

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 43 • Issue 9
October 2015



New Jersey musicians Paquito D'Rivera and Barry Harris performed at the Carhartt Amphitheater Stage in Detroit on September 6. Photo by Tony Graves.

Detroit's Big Labor Day Jazz Party

The Detroit Jazz Festival annually draws 750,000 jazz fans to the city's downtown over Labor Day weekend. It's the world's biggest free-of-charge jazz event.

Jersey Jazz Photographer Tony Graves was on hand for the festival and focused his camera on some of the many New Jersey artists who performed there this year.

See page 26.

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 48

STORIES

Detroit Jazz Festival cover
 Big Band in the Sky 8
 NJCU Alumni Band 10
 Talking Jazz: Carol Fredette 12
 Newark Academy at JALC 22
 Moody Festival Lineup 28
 Jewish Museum Jazz Exhibit 29
 President Emeritus Writes 30
 Noteworthy 32

REVIEWS

Other Views 33
 Two Songbirds CD Review 36
 Caught in the Act 38
 Book Review: J. Van Heusen 41
 On The Road 42

EVENTS

'Round Jersey: Morris, Ocean 44
 Institute of Jazz Studies 45
 Somewhere There's Music 50
 The Name Dropper 51

ADVERTISERS

Marlene VerPlanck 4
 WBGO Photo Blog 4
 Diane Moser Big Band 4
 Arbors Records 5
 WBGO 7
 Shanghai Jazz 9
 Ocean County College 11
 Bickford Theatre 13
 Sandy Sasso 14
 Mason Gross School of the Arts 15
 NJPAC 17
 Rosalind Grant 18
 Morristown CraftMarket 19
 CTS Images 20
 Doris Spears 21
 Jane Stuart 25
 WPU Jazz Room 27
 Swingadelic 31
 Patrice Jégou 37
 Diane Perry 38
 LauRio 39
 Jim Eigo 42
 Jazzdagen 43
 Cadence Magazine 49
 Princeton Record Exchange 52



Prez Sez

By Mike Katz President, NJJS

When this issue of *Jersey Jazz* hits your mailboxes it will be autumn, but as I write this, summer is not yet over as we are headed into the Labor Day weekend, the unofficial end of the season. And as was mentioned in my last column, there are several jazz events coming up in New Jersey in September to conclude the actual summer season.

■ On August 15, the fifth edition of the annual Morristown Jazz and Blues Festival took place on the Green in the center of Morristown, with the New Jersey Jazz Society as a co-sponsor. As in all of the past years, the weather was perfect and a large crowd was on hand, and once again NJJS and I were honored by the producers, Don Jay and Linda Smith, to introduce the three jazz groups that performed for an hour and a half each during the first part of the program. We started off with the “little big band” Swingadelic, led by bassist Dave Post, which was followed by the Guitar Summit, which as last year featured Bucky Pizzarelli, Ed Laub, Frank Vignola and Vinny Raniolo. It is hard to imagine a greater grouping of jazz guitarists in one place. Bucky is now 89, and according to the grapevine there are numerous events that have been planned or are in the process to mark his 90th birthday next year. Maybe they will include another Morristown guitar summit! The jazz portion of the festival concluded with a performance by Bria Skonberg

and her quintet, fresh from their Newport Jazz Festival debut. The audience clearly enjoyed all of the outstanding music and we hope to be back participating in this festival next year.

■ One of the things that your Board of Directors has been looking at in recent months is the need to maintain and enlarge the membership base of our organization, and other ways in which we can increase our revenue so that we may meet our current expenses and expand our program offerings. Through the efforts of our vice president, Sheila Lenga, and our membership chairs, Caryl Anne McBride and now Irene Miller, we have acquired many new members as a result of having a presence at numerous public jazz performances throughout the year in a variety of New Jersey venues, including those events which we run or participate in; however, more needs to be done to attract new members. One of the best ways to accomplish this is through the efforts of our existing membership. For some time we have had a “give a gift” program, whereby a current member of NJJS may purchase a one-year membership for a relative, co-worker or friend for \$25, just more than half of the regular annual dues of \$45. As we are approaching the holiday season, bear in mind that these make excellent Christmas/Hanukkah gifts for jazz-loving acquaintances. And of course, membership includes a subscription to *Jersey Jazz*, free

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 Restaurant, Morristown and The Crossroads, Garwood offer 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!!



A strong musical lineup and picture perfect weather drew a capacity crowd to the scenic Morristown Green for the town's 5th annual Jazz & Blues Festival on August 15. Photo by Tom Judd.

Interstate 80 on the way to the Delaware Water Gap. Ed put on a delightful jazz picnic on the Rutherford Hall grounds over the summer, which featured three terrific sets by Sherrie Maricle's musical aggregations — the DIVA jazz trio of

Tomoko Ohno on piano, bassist Noriko Ueda, and of course Sherrie at the drums; Five Play, which added Jami Dauber on trumpet and Janelle Reichman on reeds, and lastly, the entire DIVA big band.

Ed has planned a series of eight concerts for dates between this September and next May, featuring, among others, Rio Clemente, Claudio Roditi, Geoff Gallante, Tomoko Ohno, Tony DeSare and the trio of Hod O'Brien, Stephanie Nakasian and Victoria O'Brien. Further details are available on line and we expect in advertising to run in issues of Jersey Jazz in coming months.

I hope to see many of you at these and other upcoming jazz events in the Garden State!



New Jersey Jazz Society membership makes a great gift!
Plus, if you are already a member, a gift membership costs just \$25!
See page 47 for details!

admission to our monthly member meetings at Shanghai Jazz in Madison, and reduced rate tickets to the Pee Wee Russell Memorial Stomp held in March each year. Give-A-Gift memberships may be purchased on our website, www.njjs.org, using Paypal, or you may download a membership application from the site and mail it in. Note that only current members may purchase gift memberships, and only new memberships may be purchased. It would be great if every member purchased at least one give a gift membership each year, and we could in that way double our membership each year!

■ Finally, I would like to invite everyone's attention to the jazz series run by our friend Ed Coyne at the beautiful Rutherford Hall in Allamuchy, New Jersey, just off of

Like this issue of Jersey Jazz?

Have it delivered right to your mailbox 11 times a year. Simply join NJJS to get your subscription. See page 47 for details or visit www.njjs.org.

for updates and details.

October 11

NJJS JAZZ SOCIAL

Clarinetist Perry Robinson with Gerald Achee, percussion and Andrew Hall, bass. **FREE** admission NJJS members, \$10 all others, \$10 food/beverage minimum

Shanghai Jazz | Madison
3 – 5:30 PM | www.njjs.org

November 15

NJJS JAZZ SOCIAL

Bassist and Author Bill Crow **FREE** admission NJJS members, \$10 all others, \$10 food/beverage minimum

Shanghai Jazz | Madison
3 – 5:30 PM | www.njjs.org

December 13

NJJS ANNUAL MEETING

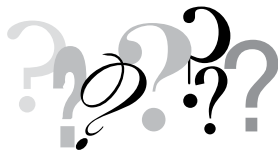
Sherrie Maricle and the DIVA Jazz Trio **FREE** admission NJJS members, \$10 all others, \$10 food/beverage minimum

Shanghai Jazz | Madison
2 – 5:30 PM | www.njjs.org

NJJS Calendar

Jazz Trivia

By **O. Howie Ponder**
(answers on page 47)



STRICTLY INSTRUMENTAL

For a change Howie has trained his laser-like attention to the instruments that make jazz instead of the artists who play them.

