blue Pepper (Act Music – 9102)**, and you will understand my opening sentence. These four gentlemen produce more music than many larger ensembles, and do so with the kind of imagination that makes the listener pay attention. The arrangements are by Dawson, Hopkins and Lhotzky, and are full of surprises. The theme of the album is songs with blue references in their titles, from the obvious like "Blue Pepper," "Blue Prelude," "Blue Moon" or "Blue Gardenia" to the more subtle "The Smurf," Lhotzky's tribute to the blue cartoon character. Dawson can be fiery or subdued with equal effectiveness, and has a nice Chet Baker-like approach to vocals. Hopkins, who is also a fine jazz pianist, has a free flowing feeling to his alto sax playing. Lhotzky, widely recognized as one of the world's most outstanding stride pianists, stretches himself far beyond that idiom here. Mewes is always right there with both rhythm and accents. Together they make majestic music. (www.echoesfspring.com)

■ Drummer **AI MURAKAMI** has called on alto saxophonist Zaid Nasser, pianist Tardo Hammer and bassist Hassan Shakur to join her on a tasty album titled **Conception (Gut String – 018)**. The lead voice is that of Nasser who is fluent and eloquent, full of improvisational ingenuity. Hammer is one of those cats who always leaves you thinking, "Wow, this is one special piano player!" Shakur is strong and steady laying down terrific bass lines. Murakami holds it all together with her very musical approach to the drums. She also happens to know how to put a program together. Take a few standards, "Sweet Lorraine," "Old Devil Moon" and "We'll Be Together Again," add some jazz tunes, "On a Misty Night," "Conception," "Saucer Eyes" and "Ray's Idea," turn Hammer loose on "When Johnny Comes Marching Home Again," and you cover a lot of territory in just under an hour. *Conception* is a nice package of straight-ahead jazz that is accessible and entertaining. (www.gutstringrecords.com)

■ One of the most acclaimed groups in jazz history was **THE MILES DAVIS QUINTET** featuring **JOHN COLTRANE**. **All of You: The Last Tour 1960 (Acrobat – 7076)** is a four-disc boxed set that



covers material from seven concerts in Sweden, Denmark, Germany and Holland during March and April of 1960, mostly from radio broadcasts. Despite the fame and critical acclaim that they garnered, things were not always easy backstage. There was conflict between Davis and Coltrane over Coltrane's constant experimenting, some of which was meeting with confusion from many listeners. There was also dissatisfaction with the fact that Davis limited the repertoire to the same few tunes. There are only seven different selections covered during these concerts. With the limited repertoire, it is interesting to see how they constantly reworked the material, especially the constant seeker, Coltrane who was to leave the group following the end of this tour. This is valuable aural documentation of this band; one that ultimately became a center of controversy for critics and fans alike. The packaging of the set is impressive with a lidded box containing four discs in separate sleeves plus a detailed 36-page booklet examining the band's history, and annotations about each track. (www.acrobatmusic.net)

■ For fans of authentic sounding trad jazz, **Sugar Blues (Self-Produced)** by **ALEX BELHAJ'S CRESCENT CITY QUARTET** should suit your ears. Guitarist Belhaj, cornetist Dave Kosmyrna, clarinetist Ray Heitger and bassist Jordan Schug give spirited readings to a mix of pop tunes, early jazz classics, blues selections and gospel songs. Each of the players is invested with an understanding of and feeling for early jazz styles and repertoire. The song list includes "Weary Blues," "My Bucket's Got a Hole in It," "Sugar Blues," "Careless Love," "Viper Mad," "His Eye Is in the Sparrow," "Four or Five Times," "My Man Rocks Me (with a Steady Roll)," "Tiger Rag," "Sitting on Top of the World," "You

Don't Love Me" and "Take My Hand, Precious Lord." Belhaj handles the vocals with help from Heitger and Kosmyrna. These cats are obviously having a grand time playing this music, and you will have an equally grand time listening to it. (www.alexbelhaj.com)

■ It always amazes me how far ranging the influence of Django Reinhardt and gypsy jazz reaches. There are groups all over the world playing the repertoire explored by Reinhardt and his cohorts. **HANK MARVIN** was an acclaimed British rock guitarist who moved to Australia in the late 1980s. Eventually he began playing acoustic guitar, and this led him to the world of jazz manouche. In 2002, he joined up with another transplanted Brit, guitarist/bassist Gary Taylor, who plays rhythm guitar in the group, and accordionist Nunzio Mondia for excursions into the world of Gypsy jazz. After much experimenting and building a book of tunes, they finally went into the studio with a few different bassists, and the result is **DJANGO'S CASTLE (Mtm Music Pty Ltd)**. Naturally, they included several Reinhardt tunes, including "Swing 42," "Swingtime in Springtime," "Micro," "Django's Castle," "Minor Swing," "Swing Guitars" and "Belleville." The remaining seven selections are other Gypsy jazz tunes, some standards, and an old jazz favorite "Viper's Dream." One of the trademarks of Gypsy jazz is the intense level of swing, and these gentlemen swing their forevers off. Another character of Gypsy jazz is that it is fun music, and fun is what you will have when you play this disc. (www.cdbaby.com)

■ Vocalist **MARCUS GOLDBABER** has a pleasant voice and a style that harkens back to the straight-ahead male vocalists of the middle of the last century. He is not a jazz singer, but has certainly been influenced by the likes of Chet Baker, Frank D'Rone and Matt Dennis, relaxed with a hip edge. On **A Lovely Way to Spend an Evening (Fallen Apple - 04)**, he mixes five originals with seven solid, but not over-recorded pop standards, "A Lovely Way to Spend an Evening," "Old Cape Cod," "No Moon at All," "Top Hat, White Tie and Tails," "You're Gonna Hear from Me," "I Fall in Love To Easily" and "Lulu's Back in Town." His originals have a nice flow that fits well with the older material. Goldhaber and pianist Jon Davis worked out the arrangements for all but the last track, Goldhaber's "Losin' Your Appeal," a track that has a much more contemporary feeling than the balance of the album. With too few good albums coming along from male vocalists, this new entry from Goldhaber is welcome indeed. (www.marcusgoldhaber.com)

■ **No Regrets (Anzic - 0046)** finds vocalist **MELISSA STYLIANOU** in the company of pianist Bruce Barth, bassist Linda Oh and drummer Matt Wilson for wonderful visits to eleven terrific songs. Most of the tunes are from the world of pop standards, with the notable exceptions being the Irish folk song "Down by the Salley Gardens," where she is backed solely by the imaginative drumming of Wilson, and the Monk tune "I Mean You" with lyrics by Jon Hendricks. Special note must be made

of Stylianou's superb reading of the rarely heard "A Nightingale Can Sing the Blues," a tune most associated with Peggy Lee. Stylianou is a stylish singer with a deep jazz feeling to her vocalizing. Her phrasing is spot on, and she is a friend to the lyrics. There are occasional contributions from Anat Cohen on clarinet and Billy Drewes on alto sax. This is among the best vocal albums to arrive this year. Invest in a copy of **No Regrets**, and you will find that the title accurately the way that you will feel. (www.melissastylianou.com)

■ As I listened to **Out of My Dreams (Café Pacific - 45115)** by **JOANNE TATHAM**, a thought kept repeating itself, "This lady can sing!" With support from a varying cast of outstanding Los Angeles area musicians, Tatham assays an eclectic serving of 11 tunes, all of which are good, and none of which is overdone. She opens with a tune by McCoy Tyner to which Sammy Cahn added lyrics, "You Taught My Heart to Sing." As you progress through the album, you will hear a pop song, Harry Nilsson's "Without Him (Without Her)," the ever so hip "Devil May Care," Jobim's "Vivo Sonhando," with a lyric by Gene Lees; "Cool" from West Side Story, with some outstanding piano work from Tamir Hendelman; "Double Life (Tell Me a Bedtime Story)," a Herbie Hancock composition for the Fat Albert TV series, with a newly written lyric by Tatham; a terrific reading of "Detour Ahead," "Too Long in LA," Dave Frishberg's humorous dig at LA traffic; "You're Sensational" by Jon Lucien with sole backing by Marcel Camargo on guitar and cavaquinho; "In a Lonely Place," a nourish tune inspired by the film of the same title by Marilyn Harris and Mark Winkler, who produced the album; and the title tune, "Out of My Dreams," a lovely song by Rodgers and Hammerstein that deserves more attention. This is a carefully conceived, well-executed collection by a superb vocalist who will be in her native New York at Birdland on January 19 celebrating the release of this fine album. (www.JoanneTatham.com)

■ The story behind **Speak Low (Prairie Star Records)** by vocalist **PATRICE JÉGOU** is a fascinating one. It is told in detail at the bio link on her Web site (www.patricejegou.com). Suffice to say that Jégou has had an interesting life voyage from Red Deer, Alberta to a turn as a professional figure skater, extensive studies in classical vocal performance, and finally a series of twists and turns that led to the release of this album. There are fifteen tracks that have a variety of musical settings, including participation by some impressive collaborators like Conrad Herwig, Take 6, Kirk Whalum and André Crouch, for an eclectic mix of material. Space precludes detailed information about each track, but the bottom line is that Jégou has a terrific vocal instrument, and shows it to be adaptable to a wide range of material. Unlike many singers who come from a classical background, Jégou possesses the correct sensitivity to the various musical settings, never showing any tendency to show off her voice and overpower the material. This is Jégou's debut album, and it is an impressive entry for her into the world of pop vocalizing. (www.patricejegou.com)

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By Gloria Krolak

This is the Jazz Hotel calling, Mr. Adderley. Your room is ready.

At a recent appearance on behalf of the New Brunswick Jazz Project at the Hyatt Regency, Nat Adderley Jr., humbly conceded his late entry to the genre. Descendant of two jazz legends, dad Nat, Sr. and (Uncle Julian) Cannonball, Nat. Jr. is just finding his way to the limelight. Always musical, the pianist spent most of his career as musical director, arranger and co-songwriter for the honey-voiced R&B singer Luther Vandross. Less well known are many other greats Adderley Jr. has composed, produced and/or arranged for; Aretha Franklin, Dionne Warwick, Natalie Cole and Kirk Whalum, to name just four.

When Vandross succumbed to a stroke, Nat Jr. set about reinventing himself as a jazz performer. His dad was alive to appreciate his success in the pop music field. Now, he is sure, dad is smiling down at his son's jazz triumphs.

Adderley, whose own piano idols include Chick Corea and Herbie Hancock, fronts a swinging quartet of old friends and new. Drummer Greg Bufford and he have played together "a million times," he told the audience, "and we live down the street from each other in West Orange." But trumpeter James Gibbs, who was quickly offered the guest room in Adderley's house to keep him close, and bassist Todd Coolman was just as hospitably offered the basement, were playing for the first time together. You'd never have known it, though. In a playlist including Chick, Herbie and Stevie Wonder, as well as the uptempo "Jeanine," often identified with Cannonball Adderley, and the Nat Sr. composition "Never Say Yes," the foursome swung hard and deep. Adderley's keyboard was a serious full 88-keyed Kurzweil, a company started by futurist and author Ray Kurzweil and Stevie Wonder.