1. Which uses more brass tubing to make, the trumpet or the cornet? How do they differ from each other?
2. Last month's Jersey Jazz cover showed a zydeco musician "wearing" his instrument, made of corrugated steel. What's it called?
3. This invention of Remo Belli's in the mid-1950s revolutionized percussion instruments and enabled the development of Heavy Metal rock music and dog chews. What was it?
4. Who invented the saxophone?
5. Although it's supposed to be a big secret, what are cymbals made of?
6. This instrument was originally called a "sackbut" in the Middle Ages.
7. Saxophones and clarinets use reeds to make their sound. What are reeds made from?
8. Suppose you have decided to build your own bass viol. You will need three varieties of wood. What are they?

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



Photo: Chris Drukker

Diane Moser's Composers Big Band

Annual Peace Concert—
Daniel Pearl World Music Days Tribute
October 7 • 8–11 p.m.

For more info: dianemosermusic.com

TRUMPETS
JAZZ CLUB

6 Depot Square Montclair, NJ 07042
For reservations, call 973-744-2600
www.trumpetsjazz.com

M A R L E N E V E R P L A N C K

Surprise Me Somewhere!

Oct. 11 Jazz Beautifully Standard

Trinity Episcopal Church, Allendale.
Adam Brenner, sax,
Bucky Pizzarelli, guitar, Steve Ash, piano and Andy Watson, drums.
With a reception, exhibition of paintings, New Orleans-style dinner.
Tickets for dinner are \$15. E-mail davidmessenger575@gmail.com for reservations.



Oct. 15 City Center Corridor

New venue. Casual and FREE! City Center Corridor, at City Center's 55th Street entrance. It's a covered walkway, very neat indeed! 6–6:45 PM. Come say hello!

Oct. 18 Shanghai Jazz

One of the best jazz clubs in the USA. Music, music, music!! Food, glorious food! BUT, you must reserve at 973-822-2899. No cover charge!

Dec. 3 Birdland

315 W 44th St., NYC
One show only at 6 PM.

www.marleneverplanck.com



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://WBGO.org/photoblog).

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



New from



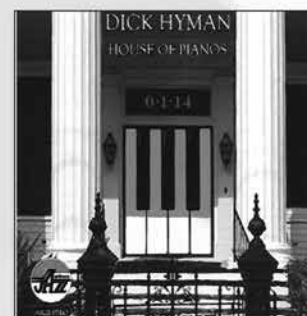
ARBORS RECORDS

Great Jazz Lives On

ARCD 19447
Becky Kilgore and Nicki Parrott: Two Songbirds of a Feather
Becky Kilgore and Nicki Parrott showcase their original vocal styles performing the American popular songbook with their uniquely beautiful flair.



ARCD 19445
Dick Hyman: House of Pianos
The incomparable jazz pianist Dick Hyman performs in a live solo concert at the famous Farley's House of Pianos in Madison, Wisconsin.



ARCD 19448
Bucky Pizzarelli: Renaissance, A Journey from Classical to Jazz
Jazz legend Bucky Pizzarelli performs a classical concerto and also swings on jazz guitar duets with Ed Laub.



ARCD 19445
Jacob Fischer... In New York City
Jacob Fischer's jazz guitar swings hard along with Chuck Redd on vibes and popular jazz drummer Matt Wilson.



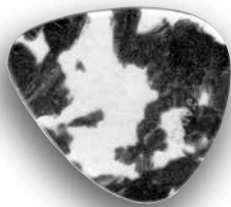
\$12.00 including s/h per CD

51 S. Main Ave., Suite 301, Clearwater, FL 33765 Phone: (727) 252-0123

Fax: (727) 466-0432 Toll Free: (800) 299-1930

E-mail: mrd@gate.net www.arborsrecords.com

U.S. and Canada distribution by Allegro




The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Make a Date with Newark's Jazz History

Newark historian Barbara Kukla, who's written two books about the city's rich jazz history, recently released *Faces and Places: A Century of Newark Jazz*, a 2016 calendar that includes many rare photos. These include images of Sarah Vaughan's Grammy Award-winning performance at Newark Symphony Hall in 1980 with the New Jersey Symphony Orchestra, and Billie Holiday singing at Sugar Hill, a Broad Street jazz club, in 1957.

Produced to coincide with the City of Newark's 350th anniversary celebration next year, the calendar also includes several pages of Newark jazz highlights as well as tributes to the Newark Museum's now 50-year-old Jazz in the Garden series, the famed Savoy Records label, the Rutgers University Institute of Jazz Studies and Jazz Radio WBGO. Other photos include Houston Person and Etta Jones, James Moody, Woody Shaw, Duke Anderson, Miss Rhapsody, Rhoda Scott, Carrie Jackson, Leo Johnson, and Clem Moorman and the Picadilly Pipers.


Kukla, an NJJS member, spent 43 years in journalism, most of it at *The Star-Ledger* as editor of the popular *Newark This Week* section. She has written five books about Newark including *Swing City: Newark Nightlife: 1925-50* and *America's Music: Jazz in Newark*, and speaks frequently about the history of Newark jazz. Her new calendar, *Faces & Places: A Century of Newark Jazz*, is offered for \$15 per copy (plus \$2 postage) or \$100 for eight copies (with free delivery). To learn more about the calendar or arrange a talk about Newark jazz for your organization, please contact Barbara Kukla by e-mail at bjkukla@aol.com or call (973) 325-3760. 

CORRECTIONS: Due to a couple of unfortunate typos in last month's President Emeritus column we inadvertently moved the Hillside Inn from its historic rightful place on Route 206 to Route 202. We also misstated Pee Wee Russell's date of death. Mr. Russell died on Feb. 15, 1969.



New calendar celebrates Newark, New Jersey's jazz history.

Jersey Jazz is an NJCSPJ
"Excellence in Journalism"
Award-Winning Publication



New Jersey Chapter
SOCIETY OF
PROFESSIONAL
JOURNALISTS

Comments?

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

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

Jersey **Jazz** The Journal
of the New Jersey Jazz Society

Volume 43 • Issue 09
USPS® PE6668

Jersey Jazz (ISSN 07405928) is published monthly eleven times a year, with a combined July/August issue, for members of The New Jersey Jazz Society, 382 Springfield Ave., Suite 217, Summit NJ 07901. Membership fee is \$45/year. Periodical postage paid at West Caldwell, NJ. Postmaster please send address changes to 382 Springfield Ave. Suite 217, Summit NJ 07901.

All material in *Jersey Jazz*, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2015. All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor
27 Upper Mountain Ave., Montclair, NJ 07042
e-mail: editor@njjs.org

Linda Lobdell Art Director/Co-Editor
352 Highland Ave., Newark, NJ 07104
201-306-2769 | e-mail: art@njjs.org

Fradley Garner International Editor
e-mail: fradleygarner@gmail.com

Dan Morgenstern Senior Contributing Editor
e-mail: dmorgens@andromeda.rutgers.edu

Mitchell Seidel Contributing Photo Editor
e-mail: photo@njjs.org

Contributing Editors

Schaen Fox, Jim Gerard, Sandy Ingham,
Sanford Josephson, Joe Lang, Don Robertson

Contributing Photographers

Vicki Fox, Tony Graves,
Fran Kaufman, Lynn Redmile

Fred McIntosh Entertainment Contributor
201-784-2182 | e-mail: derfie_07675@yahoo.com
John Maimone Entertainment Contributor Emeritus

NEW JERSEY JAZZ SOCIETY OFFICERS 2015

Mike Katz President
382 Springfield Ave, Suite 217, Summit NJ 07901
908-273-7827 | e-mail: pres@njjs.org

Stew Schiffer Executive Vice President
973-403-7936 | e-mail: vicepresident@njjs.org

Harry Friggle Treasurer
973-762-5876 | e-mail: treasurer@njjs.org

Irene Miller Director, Membership
973-713-7496 | e-mail: membership@njjs.org

Sheilia Lenga Vice President, Publicity
908-346-0558 | e-mail: publicity@njjs.org

Mitchell Seidel Vice President, Music Programming
201-243-1813 | e-mail: mitchellseidel@att.net

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
908-658-3515

Frank Mulvaney Immediate Past President
908-233-4824

DIRECTORS

Kate Casano, Carolyn Clemente,
Cynthia Fekette, Pete Grice, Carrie Jackson,
Sanford Josephson, Keith Langworthy,
Caryl Anne McBride, Lowell Schantz, Jack Sinkway,
Marcia Steinberg, Elliott Tyson, Jackie Wetcher,
Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

ADVISORS

Bob Porter, Al Kuehn
Marketing/Public Relations Consultant: Don Jay Smith
Webmaster Steve Albin
Website: www.njjs.org
e-mail: info@njjs.org

To join the NJJS and begin receiving this magazine, go to "JOIN NJJS" (see table of contents) or visit www.njjs.org for complete information.