Gibbs, whose expressive eyes and brows registered the group's musical temperature, gave a sweet performance with muted trumpet of "People Make The World Go 'Round." Coolman, guardian of the pace, took a masterly duet with Adderley on Corea's "Litha." Adderley announced it was only his second time playing the tune, the first time with Coolman. Bufford's cerebral cymbalism, and painterly brush strokes stoked the fire in this jazz-driven furnace.



Todd Coolman, James Gibbs, Greg Bufford and (seated) Nat Adderley Jr. form the Nat Adderley Quartet. Tap dancer Andrew Nemr is standing on the right. Photo by Michael J. Ryan.

The music pried Adderley off his bench, sometimes his left leg pumping the air in excitement, other times his whole body giving in to the need to stand. And any group that can transform the Carpenters' "Superstar" into not only a palatable but jazz-worthy tune – what Adderley called "a rearrangement of a rearrangement" – is golden. Not unlike Coltrane's sheets of sound, Adderley and his men spawned a tornado with each tune, a swirling updraft of notes that drew listeners into the quiet eye, only to finish explosively.

Adderley promised a surprise and delivered it in the form of

tap dancer Andrew Nemr who carried his two-by-four-foot board on stage to become the fifth instrument in "All The Things You Are." He and Gibbs traded eights in a delightful visual and auditory call and response. Later, Nemr, who counts Savion Glover and Gregory Hines as teachers, tapped his way through Adderley Sr.'s most famous "Work Song." When not performing Nemr can be found at his dance company Cats Paying Dues, in Lyndhurst.

On jazz Wednesdays, 8:00 to 10:30 PM, the group may be in one room or another, depending on what else is happening in the hotel. On this night the Hyatt hosted the band in the Atrium, behind the registration desk. A comfortable nook set up with café tables and chairs, a bar and a chef serving up small bites like crab cakes and beef sliders, an arrangement facilitated by the New Brunswick Jazz Project in the persons of Virginia DeBerry, Mike Tublin and Jimmy Lenihan for the last five years.

Check the group's Web site for performance schedules at this and other New Brunswick venues. Parking was \$6 in the adjacent Hyatt garage on Albany Street. We spent about \$80 total on food and drinks (we were hungry!). To keep the music coming, get on their mailing list and support the growing organization with donations, if you can, and try to attend gigs. J

The New Brunswick Jazz Project
www.nbjp.org

The Hyatt Regency New Brunswick
Two Albany Street | New Brunswick, NJ
732-873-1234

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



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**BEN CASSARA
AND JAN FINDLAY**

**Celebrating the Music
of Bobby Troup and
Julie London**

Pax Amicus Castle Theatre
Budd Lake, NJ | Nov. 8

Bobby Troup is probably
best known to the general

public as one of the stars of the 1970s television show *Emergency* that also starred his wife, Julie London, mostly remembered as a sultry vocalist who put the song “Cry Me a River” on the pop charts. The main focus of Troup’s professional life, however, was as a songwriter and jazz pianist/singer.

In the intimate setting of the Pax Amicus Castle Theatre, vocalists Ben Cassara and Jan Findlay presented a delightful overview of Troup’s songs, and selections recorded by London. Assisting them in this undertaking were the wonderfully talented quartet of Frank Ponzio on piano, John Zweig on guitar, Rick Crane on bass and Matt Kane on drums.

The quartet set the mood with a lively take on Troup’s jazz standard “Lemon Twist.” This set the stage for the arrival of the vocalists who performed Troup’s most well known song, “Route 66,” and his humorous take on the fear of the number 13, “Triskaidekaphobia.”

Cassara concentrated his attention on the Troup catalog, a diverse one that includes many fine ballads, and lots of hip tunes containing lyrics infused with Troup’s unique sense of humor. He handled both sides of the musical coin with aplomb.

On the ballad side, Cassara explored several selections, including “Their Hearts Were Full of Spring” and “It Happened Once Before,” both recorded memorably by the Four Freshmen, “You’re Looking at Me” and “Baby Baby All the Time,” recorded by Nat “King” Cole and many others, and “The Meaning of the Blues.”

The hip side of Troup addressed by Cassara included tunes like “You’re in Love,” “The Three Bears” and “Hungry Man.”

London recorded a wealth of albums from the mid-1950s through the late 1960s. They featured her intimate vocal side on the inside, and her glamorous side on the covers.

Whether singing ballads like “There Will Never Be Another You” and “Have I Stayed Too Long at the Fair,” or more upbeat tunes such as “Daddy” or “Come-on-a My House,” London always seemed to be exploring the most suggestive angle in each lyric. She was a marvelous torch singer, and Findlay, who captured much of London’s spirit throughout her portion of the evening, put together a stirring medley of “The Man I Love,” “Blues in the Night” and “Come Rain or Come Shine” to highlight this aspect of London’s artistry.

Troup occasionally provided songs to London, and “Nice Girls Don’t Stay for Breakfast” showed off the best of both spouses, London’s come hither vocalizing and Troup’s talent for combining words and music.

The evening proved to be thoroughly entertaining. Both singers were in fine voice, well suited to the material that they presented, and prepared to share some insights about the individuals whom they were celebrating.

THE LEGENDARY COUNT BASIE ORCHESTRA

South Orange Performing Arts Center, South Orange, NJ | Nov. 18

One of the true treats in life is attending a performance by a swinging big band. Such an aggregation is The Legendary Count Basie Orchestra.

On November 18, the College of Arts and Sciences at Seton Hall University presented the Basie band at the South Orange Performing Arts Center. For two exciting sets, this edition of the Basie band, under the leadership of Scotty Barnhart, demonstrated that it is impressively carrying on the tradition established by Count Basie almost 80 years ago.

This is not simply a ghost band playing the same material concert after concert. Yes they played a couple of selections like “Blues in Hoss’ Flat” and “April In Paris” that were among the staples of the masterful mid-’50s Basie band, but most of the program delved deeper into the marvelous library of arrangements accumulated by the band over its many decades of existence.

They opened with “The Wind Machine,” a kicking chart from Sammy Nestico who was the most prolific contributor to the Basie book between 1970 and 1984. Among the other major contributors of arrangements to the Basie band were Frank Foster, Ernie Wilkins, Billy Byers and Thad Jones, each of whom was represented during the concert. The selections included “Who, Me,” “Basie Power,” “Hey, Jim,” “Basie Land,” “Way Out Basie,” “From One to Another” and “Soft as Velvet.”

Each of the players on the band got at least one solo, and they all distinguished themselves. As has been the Basie tradition, none of the solo interludes were extended. The cats quickly said what they had to say, and then it was back to the sections. The section play was tight and often explosive. The rhythm section of Llew Matthews on piano, Will Matthews on guitar, Marcus McLaurine on bass and Dave Gibson on drums kept the band on firm footing and provided the kind of pulse that one expects from a Basie band.

The featured vocalist was Carmen Bradford, who was a regular on the band during the period 1982-1990, and has often appeared with the band in subsequent years. She is a spirited singer who can swing on “Honeysuckle Rose,” “I Love Being Here with You” or “My Shining Hour,” and find the emotion in “You Don’t Know Me” or “Ill Wind.”

Keeping it all together is Barnhart, a 20-plus-year Basie band member, who has taken well to his new position as leader of the band, is a pleasant and informative host, and takes an occasional impressive turn on trumpet and flugelhorn.

I first saw the Basie band at Birdland in the late 1950s, and many, many times more over the succeeding years. They have always put a smile on my face, and this edition had me grinning all through the concert.

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'Round Jersey

Morris Jazz

The Bickford Theater

at the Morris Museum, Morristown, NJ

Tickets/Information: 973-971-3706

John "Bucky" Pizzarelli will once again celebrate his birthday on the Bickford stage in Morristown on **Monday January 12, 2015** at 8 PM. Recognized worldwide as a preminent jazz guitarist, Bucky's



career spans decades from the Vaughn Monroe Orchestra, Johnny Carson's *Tonight Show*, even appearing at the White House. Last year, Bucky became one of the very first musicians in New Jersey to have two of his

guitars, along with a recorded history of his lifetime in music, inducted into the Smithsonian Institute in Washington, DC. Joining Bucky on stage will be guitarist, **Ed Laub**, **Jay Dittimo** on drums, and **Jerry Bruno** on bass. Jerry and Bucky have appeared together for more than 70 years. Jerry will also be celebrating his birthday in this concert. His birthday is one day later than Bucky's.

Keep 2015 front and center at the Bickford as **Herb Gardner** brings in the annual **Ground Hog Day Jam on February 2** with a great group of musicians, **The Jazz Lobster Big Band** take the stage with 18 pieces, **Dan Levinson** is heading up the **Big Bix Beiderbecke's Birthday Bash** on the actual birthday March 10, with a group that includes **Mike Davis**, **Randy Reinhart**, **Mark Shane**, **Brian Nalepka** and **Kevin Dorn**. And **Jeff Barnhart**, **Adrian Cunningham**, and from across the pond, **Neville Dickie with the Midiris** are all coming this spring.

Don't miss one concert!

— 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

As 2015 rolls in, it's time to start making those New Year's resolutions once again. Most people will try the same "good old good ones" again, resolving to go to the gym more or eat less or do both. That's all well and good but there's a simpler resolution out there that's guaranteed to not only last, but to bring year-round happiness: support live jazz.

Jazz, America's great art form, became a bit of a punching bag in 2014,

with high profile articles (and purported satires) in *The New Yorker*, the *Washington Post* and other outlets made a sport out of ridiculing jazz. "Jazz is dead" has long been a favorite way to sell newspapers and magazines (and these days, visits to Web sites) but I'm happy to report that 2014 was a very healthy year for the MidWeek Jazz series at Ocean County College. Not only did we break the series' attendance record twice (first with Bucky Pizzarelli and then with the Jazz Lobsters) but we also had packed houses for first-time performers such as David Ostwald and Cynthia Sayer. Anyone who thinks jazz is suffering must have missed those concerts!



We hope to continue the trend in 2015 as the series is already booked through October. There'll be some returning favorites such as **Pizzarelli**, **Ostwald** and **Geoff Gallante** but I'm looking forward to **Danny Tobias** making his OCC debut as a leader with an **All-Star Bix Beiderbecke Tribute** in March or **Neville Dickie** coming from England to play MidWeek Jazz for the first time in May. And on February 11, the phenomenally talented **Jerron "Blind Boy" Paxton** will make his first appearance in Toms River. A real throwback performer, Paxton is popular on the festival circuit and guaranteed to turn in a memorable performance.

But 2015 will begin as it always does with **The Midiri Brothers** and their **Annual Salute to Benny Goodman** on January 14. These January concerts started many years ago as a specific tribute to Benny Goodman's historic January 16, 1938 Carnegie Hall concert, but have proven to be so popular, it's become something of an annual tradition.

I took over the MidWeek jazz series from Bruce Gast in October 2013 and last year's Midiri show was the first one under my watch. It was smack dab in the middle of the "polar vortex" and it had snowed a little bit earlier in the day. I knew the Midiri Brothers had a strong following but would they brave the elements?

I shouldn't have worried as we had almost a record-breaking house, there to cheer on the hot jazz even with the cold elements just outside the venue. I have full faith it will be that way again in January so it would be wise to purchase tickets to this one in advance.

Jazz is dead? Tell that to a Midiri Brothers

— 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.