WBGO is Newark Public Radio



Listener
supported
since 1979



88.3 fm

WBGO.org

Connect to the Jazz Source

Big Band in the Sky

By Sanford Josephson

■ **Van Alexander (Alexander Van Vliet Feldman), 100, composer, arranger, bandleader, May 2, 1915, New York City – July 19, 2015, Los Angeles.** As a teenager hanging around Harlem’s Savoy Ballroom in the early 1930s, Feldman, who had already begun writing arrangements for his own band, met drummer/bandleader Chick Webb. Webb offered him an opportunity to write some arrangements for his band, and that was a bigger break than Feldman could have imagined. In 1935, Webb hired a teenage vocalist named Ella Fitzgerald, and, in 1938, Alexander and Fitzgerald arranged a jazz version of the 19th century nursery rhyme, “A Tisket-A-Tasket,” and it became a huge hit.

In a December 2013 interview with *Jersey Jazz’s* Schaeen Fox, Alexander recalled what it was like to work with Webb. “To me,” Alexander said, “he was a pussycat. He was very likable... Unfortunately, he didn’t live long enough to cash in on the rewards of ‘A Tisket-A-Tasket’. That really put him, Ella, and myself on the map. His name catapulted to the top, and he had a few good months where they booked him in places where he could never be booked before — white hotels, different restaurants, the Paramount Theater, and all the great theaters throughout the country.” Webb died in 1939

After the “A Tisket-A-Tasket” success, Feldman was in great demand as a bandleader, composer, and arranger for movies and, eventually, television. At the suggestion of Eli Oberstein, head of RCA Victor Records, he changed his name to Van Alexander. His film credits include several movies starring Mickey Rooney such as *Big Operator*, *Baby Face Nelson*, and *The Private Lives of Adam and Eve*. He arranged soundtracks for TV shows such as *Dennis the Menace* and *The Brady Bunch*, and was bandleader and arranger for variety shows starring Rooney, Dean Martin and Gordon McRae.

Alexander wrote his autobiography, *From Harlem to Hollywood: My Life in Music* (BearManor Media: 2009) as well as textbooks about arranging. He won Grammy and Emmy Awards and was given a Lifetime Achievement Award from ASCAP. He celebrated his 100th birthday at a party given for him this past May at Catalina Bar & Grill in Hollywood.

Composer-arranger Johnny Mandel credited Alexander with teaching him to be a composer-arranger. “He threw me in the water and yelled ‘swim,’” Mandel said. “If it wasn’t for Van, I don’t know what I’d be doing.”



The Chick Webb/Ella Fitzgerald 1938 recording of “A Tisket, A Tasket,” co-written by Ella and Van Alexander (shown above), was inducted into the Grammy Awards Hall of Fame in 1986.

Survivors include two daughters, Joyce Harris and Lynn Tobias; four grandchildren; and 14 great-grandchildren.

■ **Howard Rumsey, 97, bassist/promoter, November 17, 1917, Brawley, CA – July 15, 2015, Newport Beach, CA.** In 1948, Rumsey suggested the idea of a Sunday afternoon jazz jam session at the Lighthouse, a sailors’ and longshoremen’s hangout in Hermosa Beach, CA. According to Steve Chawkins, writing in the *Los Angeles Times* (July 24, 2015), John Levine, the owner, told him, “Sunday is the worst day of the week.” In an interview with the *Times* in 1989, Rumsey recalled what happened. “The next week we propped open the two front doors and blasted music out onto the street, and, in a couple of hours, there were more people in there than he’d seen in weeks.”

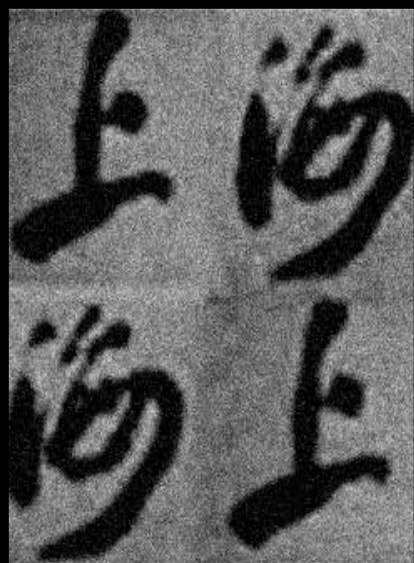
Within a couple of years, Rumsey’s group, the Lighthouse All-Stars

was playing hard bop six nights a week at the Lighthouse, and he was able to attract many of the stars of the West Coast jazz scene such as Stan Kenton, Gerry Mulligan, Shorty Rogers, and Jimmy Giuffre. Early regular members of the band included tenor saxophonist Teddy Edwards and pianist Hampton Hawes.

In my upcoming book, *Jeru’s Journey: The Life and Music of Gerry Mulligan* (Hal Leonard Books), Mulligan described what it was like to be part of the Lighthouse scene. “I would start at 3 p.m. on Saturday and play until three in the morning,” he said. “Then we were back there at three o’clock on Sunday afternoon until three o’clock Monday morning.”

The All-Stars broke up in the early 1960s, but Rumsey continued booking the music at the Lighthouse through the end of the decade. In 1952, he formed his own record label, Lighthouse Records, and in the mid-’50s, he launched the Intercollegiate Jazz Festival to help nurture young talented musicians in Southern California. From 1971 until 1985, he presented music at Concerts by the Sea, a jazz club in Redondo Beach, CA. Prior to the his Lighthouse years, Rumsey had played bass in Stan Kenton’s first big band and in Charlie Barnet’s band.

The cause of death was complications from pneumonia. There were no known survivors.



SHANGHAI JAZZ

Restaurant
and bar

24 Main St. (Rt. 124), Madison, NJ 07940
973.822.2899 • info@shanghaijazz.com

Thank you
Down Beat Magazine for
again in 2007 naming
SHANGHAI JAZZ one
of the TOP 100 JAZZ
CLUBS IN THE
WORLD!!!

New Jersey's
"Top Jazz Club"
— Star Ledger

ZAGAT 2005/06:
"If you are looking for
top-flight live jazz
look no further than
this Madison
restaurant-cum-club,
where there's no cover
and you're always
treated like a favorite
customer."

"It's a true night out
on the town."

LIVE JAZZ SIX NIGHTS a WEEK & NO COVER (except special events)

Highlights in late August and September

fri 9/25: BRAZILIAN JAZZ

sat 9/26: ERIC MINTEL

sun 9/27: SARAH PARTRIDGE

fri 10/2: RUSSELL MALONE
by reservations only

sat 10/3: SOLOMON HICKS

sat 10/10: NAT ADDERLEY

sun 10/11: BRYNN STANLEY

fri 10/16: TONE DESARE
by reservations only

sun 10/18: MARLENE VERPLANCK

thu 10/22: NICKI PARROTT
to be confirmed

**Book your special parties at Shanghai Jazz.
Call for information.**

Tuesday: 6:30 PM – 8:30 PM | Wednesday and Thursday: 7:00 PM – 9:30 PM
Friday and Saturday two seatings: 6:30 and 8:30 PM | Sunday: 6:00 PM – 9:00 PM

**for latest schedules and updates,
please visit www.shanghaijazz.com**

Please note: We take reservations by telephone only 973.822.2899 and not by e-mail.