Artist Inspired by COTA

By Sue Terry

Adia M. Gibbs is on a roll. The 37-year-old Stroudsburg resident has received several awards for her artwork since last summer, and she shows no signs of slowing down. Gibbs won the 1st place prize for multi-media sculpture two years in a row at the COTA art competition at the Dutot Museum in Delaware Water Gap. She also won the annual COTA poster contest with her design for the 2013 COTA festival. This year, she won a 1st place in ceramic sculpture from the Pocono Arts Council, and her latest piece, a large wall mural in Dansbury Park, was chosen by Project Street Art as the winner in a call for mural designs to be painted in 10 public areas in Stroudsburg and East Stroudsburg.



Adia Gibbs standing next to her mural.
Photo by JoAnn Payne.

The mural was the most challenging project she had ever undertaken. Accustomed to working alone, she soon realized that she would need a team of volunteers to help her complete the large piece by the deadline. With their help, she began the painstaking process of transferring her design on paper onto the huge wall on the Dansbury Park Bathroom House. Because Gibbs had to schedule painting sessions around her day job, they worked on the mural mostly at night, often until the wee hours. The unveiling took place on August 27, 2014, and Gibbs proudly acknowledged the volunteers who had signed on to help her complete the mural: Abigail Possinger, Peter Taney, Diana Davis, Neshamah Crosby-Jones, Marlena Holsten, Nina Curry, Melody Jane, Gairre Henry, Kimya Sessoms, and Melvin Clark.

The mural features the founders of the jazz scene in the Water Gap/Stroudsburg area: legendary bandleader Fred Waring, saxophonist Phil Woods, trombonist Rick Chamberlain, and the late Ed Joubert,

continued on page 47



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
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Web site: newarkwww.rutgers.edu/IJS 973-353-5595

calendar:

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JAZZ RESEARCH ROUNDTABLES

Since 1995, IJS has hosted its monthly Jazz Research Roundtable meetings, which have become a prestigious forum for scholars, musicians, and students engaged in all facets of jazz research. Noted authors, such as Gary Giddins, Stanley Crouch, and Richard Sudhalter have previewed their works, as have several filmmakers. Musicians who have shared their life stories include trumpeter Joe Wilder, pianist Richard Wyands, guitarists Remo Palmier and Lawrence Lucie, trombonist Grachan Moncur III, and drummer/jazz historian Kenny Washington.

All programs are free and open to the public, and take place Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. For further information, please call 973-353-5595. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ **January 21:** IJS Radam Schwartz – Concept of Blues Analysis!

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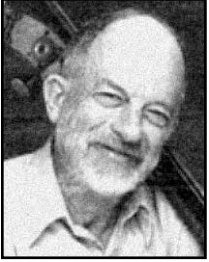
This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert includes an interview/Q&A segment. IJS will again partner with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark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

■ On **March 17** the Institute of Jazz Studies will be holding the third of four concerts in our series called: *Jazz Piano: Contemporary Currents*. We will be presenting the **Tomoko Ohno** 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.

jazz
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JAZZ ORAL HISTORY PROJECT

The Institute of Jazz Studies has completed a program to preserve and make accessible its collection of recorded oral history interviews from the Jazz Oral History Project (JOHP), the most comprehensive and widely consulted body of jazz oral histories in the United States. This collection of tapes consists of 120 oral histories of seminal pre-Swing Era and Swing Era jazz musicians recorded between 1972 and 1983. Musicians sixty years and older (as well as several younger artists in poor health) were interviewed in depth about their lives and careers. The taped interviews range in length from 5 to 35 hours each and are accompanied by typewritten transcripts. They have been consulted by hundreds of scholars and writers producing articles, books and dissertations, in addition to frequent use by producers of radio and television.



From the Crow's Nest

By Bill Crow

■ Back in the 1950s, when I was with Gerry Mulligan's quartet, we played a week at the Village Gate opposite Dizzy Gillespie's quintet. Woody Allen was the comedian on the bill, just starting his career as a standup. When Woody told us that he played the clarinet, Gerry said, "Bring it down some night and play with us." Woody said he was afraid to do that, but Gerry reassured him. "We'll just play the blues...it will be fine." So Woody brought his clarinet down and sat in with us, and seemed to have a great time.

Another story from this time. Backstage in the dressing room, Dizzy and James Moody had Charles Colin's sight-reading exercise book. It was written with deliberately awkward phrases, so the student is required to read it carefully. Dizzy and Moody would play through some of the most difficult passages in unison, and would argue about the correct phrasing of some of them.

While they were occupied in this fashion one evening, a young fan of Dizzy's, a singer, came by to say hello. When it was time for our quartet to go on, Dizzy and Moody went out into the audience to listen, leaving the young singer alone in the dressing room.

When Dizzy returned, he found his trumpet was missing. He knew the kid must have taken it. "Now, what does he think he can do with that?" said Dizzy. "My name is engraved all over it!"

We had heard the singer say something about going down to the Half Note to hear Jimmy Rushing, and Dizzy called Mike Canterino, one of the owners, to see if the kid was there. He was, and Dizzy's horn was at the bar with him. They put him in a cab and sent him back to the Gate, and Dizzy

had his horn in time for his last set. The shamefaced kid said, "Aw, Dizzy, I just wanted to have something of yours."

■ The late Carmen Leggio loved his SML tenor sax, and took very good care of it. One day he discovered a problem with the octave key, and immediately took the horn to his repairman. "Something's wrong. The octave key isn't making the jump the way it should." The repairman put the horn on his bench and examined it carefully. After a bit, he said, "Here's your problem," and showed Carmen that a lentil had become lodged in the octave hole. Carmen remembered having lentil soup a couple of days earlier, but couldn't imagine how the bean had gotten past his reed and into the neck of the saxophone.

■ In the summer of 1948, William Zinn was the concertmaster of the Indianapolis Symphony, under the baton of Fabian Seivitsky. A four-week concert series featured "The Merry Widow" operetta, which required a small stage band of violin, clarinet and drums. Zinn was the violinist. His cue to begin playing the theme was when the lead singer leaped onto a table and shouted, "...and we shall drink!" The trio on stage was to play a few measures, and then the full orchestra would join in.

At the first performance, when the tenor leaped onto the table, Zinn was preoccupied with a pretty dancing girl in the stage wing, and while he was watching her, he missed his cue. The tenor ad-libbed a few lines, repeated his table leap, and bellowed, "And, for the last time, I repeat: we shall drink!"

The drummer poked Zinn with a drum stick and said, "Isn't that your cue?" Zinn awoke from his daydream and saw the tenor glaring at him. The conductor, trying to save the situation, gave the orchestra a

downbeat, bringing them in too early, as Zinn began playing too late. Amid the clash of the music, the tenor shook his fist at Zinn and threatened to "get him" after the show.

Zinn says he avoided the tenor for the rest of the run. He was always the last one on stage, and he managed to leave quickly after each performance.

■ From the late 1930s to the early '40s, my mother, Lucile Crow, was a regular singer on local radio programs in Seattle. She had an occasional secular show, the Gold Shield Coffee Hour, where she sang with a 12-piece orchestra, and a weekly religious program where she played the organ and sang hymns. She often got fan mail, sometimes all the way from California. One distant fan addressed her letter to "Lou Seal Crow," and said, "I just love your voice. It is so nice and shrill."

When the networks came into Seattle, the local radio shows lost their sponsors, and my mother's radio career came to an end. But she continued to sing and play the organ at weddings and funerals, and in her church, into her 90s. She lived to be 103 years old.

My dad grew up on a farm in Bedford, Iowa, and yearned to be a cowboy. He wasn't musical at all. He once told me, "I only know two songs. One is 'Home on the Range,' and the other one isn't."

■ Bill Wurtzel sent me an e-mail: "Yesterday I replied to a potential client with a funny e-mail, but she may not have a sense of humor. She wanted a duo for an event but then asked if I could drop my CD off instead because they decided not to have live musicians. I replied that for the right price we could be dead. Did not hear back, but sent my CD anyway." □

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.

COTA INSPIRES ART

continued from page 45

a jazz aficionado and promoter. In the foreground the viewer also sees a Dali-esque piano keyboard, double bass, and other musical elements, with a lush green backdrop representing the beautiful Delaware Water Gap.


Gibbs recalls the trepidation she felt when submitting her design to Project Street Art for consideration. "I had a few ideas, but nothing jumped out. Then I thought, 'what art would make the most sense to be presented in Stroudsburg?' A painting representing the COTA festival should have been here already — but it wasn't, so I started drawing sketches."

"I didn't think I was going to win," said Gibbs. "My design wasn't fully fleshed out. But I decided to try for it anyway, because I wanted to reach out to the community. Music keeps people connected." The mural in Dansbury Park is her latest music-themed artwork, and she anticipates creating more projects inspired by the COTA jazz tradition. "Kids should have art in their lives and music in their hearts," she notes.

More artwork by Adia M. Gibbs can be viewed on the Facebook page "Awakening Arts", as well as the website www.amgart.carbonmade.com. 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 events, awarding scholarships to New Jersey college jazz students, and conducting Generations of Jazz programs in local school systems, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

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

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

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- Ocean County College Bickford Theatre/Morris
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- **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. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order. Contact pres@njjs.org for a catalog.

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 - **Family 3-YEAR \$115** See above for details.
 - **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
 - **Give-a-Gift \$25:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
 - **Fan (\$75 – \$99/family)**
 - **Jazzer (\$100 – \$249/family)**
 - **Sideman (\$250 – \$499/family)**
 - **Bandleader \$500+/family)**
 - **Corporate Membership (\$100)**
- } Members at Jazzer Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

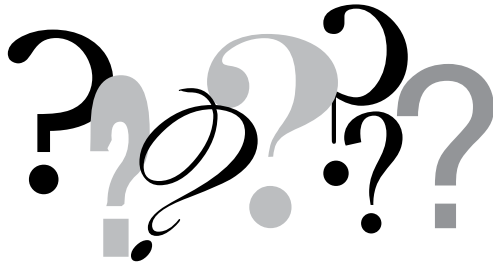
Contact **Caryl Anne McBride** Vice President, Membership at **973-366-8818** or membership@njjs.org

OR visit www.njjs.org

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

JAZZ TRIVIA ANSWERS

questions on page 4



- | | |
|---|--|
| <p>1. Nick Fatool
(January 2)</p> <p>2. Chano Pozo
(January 7)</p> <p>3. Flip Phillips
(February 26)</p> <p>4. Billie Holiday
(April 7)</p> <p>5. Al Hibbler
(August 16)</p> | <p>6. Al Casey
(September 15)</p> <p>7. Harry "Sweets" Edison
(October 10)</p> <p>8. Billy Strayhorn
(November 29)</p> <p>9. Turk Murphy
(December 16)</p> <p>10. Frank Sinatra
(December 12)</p> |
|---|--|



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](http://www.wbgo.org/photoblog).

Check out where Fran's hanging,
and see what she sees, at
www.wbgo.org/photoblog

Great Gift Idea!

**Jazz Up
Your Wardrobe**



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

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

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

Styles — choose from:

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

Sizes — choose:

unisex S, M, L, XL, or XXL

ladies' S, M, L

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

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

What's New?