BIG BAND IN THE SKY

continued from page 8

■ **Harold Ousley, 86, saxophonist/flutist, January 23, 1929, Chicago – August 13, 2015 (place unknown).** After graduating from high school in the 1940s, Ousley began working with circus bands before joining the jazz world in the early '50s, playing with tenor saxophonist Gene Ammons and trumpeter Miles Davis. He accompanied Billie Holiday, Dinah Washington and Joe Williams, and played Howard McGhee, Joe Newman, and Clark Terry.

In the 1970s, he was a member bands led by Count Basie, Duke Ellington, and Lionel Hampton and worked with pop and blues artists such as Ruth Brown, Percy Mayfield, and Jimmy Witherspoon. His last CD as a leader was *Grit-Grittin'* (Delmark: 2000).

■ **Emily Ann Wingert, 80, jazz advocate and club owner, November 24, 1934, New York City – August 15, 2015, Montclair, NJ.**



In 1988, Wingert opened Trumpets, the jazz club that's still at 6 Depot Square in Montclair. Ten years later, she sold it after suffering sudden and total hearing loss. During her

tenure as owner of the club, she started a jazz education program for children.

Prior to her involvement in the jazz world, Wingert owned Mark Ten Security in Montclair and became one of first female licensed private detectives in New Jersey.

After losing her hearing, she became active in an online discussion group called Say What Club. This became her new passion, as she found the internet enabled her to talk to people and regain some of the connectivity she had lost.

Pianist Rio Clemente remembers Wingert as “a tough but fair person. She gave me my first opportunity to play Trumpets,” he told *Jersey Jazz*. “She was there to meet and greet people and made sure that they were taken care of. I had a lot of respect for her. She was right on top of things.”

Survivors include her siblings, Barbara, Jeff, and Brian; children, Laura, Edward, and William; eight grandchildren; and two great-grandchildren. Memorial donations may be made to the Say What Club, c/o Jack Nichols, P.O. Box 5066, Central Point, OR 97502-0011. J

Weather Report: NJCU Clark Terry Tribute Forced Indoors



Soloing from his spot in the trumpet section, Wynton Marsalis joins the New Jersey City University Alumni Big Band for a tribute to Clark Terry at the Hyatt Hotel on the waterfront in Jersey City on Sept. 10. Prof. Richard Lowenthal, far right, handled conducting duties while special guests Marcus McLaurine on bass, left, Mike Longo on piano, center, who both played with Terry, joined the rhythm section. The event, usually performed on the Owen J. Grundy Pier with the NYC skyline and the Statue of Liberty as a backdrop, was forced inside due to bad weather. Photo by Mitchell Seidel.



OCEAN
COUNTY COLLEGE

Jay and Linda
GRUNIN CENTER
FOR THE ARTS

JAZZ
2015-2016

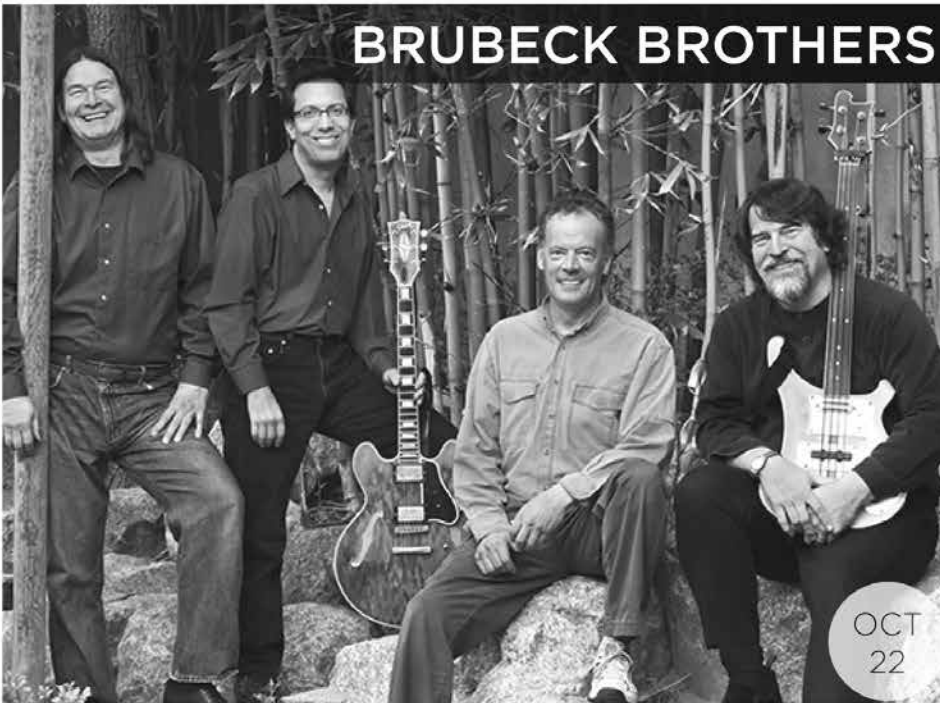
October's
Midweek Jazz Guest



**BUCKY
PIZZARELLI**

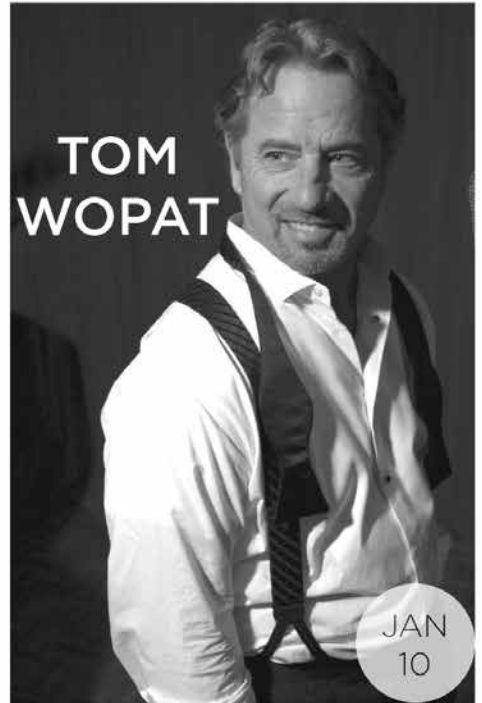
OCT
14

BRUBECK BROTHERS



OCT
22

**TOM
WOPAT**



JAN
10

Order tickets at
tickets.ocean.edu
or call the Box Office
at 732-255-0500

**JOHN
PIZZARELLI**

JAN
30



Talking Jazz

A Jersey Jazz Interview with Carol Fredette

By Schaen Fox

Earlier this year Soundbrush Records congratulated its label artist, Carol Fredette, as she was “honored with the 2015 Bistro Award for Ongoing Jazz Artistry. The veteran jazz vocalist joins the ranks of prominent artists who receive the Bistro Awards each year for outstanding achievement in New York cabaret, jazz, and comedy.” The award marked more recognition for an artist well-known to our society’s members. I finally got to do a phone interview with Carol over March and April of this year. We talked about her career, some important friendships and one memorable dinner in Atlantic City.



Photo by Eric Stephen Jacobs

JJ: Is there anything special you want to talk about?