Members new and renewed

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

Renewed Members

Mr. & Mrs. Douglas G. Baird, Wayne, NJ
 Mr. & Mrs. John Bell, Gettysburg, PA
 Ms. Kathleen Burgess, Parsippany, NJ
 Mr. & Mrs. C. Graham Burton, Ridgefield, CT
 Charles Carreras, Ringwood, NJ
 Mr. Robert Chamberlin, Glen Ridge, NJ
 Mrs. Shirley Cook, Teaneck, NJ
 Rich and Regina Desvernine, Whiting, NJ
 Mr. Thomas L. Duncan, Hackensack, NJ
 Sandra Evans, Wilmington, NC
 Mr. Tony Feil, Whitehouse Station, NJ
 Mr. James A. Floyd, Princeton, NJ
 Mr. Weston W. Fuchs, North Palm Beach, FL
 Mr. & Mrs. Hank Gasbeck, Camden, DE
 Ms. Faith Giovino, Bound Brook, NJ
 Harriet Grose, Morristown, NJ
 Mr. Morris Grossman, Springfield, NJ
 Mr. Robert J. Haines, Roselle, NJ
 Roberta Hampson, East Syracuse, NY

William Hrushesky and Patricia A. Wood
 West Orange, NJ
 Mr. Sandy Ingham & Nadine Lawson
 Morganville, NJ *
 The Jersey City Public Library, Jersey City, NJ
 Jane Kalfus, Fair Lawn, NJ
 Mr. Severn P. Ker, Brookpark, OH *
 Mr. Boris Kwaloff, Montclair, NJ *
 Sam Landsman, Rockaway, NJ
 Ms. Ginny Llobell, Maplewood, NJ *
 Dr. & Mrs. G. Edward McComsey, Manchester, NJ
 Mr. & Mrs. Richard H. Miller, New York, NY
 Mr. & Mrs. John Mintz, Rockaway, NJ
 Mr. & Mrs. Henry Parker, Madison, NJ
 Mr. & Mrs. Allen Parmet, Springfield, NJ
 Mr. Larry Peterson, Wyckoff, NJ
 Mr. William S. Robertson III, Green Pond, NJ
 Mrs. Charles Root, Madison, NJ
 Adam H Schickinger, Andover, NJ
 Dr. & Mrs. Robert Siegel, Lafayette, 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.

Mr. & Mrs. Tom Stemmler, Piscataway, NJ
 Joan Streit, West Orange, NJ *
 Mr. & Mrs. John Tierney, Berkeley Heights, NJ
 Mr. C.A. Tilghman, Jr., Dover, DE
 Joe Veltri, Mt. Arlington, NJ
 Marlene Ver Planck, Clifton, NJ
 Ms. Jackie Wetcher, Madison, NJ
 Ms. Irene Young, Austin, TX
 Mr. Ben Zweig, New York, NY
 Mr. Gil Zweig, Randolph, NJ

New Members

Pamela Bennett, Union, NJ
 Gary E. Edey, Morristown, NJ
 Steve Henry, Basking Ridge, NJ
 James McGann, Cherry Hill, NJ
 Peter & Chris Posluszny, Woodland Park, NJ
 John Segreto, Hackettstown, NJ
 Ruth and Paul Steck, Green Village, NJ
 Michael Tozzi, Paoli, PA

MARLENE VERPLANCK

NEW CD! "I Give Up, I'm In Love"

In case you haven't heard the new CD yet, here are some early reviews:

"Marlene is truly an incredible singer. And not only that, she has just given us an incredible album, *I Give Up, I'm In Love*. When it comes to Marlene's choice of songs and the way she sings them, there's nobody better than Marlene." — **Johnny Mandel**



"Never dated and always an inspiration, Marlene Ver Planck is a clarion call for taste, savvy and pristine vocal purity in a disintegrating morass of declining musical values. Polished and beautiful to listen to, she is always full of surprises and lives up to her high standards with finger-snapping panache. She is something of a marvel." — **Rex Reed**

"I love your voice, taste and choice of songs! You have probably rescued more great songs than anyone else I can think of. Know that I adore you personally and professionally." — **with love, Michael Feinstein**

"A world class vocalist, with world class musicians." — **Frank Wilner, Voices in Jazz**

"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." — **Joe Lang, Jersey Jazz**

www.marleneverplanck.com

LauRio Jazz

Featuring

The swinging songs of Broadway

Laura Hull



Rio Clemente



Ed Wise



Brooks Tegler



For free artists information package with DVDs contact:

John & Virginia Bell **ARTIST ADVOCATES**

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

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)

189 Monticello Ave., 07304
201-332-4309
Fridays Open Jazz Jam
Open to All Musicians,
Vocalists, Dancers and
Spoken Word Artists;
Hosted by Winard Harper
and Rosalind Grant
8:30PM-midnight
First Sundays 6-10PM
Featuring Winard Harper and
Special Guests; \$10 cover

Lambertville

DEANNA'S RESTAURANT
54 N. Franklin St.
609-397-8957

Lincroft

BROOKDALE COMMUNITY COLLEGE
765 Newman Springs Road
732-224-2390

Linden

ROBIN'S NEST RHYTHM & BLUES
3103 Tremley Point Road
Linden, NJ 07036
908-275-3043

STARBUCKS

693 West Edger Road
908-862-8545
Mondays

Lyndhurst

WHISKEY CAFÉ
1050 Wall St. West,
201-939-4889
One Sunday/month
swing dance + lesson

Madison

SHANGHAI JAZZ
24 Main St.
973-822-2899
Wednesday/Thursday 7 PM
Friday/Saturday 6:30 PM
Sunday 6 PM
No cover

Mahwah

BERRIE CENTER/ RAMAPO COLLEGE
505 Ramapo Valley Road
201-684-7844

Manalapan

MONMOUTH COUNTY LIBRARY
125 Symmes Dr.
732-431-7220
Free monthly jazz concerts
September - June