CF: It won't be relevant by the time you get this out, but I have to be getting my music together. I've got my upcoming birthday gig at Jazz at the Kitano. I'd like to go into a period of my life that I have forgotten because I started in this business so young. I'd like to sing some songs I haven't sung in a long time and some songs from my CDs. Because it is the centennial of Sinatra and Billie Holiday, I probably will do some of their songs that were very meaningful to me.

Sinatra was the greatest interpreter of lyrics. He did that through his impeccable phrasing. As for his time, he would sing quarter notes like Ron Carter's big, fat, long bass notes. He swung very deep in that groove. If his phrasing, emotion and making the lyrics come alive isn't jazz, I don't know what is.

I am a Sinatra fanatic. That gorgeous baritone was rich, but the honesty that filled that voice is what made him who he was. Never took a breath in an inappropriate place. How is that possible? Because he talked to you, and when you're talking to someone you don't take a breath in the wrong place. I hear so much of Billie in him too. Swinging

came so naturally to both of them, I'm sure singing with the big bands and listening to the musicians play night after night had a lot to do with it.

JJ: I read that you also worked with a few big bands early in your career.

CF: I was really lucky. There were a couple of bands still working, when I was 18. Sal Salvador had a big band, and I heard from some musician that he was having auditions for a singer. I got the gig. I had the pleasure of traveling with his band and quintet for maybe a year. For me, the most fun was his big band because the arrangements were written for me in my key. Larry Wilcox, a wonderful arranger and tenor saxophonist with the band, would say, "Okay Carol, what do you want to do?" He would have it for 18 pieces. I was in heaven on stage, sitting in the middle of the rhythm section. For a jazz singer, what could be a better education? You are surrounded by horns and taking it all in. You become the rhythm and the note. I'm so blessed that I had that experience.

We had a band bus and would go on the road. I remember working with them at Steel Pier in Atlantic City. It was broadcast on the radio. [Chuckles] Larry had just written a chart for me of a

song I loved that June Christy had recorded with Kenton. I had never sung the chart before. We all met in somebody's room and someone was smoking a joint. In those days, I was one of the guys in the band. They passed it around, and I took a hit. Then we walked to Steel Pier.

It came time for me to sing; I listened to the intro, opened my mouth and could not remember a word of it. Who knew it was going to totally demolish my memory? If I must say so myself, I masterfully created a lyric in that moment. I knew the general idea of the song, and remembered a couple of lyrics. Based on that, I just sang what I thought made some kind of sense. I guess it did because nobody laughed. I think that is why I never smoked dope again. I never cared for it because I felt too out of control. I remember the panic. That wasn't fun.

JJ: How did the band react?

CF: I remember turning around, and they were giggling. They knew I was making it up, but one said to me, "That was really cool."

JJ: Good story. You also did gigs with both Larry Elgart and Neal Hefti.

continued on page 14

Jazz Showcase at the Bickford Theatre



Image courtesy of Rondi Charleston.

Beacon Hill All Stars Monday, October 5, 8:00PM

Starring Rio Clemente, Gene Perla, Marty Eigen,
Bill Ash and Gordon Lane.

Tickets

\$15 Per person in advance
\$18 Per person at the door

Rondi Charleston Jazz Band Monday, October 19, 8:00PM

Motéma Music recording artist Rondi Charleston
is an award-winning jazz singer, lyricist and
composer. Only area appearance.

Box Office

973.971.3706

Bickford Theatre Morris Museum

6 Normandy Heights Road | Morristown, NJ 07960
www.morrismuseum.org

TALKING JAZZ/CAROL FREDETTE

continued from page 12

CF: I did a handful of gigs with Neal and Larry. We had some great times, and I don't remember anything negative about them. They were great guys. They loved music, and liked me a lot. The person I had the most contact with, though, was Sal.

JJ: I wanted to see Sal play, but never did. What was he like?

CF: He was such a sweet man. He was a very, very kind and caring person. I don't see how anybody could have anything bad to say about him. He was always very respectful to me. I liked him a lot. Frankly, I was going out with a drummer and needed to get away. I decided to move to L.A. I told Sal I was leaving, and he hired someone else.

JJ: How was it working in southern California?

CF: I spent about a year there. I worked a bunch of clubs, and did some traveling. I remember working in Reno, Nevada with the Joe Loco Band. Man that was different, but fun. I always had a very strong feeling for Latin music. Gene Lees wrote the English lyrics to the great Jobim songs and turned me on to Brazilian music. I was 18 and living in the Village. He called me and said, "You got to get up here and listen to this music." He put it on and I was hooked. Eventually I could do a whole Brazilian concert. Now I just do one or two songs in a set, but it was my passion for many years.

JJ: Did you have any memorable gigs when you were on the road?

CF: I opened for Lily Tomlin, who was a magnificent person to work with, at a place called Beverly Hills Supper Club, in Kentucky, near Cincinnati. We had like a 10-day gig. This particular club was just beautiful, like the most lush living room. Sadly two weeks later the place burned down, killing 165 people inside. As gorgeous as it was, it was a fire trap. Many people couldn't get out. The place went up so quickly because of the plush couches and chairs.

I got off the road mostly for physical reasons. I just couldn't do it anymore. I was doing a gig in Puerto Rico and was blinded by the spotlight and walked right off the stage. The next day I had to open in Toronto. That was fun, but then I came off the road.

I hooked up with people who started getting me gigs left and right. Then I did my first album *Love Dance*, in 1983. I did things in reverse. I went on the road first, and then I recorded. Shortly thereafter, I did double bill at the Blue Note with Shirley Horn. We had done concerts together, and it was fun to hang out with her. I was doing a lot of great stuff, because there were a lot of great places to do it. Now you don't get gigs for five or six nights — unless you are a major star.

The music business is in trouble, perhaps on its way to disappearing. Economically it is very difficult for new people starting out. People aren't buying recordings and yet everybody wants to record and hand you their CD. These days a CD is your calling card — for which you have to pay thousands of dollars.

JJ: The music business has certainly changed over the last few decades. Would you talk about that from your perspective?

CF: Years ago, people understood that when you were starting in a room it was not going to be packed the first night. Now any gig that you work, you are expected to put a lot of people in the seats immediately, or you are not asked back. I've always done good business, but it is hard for new people. I've been to gigs where there are eight people in the audience and these are with established people, not superstars, but they have been around a long time. It is hard to get people to come out these days. Cover charges have gone over the top, plus the minimum. It is really expensive and a weird time.

Anybody making a living from this business is not making it from performing in New York City. They are on tour, and how many people have big enough names to do heavy touring? Also, we had agents in those days booking you places, even little gigs. I have never adapted to this new age where people have to act as their own agents, I'm not good at it. There was an era when I knew where I was working like a year and a half down the line. It was a different world.

JJ: Well let's turn to something happier. Is your background French or is it French-Canadian?

CF: No, no, that is not me. That is my dead ex-husband. He was French Canadian. My maiden name was Carol White.

JJ: I'm not doing too well with my questions. Were there any other professional musicians in your family?

CF: There were uncle Marty and Uncle Buddy, one on my dad's side and one on my mother's. Both were trumpet players, and Uncle Marty was also a very good singer who recorded with Don Elliott. I now have a brilliant singer/guitarist nephew — Brian White. He is band director at Lynbrook High School in Long Island and has awards for having the best jazz band in the northeast. A couple of years ago, I was performing at Birdland. I called him and his wife, Alyssa, to accompany me on "I Was Born In Love



**SANDY SASSO
And Her Trio**

**Oct. 4, 1-4 PM
Pine Barrens
Golf Club
Jackson, NJ**

Fundraiser for
Clean Water Action NJ
Includes Wine and
Chocolate Tasting

*Please check my website
for more information.*

www.sandysasso.com

continued on page 16

12 REASONS TO STUDY *jazz*@MASON GROSS



BE INSPIRED » BE CHALLENGED » BE ENGAGED

Undergraduate and Graduate Degrees

Jazz Performance • Music Education • Musicology

WWW.MASONGROSS.RUTGERS.EDU/JAZZINFO

ADMISSIONS@MASONGROSS.RUTGERS.EDU
MASONGROSS.JAZZ@RUTGERS.EDU

RUTGERS

Mason Gross School
of the Arts

TALKING JAZZ/CAROL FREDETTE

continued from page 14

With You" from *Everything In Time*, my first Soundbrush CD. To hear Brian doing harmony and accompanying me on guitar, and Alyssa playing cello, is a memory that will stay in my heart always. They accompanied me exquisitely!