Manville

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

Maplewood

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

HIGHLAND PLACE/CRANES

5 Highland Place
(973) 763-3083

PARKWOOD DINER

1958 Springfield Ave.
973-313-3990
Mondays

Matawan

CAFE 34 BISTRO
787 Route 34
732-583-9700

Maywood

SESSION BISTRO
245 Maywood Ave.
201-880-7810

Mendham

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

Metuchen

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

HAILEY'S HARP & PUB

400 Main St.
732-321-0777

NOVITA

New & Pearl Streets
732-549-5306
No cover

Montclair

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

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

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

TRUMPETS

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

Morristown

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

THE COMMUNITY THEATRE

100 South St.
973-539-8008

HIBISCUS RESTAURANT

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

ROD'S STEAK & SEAFOOD GRILLE

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

THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.
973-540-9601

Mount Holly

THE FIREHOUSE CAFE
20 Washington Street
609-261-4502

Newark

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

DINOSAUR BAR-B-QUE

224 Market St.
862-214-6100
Music 5:30 pm to 8:30 pm
Thursdays

27 MIX

27 Halsey Street
973-648-9643

BETHANY BAPTIST CHURCH

275 Market Street
973-623-8161

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.

Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

IDEAL LOUNGE

219 Frelinghuysen Ave.
973-824-9308

NJPAC

1 Center St.
888-466-5722

THE PRIORY

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

New Brunswick

DELTA'S

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

THE HYATT REGENCY NEW BRUNSWICK

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

MAKEDA ETHIOPIAN RESTAURANT

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

STATE THEATRE

15 Livingston Ave.
732-246-7469

TUMULTY'S

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

Newfield

LAKE HOUSE RESTAURANT

611 Taylor Pl., 08344
856-694-5700

New Providence

PONTE VECCHIO RISTORANTE

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

North Bergen

WATERSIDE RESTAURANT

7800 B River Rd.
201-861-7767

North Branch

STONE BROOK GRILLE

1285 State Highway 28
908-725-0011

Oak Ridge

THE GRILLE ROOM

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

Orange

HAT CITY KITCHEN

459 Valley St.
862-252-9147

PRIVATE PLACE LOUNGE

29 South Center St.
973-675-6620

Paterson

CORTINA RISTORANTE

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

Phillipsburg

MARIANNA'S

224 Stockton St.
908-777-3500
Fridays

Princeton

MCCARTER THEATRE

91 University Place
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
No Cover

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200

WITHERSPOON GRILL

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

Rahway

THE RAIL HOUSE

1449 Irving St.
732-388-1699

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
732-499-0441

Red Bank

COUNT BASIE THEATRE

99 Monmouth St.
732-842-9000

JAZZ ARTS PROJECT

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

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

SIAM GARDEN

2 Bridge Ave. 1
732-224-1233

Somers Point

SANDI POINTE COASTAL BISTRO

908 Shore Road
609-927-2300

Somerville

PINOY RESTAURANT & GOODS

18 Division St.
908-450-9878

South Amboy

BLUE MOON

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

South Orange

PAPILON 25

25 Valley St.
973-761-5299

RICALTON'S

19 Valley St.
973-763-1006
Tuesdays

SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way
973-235-1114

South River

LATAVOLA CUCINA RISTORANTE

700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
The New World Order
open jam session
every Thursday 7:30-11 PM
No cover, half-price drink
specials

Spring Lake Heights

THE MILL

101 Old Mill Rd.
732-449-1800

Stanhope

STANHOPE HOUSE

45 Main St.
973-347-7777
Blues

Succasunna

ROXBURY ARTS ALLIANCE

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

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE

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

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ST. PAUL'S LUTHERAN CHURCH

61 Church St.
201-837-3189
Sundays

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tinton Falls

PALUMBO'S TAVERN

4057 Asbury Ave.
732-922-6690

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER

College Dr.
732-255-0400
Some Wednesdays

Trenton

AMICI MILANO

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

CANDLELIGHT LOUNGE

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

Union

SALEM ROADHOUSE CAFE

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

VAN GOGH'S EAR CAFE

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

Watchung

WATCHUNG ARTS CENTER

18 Stirling Road
908-753-0190
www.watchungarts.org

Wayne

WILLIAM PATERSON UNIVERSITY

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

Westfield

16 PROSPECT WINE BAR & BISTRO

16 Prospect St. 07090
908-232-7320
8 PM Tuesday, Wednesday,
Friday

West Orange

HIGHLAWN PAVILION

Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE

555 Valley Rd.
973-395-5551

MCCLOONE'S BOATHOUSE

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

OSKAR SCHINDLER PAC

4 Boland Drive 07052
973-669-7385

SUZY QUE'S

34 South Valley Rd.
973-736-7899

Westwood

BIBIZ LOUNGE

284 Center Ave., 07675
201-722-8600

Woodbridge

BARRON ARTS CENTER

582 Rahway Ave. 07095
732-634-0413

Wood Ridge

MARTINI GRILL

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

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

Also visit
Andy
McDonough's
njazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

BOB DEVOS ORGAN TRIO — with Dan Kastelnik, Hammond organ and Steve Johns, drums at Trumpets Jazz Club, Montclair, Jan. 2, 8-11:30 PM, \$15 cover.

JEREMY PELT QUARTET — Jazz Vespers followed by refreshments and meet and

greet with the artists, at Bethany Baptist Church, Newark, Jan. 3, 6 PM. Free, secure on-site parking available.

NAT ADDERLY JR. — JAZZ IN THE LOFT at SOPAC, South Orange, Jan. 18 at 7 PM. \$15, casual cabaret setting, cash bar available.

ADRIAN CUNNINGHAM — At Shanghai Jazz, Jan. 22, 7-9:30 PM. no cover.



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

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