JJ: You were born and raised in the Bronx.

CF: Only raised there until I was 14, then we moved to Miami Beach, Florida. I went to Miami Beach High School. At my junior prom I sang, "For All We Know." I was singing all those tunes when I was a teenager. Jazz was all I listened to. My head was filled with this music, and I connected with it on a very deep level.

JJ: I read that you attended Florida State University but decide not to go back after just one year.

CF: That is where I started singing, with the jazz band on the campus. I heard they were looking for a singer. I went, I sang, and that was that. I was a bit of a hippy, different from everybody else there. I was not comfortable in the South. There was the racial thing that I didn't like. I don't remember any black people going to my school. I don't recall any particular incident, but I was a New York gal. I felt a little like I didn't belong, not that I didn't have friends. I just didn't feel comfortable, and I longed to start singing professionally. There is a part of me that wishes I would have finished my education, but I came to New York. I was 18 and a month, and just started singing in jazz clubs.

JJ: Had you intended to return to New York, or was it serendipity?

CF: No, it was totally intended. I did get to sing jazz on campus, but I said, "I've got to get to where I can do this all the time." And there were too many southerners in the South. [Laughs]

JJ: Yeah, they are all over the place. Your one uncle got you an important gig for your career at a club in Union City, New Jersey.

CF: Oh yeah, that's uncle Marty, my mom's youngest brother, Marty Bell. I had done a couple of gigs in the city already. Uncle Marty said, "I've got a gig at the Kit Kat Club this weekend. Why don't you come with me and sit in." I did, and sang a couple of tunes. The owner said, "Would you like to work here for the rest of the summer?" Summer had just started. That was like my master's degree. Uncle Marty hired the very best musicians from the city, and I got to sing every weekend. That is the origin. I started big time traveling, and wasn't in New York a lot.

JJ: What was the club like?

CF: The Kit Kat Club was a huge bar. There were tables, but essentially it was a big bar. The band performed in the middle. You would have to climb up onto the bandstand in the middle of the bar. I remember my very first time walking on to that stage. A whole mix of people were drinking, and I remember one guy reading a racing form, but they loved the music. It was a great education.

JJ: When did you decide to make music your career?



Carol Fredette received an "Ongoing Jazz Artistry Award" at the 2015 Bistro Awards last March.

CF: It is almost like I had no choice. I remember my aunt would take me, when I was still in single digits, to Broadway to see the musicals because I always went crazy for those songs. In high school I was the person people always called if they wanted a singer. It is just what I did. I think at some level I knew from the beginning that I was going to be a singer. I get up to sing and it is like I am plugged into the truth. I remember we were having company one Sunday. My father played piano and I sang. I remember overhearing my cousin Beverly tell my mother, "She is very special." I think that encouragement validated me and is why I am always encouraging children.

My first gig in the city I already knew so many songs. I said to myself, "Where did I learn all these songs?" I do remember that when I was really young, I was listening to people like Billie Holiday, Chet Baker and Frank Sinatra, because my older brother and sister were into that music. I just had the proclivity for jazz. It resonated with me, and I was young. Being young has something to do with it. You retain things quickly.

When I started, I didn't even have lead sheets.

Musicians knew the standards. You'd call any tune, and they would just know it. Then you would call out your key, and that was your set. Now, young musicians don't know all the standards I knew when I was a kid. You have to teach them. I like sharing what I know with younger musicians. Knowing how to play for a singer is a different art than being a great jazz musician. There are some great jazz musicians that just don't have that sensibility.

JJ: How did you get into teaching music?

CF: I was doing a gig somewhere maybe 15 or 20 years ago. A young woman asked me if I taught. I said, "Sure." [Chuckles] I gave her my card, and that was the beginning. I just had an intuitive feel for it, because I heard a lot of young singers who were focusing not on all of the things they should be focusing on. They were completely focused on improvising, which is okay, but not at the expense of the lyric and melody. So many people do that because they want to be called a "jazz singer." Billie Holiday, Carmen McRae, Sarah Vaughan, Ella Fitzgerald didn't have to do that. They always paid respect to the melody. Then they would take off.

If Jerome Kern is going to write "The Way You Look Tonight," be sure that when you are changing that melody that it is really good melodically and fits the harmonies. Don't change for the sake of changing things. Worst still: not telling the story, focusing on the wrong things. If Dorothy Fields wrote the lyrics, you better believe that they are pretty great lyrics. They tell a story, and the singer needs to be telling that story so that it makes sense.

For example, if you are doing something in 4/4 time telling the story, it also has to swing. If someone is singing "The Way You Look Tonight," and taking a breath in the wrong place, the message is not being communicated. It loses the swing. Then I say, "This person has no idea what they are singing about." I'll tell them, "Stop singing. You are singing too much." I'll tell them to recite the lyric over the rhythm, "Tell me the lyric in the right time." You've got to

continued on page 18

JAMES
TD MOODY JAZZ
FESTIVAL

November 7-15

Make NJPAC your home for the best in JAZZ

- 9 days of great music
- more than 50 musicians
- multiple stages
- art exhibit & marketplace



An Evening with Tony Bennett and special guest Antonia Bennett

Thursday, November 12 at 8pm
 Friday, November 13 at 8pm

Produced with John Scher/ Metropolitan Entertainment



Jazz, Soul & Funk Sharon Jones & The Dap-Kings, Dianne Reeves and Christian McBride

Saturday, November 14 at 8pm

Judy Carmichael Trio with Harry Allen

Sun, Nov 8 at 4 & 7pm

The Real Sinatra Songbook

Mon, Nov 9 at 7:30pm

Dorado Schmitt & The Django Festival All-Stars

Wed, Nov 11 at 7:30pm

Christian McBride with Bruce Hornsby: One-on-One

Thu, Nov 12 at 7:30pm

Bill Charlap presents Miles Davis' Birth of the Cool

Sat, Nov 14 at 3pm

Dorthaan's Place Jazz Brunch T.S. Monk Sextet

Sun, Nov 15 at 11am & 1pm

Sarah Vaughan International Jazz Vocal Competition SASSY Awards

Sun, Nov 15 at 3pm

FREE COMMUNITY EVENTS

Wycliffe Gordon
 Sat, Nov 7 at 7:30pm
 Bethany Baptist Church

Joe Alterman Trio
 Tue, Nov 10 at 12pm
 Gateway II

Keep On Keepin' On: A Film on Jazz Great Clark Terry
 Tue, Nov 10 at 7pm
 Newark Museum

NJPAC's Day of Swing: Celebrating Billie Holiday
 Sat, Nov 14 at 11am - 3pm
 NJPAC Center for Arts Education

Jazz Wives/Jazz Lives
 Sat, Nov 14 at 1pm
 Newark Museum

For a full schedule visit njpac.org/moodyjazz

MORE JAZZ COMING SOON!



Michael Feinstein: Sinatra Centennial Celebration

Saturday, December 12 at 8pm

Five-time Grammy nominee Michael Feinstein pays tribute to the Chairman of the Board in an evening of greatest hits with a swinging 17-piece band, exclusive video and special guest artists.

The American Song series at NJPAC is presented, in part, through the generous support of the B Blanche and Irving Laurie Foundation and David S. Steiner and Sylvia Steiner Charitable Trust.

DORTHAAN'S PLACE JAZZ BRUNCHES

Sundays at 11am and 1pm at NICO Kitchen + Bar



- Jan 24 Rufus Reid Trio
- Feb 14 The Antoinette Montague Experience
- Mar 6 Bobby Sanabria & Quarteto Ache'
- Apr 10 Freddy Cole Quartet



Arts Education Jazz Auditions Instrumental • Vocal

Wells Fargo Jazz for Teens and Brick City Jazz Orchestra
 Sat, Jan 23 from 10am-2pm
 Visit njpac.org/arts-training for details.

TD Bank | Jazz Series



For tickets & full schedule visit njpac.org
 or call 1.888.GO.NJPAC • Groups 973.297.5804
 One Center Street, Newark, NJ



TALKING JAZZ/CAROL FREDETTE

continued from page 16

have that internal clock going.

I enjoy getting some young guys who are just starting and are already wonderful musicians, but they don't really know how to play for a singer. I enjoy teaching them about space and listening, like Lester Young did to Billie, just listening to what the singer is saying, so you know where to place your chords, and not do it on a pivotal word, so that the word cannot be heard, because the chord is covering it up. I love showing them stuff. I feel I am making my contribution for the future. It makes me feel happy.

JJ: You sound like Sheila Jordan there.

CF: Really? That is so wild. I've known Sheila since I was 18. She was like my big sister. I adore her. She is a rare, rare talent, and an extraordinary human being.

JJ: How did you meet her?

CF: I met Sheila at the Page Three in the Village. Mark Murphy and so many jazz people started there. It was a wild place. It had a jazz trio and a waitress named Bubbles Kent. Do you get the

picture? She'd come out and do a fabulous number. She didn't disrobe entirely, but it was a strip. The two owners were gay. One was named Kiki Hall, and he would do a number. Then Jackie Howe would be dressed in her totally man-tailored suit. She was a big woman with short hair. She sang standards. Then they'd have people like Shelia and a little kid — me — do a couple of sets. Then someone else would be called up.

They'd have an intermission and there was something in those days called "mixing." If you worked a place like that, you were expected to sit with men who had asked to have you sit with them. You would talk, and they would buy you a drink or two. That was part of the gig and that is how everybody became alcoholics.

JJ: Shelia Jordan recently told us that is how alcohol became a big problem for her. Did you see that often?

CF: Oh yeah. Here you are working and people are always sending drinks. It was so easy to fall into that. Suddenly you are feeling a little better and you want to feel even better, and you don't realize you

are drinking too much. It accelerates, and if you are lucky you get off it. A lot of people died from that disease. When you are in this business, and surrounded by a lot of stress issues, it is so a part of the life. You can be doing it too much and you don't even know.

JJ: How has the ban on smoking in clubs affected you?

CF: It has had a tremendous effect. I remember the first time I worked at Fat Tuesdays with my rhythm section of Hank Jones, Ron Carter and Mel Lewis; I got word that John Wilson, the reviewer from the *New York Times*, was there. These people seated right in front of me all lit up cigarettes at once. This smoke hits my vocal

cords, and half my range vanished. Fortunately I was able to sing alternate notes in the moment. It was terrifying.

In those days the people who wanted to smoke would invariably sit close to the stage. It was awful. How I got the good review I did was due to my good ear, because I couldn't do things I would have ordinarily done with total ease. I was able to get around it. Those days sucked. It was such a relief when people stopped smoking in clubs.

JJ: Let's talk about something happier. Do you have any career souvenirs you want to tell us about?

CF: I'll take you for a walk and see. Some things up on the wall are posters. Here is one from Fat Tuesday saying, "Carol Fredette featured with Hank Jones, Ron Carter, Mel Lewis..." One is of the Kool Jazz Festival, Here is a big picture of Frank Sinatra, because I love this photo. Here is one of "Carol Sloane and Carol Fredette Together on Stage". They called this "Carol Times 2." We did some gigs together, back a long time ago. "Yellowstone Jazz Festival" in 1992 and playing for me was the Tommy Newsome band.

Then I've got memorabilia of Sinatra because I'm a huge Sinatra fan; always have been. I've got photos and a couple of Sinatra dolls. When you press on one of them, Sinatra sings "I've Got You Under My Skin." Here is a picture of me singing at the Chateau Champlain Hotel in Montreal. I think I had a month long gig. It was crazy. And I have old movie posters. That's where I got the title of my latest Soundbrush CD *No Sad Songs for Me*.

JJ: I wanted to ask you to repeat the story of how you got that title.

CF: Okay, I was standing here doing an interview like you and I are, but this was for David Finck, who produced my CD *Everything in Time* on Soundbrush records. David had asked about doing another recording and did I have any ideas for it? I said, "Let me think about it." Then I got this call from a writer. I was about to do a birthday gig at Birdland. The writer asked, "What kind of songs are you going to do for your gig?" I'm around these original posters: Fred Astaire and Rita Hayworth — *You Were Never Lovelier*, Dorothy Lamour, Ray Milland — *The Jungle Princess*. I said, "I don't think I'll be doing any sad songs. After all it's a birthday. I'll be doing happy songs." I stood right in front of this poster: "The sting and the beauty of the naked truth is revealed in the brave picture of the year." ["Brave" is very

continued on page 20

Rosalind Grant

UPCOMING EVENTS


Sunday, Nov. 8, 2015

2-3pm

Fort Lee Library

320 Main Street
Fort Lee, NJ

Rosalind Grant
accompanied by
David Braham



Rosalindgrant@gmail.com



Ruggeri & Harrison, IL



M & A Alexander, NY



Cindy Walsh, MA



A & R Bennett, NY



39th Annual Morristown CraftMarket

National Guard Armory 430 Western Avenue, Morristown, NJ

Friday - Sunday October 16, 17 & 18

Show Hours: Fri. 5-9, Sat. 10-6, Sun. 10-5

**Nationally Acclaimed Fine Arts & Crafts
160 Artists from over 25 States**

Opening Night Reception

Friday, Oct. 16, we will offer souvenir glasses with two drink tickets redeemable for wine or beer in the Courtyard of the show for \$10.

Clothing Drive

Big Brothers Big Sisters will be accepting gently used clothing items throughout the show at its collection truck. Receipts will be issued for the tax-deductible clothing donations.



Like us and follow our Preview of the Show on FB
www.facebook.com/MorristownCraftMarket

Please visit our website for a \$2 coupon off reg. admission
www.morristowncraftmarket.org

J. Pfeifer, NJ



Chong & Judith Lim, ME



B. Erdman, WI



R. Caperell, VA



TALKING JAZZ/CAROL FREDETTE

continued from page 18

boldly written.] "Columbia Pictures presents No Sad Songs for Me." That is where I got the idea for an album of non-victimizing songs for women. I called David back and said, "I've got the idea for the new CD, No Sad Songs for Me. You better write the title song, or I'm going to call Dave Frishberg or Bob Dorough." David wrote it the next day, inspired by my little push.

JJ: Since you mentioned both Dave and Bob, how did you three become friends?

CF: I met Dave roughly about 100 years ago at the Page Three. He was one of the pianists there. We didn't get to be good friends until later because he was on his way to the West Coast. Then I went out, and we got friendlier there. We've always stayed friendly. Every time he comes to New York to do a gig, we always hang out. Then, of course I met Dorough when I got off the road. I immediately got tight with him. I've been singing his and Dave's stuff since the late '70s. I decided to do an album of their music, because I just identified with it. I love Dave's sense of humor and songs and I love Dorough's songs. It just made sense to do *Everything I Need*, a Frishberg/Dorough recording. It is still one of my favorite recordings.

JJ: You did a gig at the British Embassy in Washington. Were there any special problems arranging for a gig in an embassy?

CF: It was the lyrics of Shakespeare put to the music of John Dankworth, that

"Shakespeare and All That Jazz" thing. Cleo Laine had done it with John. Then I took over for her with Steve Kuhn doing the music. We did a bunch of these concerts, one at the British Embassy. Everything was handled by the producer/actor Sam Wanamaker. His people took care of that stuff. We didn't have to do anything but show up. The people were really responsive and receptive. The actors did their thing, and Steve and I did the music. That is where I got the idea to record "Shall I Compare Thee to a Summer's Day?" on my first CD, *Love Dance*.

JJ: Who are some of the jazz greats that you've worked with?

CF: Steve Kuhn, with whom I've recorded three albums — including a CD of duets — and with whom I've worked innumerable clubs and concerts. Also Al Cohn, Hank Jones, Ron Carter, Mel Lewis, Lee Konitz, Charli Persip, Michael Moore, Claudio Roditi, Bucky Pizzarelli, and many others. I've sung in most of the major New York City jazz clubs as well as toured throughout the U.S., Europe, and Latin America. And, in New Jersey, I've done the Monmouth County Library Jazz Concert Series every year since 1984.

JJ: Have you ever seen some non-musician celebrity in your audience that just stopped you cold?

CF: I don't remember. I'm going to have to sing that Blossom Dearie song "I Don't Remember," because I say that about a 100 times a day. I remember having dinner with Frank Sinatra, and his wife Barbara, in Atlantic City in the late '80s, but that wasn't having him in my audience. I had worked a gorgeous hotel in the Bahamas. The general manager booked me there a number of times, and we became friends. He called me and asked, "Do you have any interest because I've been invited to go to Atlantic City where a wing of a children's hospital is being named for Frank Sinatra because of his generosity. I said, "That sounds like fun."

I was instructed to go to this airport in New Jersey where I was flown to Atlantic City in a private plane. I had a beautiful room, and that night we had dinner. I never thought we would be at the table with Sinatra, but we sat with Frank Sinatra, Barbara and another two couples. He was right across the table from me, drinks and the cigarettes lined up in front of him. I could look right into those blue eyes. Man, whatever you heard about those eyes, it is nothing like the real thing; the most intense, fabulous, clear, sharp, magnificent blue eyes penetrating my being. I couldn't look away. He would look at me, and I was like, "Okay. Anything you want Frank, you've got it. The fact that Barbara is sitting here means nothing. Whatever you want, you've got it." I'm joking, but he was mesmerizing. I was riveted. He was very polite and gentlemanly.

Our table was surrounded by security guys, and when he had to go to the bathroom he had to be walked by one of his guys. The same thing happened when I was with Liza Minnelli one night. She said, "Carol will you go to the bathroom with me?" I said, "Huh?" They can't even go to the bathroom themselves.

JJ: That is a good story to end with. Thank you for doing this. I enjoyed talking to you.


CF: Good to talk with you, bye. JJ

On Oct. 28 Carol will appear with Tedd Firth at Midday Jazz at Midtown at St. Peter's Church, NYC at 1 PM. Nov. 19 she will be at the Kitano Hotel, NYC at 8 and 10 PM, with Dave Lalama on piano, Dean Johnson on bass, and Tim Horner on Drums.

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.

CTS IMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS



© Ray Avery/CTS IMAGES.COM

Photo Archives include vintage Jazz, Pop, Blues, R&B, Rock, Country/Western, Radio Personalities, Big Bands, Vocalists, Hollywood and more.

- PHOTOGRAPH RESEARCH • LICENSING FOR COMMERCIAL USE
- FINE ART LIMITED EDITION PRINTS • GALLERY EXHIBITIONS
- RECORD & PHOTOGRAPH APPRAISALS

WWW.CTSIMAGES.COM e-mail: Cynthia@ctsimages.com

Jazz Duchess Productions Presents



The Evolution of Straight Ahead Jazz & Blues Series Edition II



Friday October 23, 2015 | 6-10pm

Featuring **JERRY WELDON**
The Mighty Blazer—Saxophonist
& the Smokin' **RADAM SCHWARTZ**
Organ Ensemble

Vocals **DORIS SPEARS**

“Radam Schwartz is a natural born Blues citizen with a Jazz passport of international stature.”
LARRY HOLLIS, CADENCE MAGAZINE

“A thoughtful soloist whose subtle swingin has plenty of fiber.”
IRA GITTLER, BIOGRAPHICAL ENCYCLOPEDIA OF JAZZ

“Doris Spears is the name. Remember it. Once you hear her, you won’t forget the sound, and her powerful, but warm testament of Jazz, Blues, Ballads, and whatever else she’s more than qualified to musically deliver.”
BOB PERKINS-DJ WRTI TEMPLE JAZZ RADIO

The Conservatory Jazz Mansion

540 E. State St., Trenton NJ 08609
609.858.2279

Plenty of safe free parking.
Reservations suggested, but not required.
Great food | Fun | BYOB
Dress to Impress

Donation \$20

www.jazzduchessdorisspears.com

STRAIGHT AHEAD JAZZ – TODAY – TOMORROW – FOREVER | J D D S

Newark Academy At JALC's Essentially Ellington Charting a future for jazz?

By Schaen Fox

Sadly, in recent years, many of our public school districts have been forced to cut their music programs drastically or entirely. Some private efforts, like Jazz House Kids in Montclair, NJ, try to compensate for this. And the most important institutions working to insure that young kids have an opportunity to discover jazz is located within Jazz at Lincoln Center. It began twenty years ago at a dinner conversation between David Berger and Wynton Marsalis.

Wanting to build a future for jazz, while helping struggling public school music departments, Wynton suggested they send free Duke Ellington transcripts to schools. David responded that the gifts would be ignored, because Duke's music was no longer fashionable.

Wynton replied, "Then we will have a competition. Everyone wants to win." Thus was born The Essentially Ellington High School Jazz Band Competition and Festival, an event through which Wynton has changed jazz education across the nation.

Jazz at Lincoln Center designed the competition/festival to be open to high schools and colleges throughout the United States and Canada, as well as American schools abroad. To date, this amounts to half a million transcriptions distributed. Each year every school that applies receives a packet of seven works by Ellington and other jazz luminaries. This year that benefited more than 3,300 bands.

Every band director is invited to send in recordings of their band playing any three of the seven transcriptions. A blind screening process is used to select the top 15 bands. These are then invited to come to New York for the three day event in May. The finalists also are visited by clinicians such as Ron Carter, James Chirillo and Joe Temperley for workshops in their school to help them prepare.

This year one of that select number was from New Jersey — the Newark Academy, the small prestigious private school located in Livingston. It is old enough that the British marked it for destruction during the Revolutionary War.

Today its music program offers students the chance to achieve a sophisticated understanding of jazz. Two of its alumni are Stacy Kent, the great jazz singer, and Coleman Hughes, the youngest member of the Mingus Big Band.

The dynamo responsible for propelling both this small school, and Jazz House Kids, onto this national stage is a native New Jerseyan, Julius Tolentino. Amy Emelianoff, the Academy's Director of Instrumental Music, said of him, "Julius has a really deep knowledge of jazz. I hired him because he has walked the walk. He plays with the kids and for the kids, so they are always hearing what great is. He encourages them to listen. Every single day he says, 'Listen to this, and listen to this.' He is extremely warm, gentle, encouraging, positive and quietly supportive all the time."

We spoke briefly before the festival/competition about his background and the program.

JT: I grew up locally, and went to Bloomfield High School. I had some wonderful music teachers there. A gentleman named John Scott Chamberlain was my middle school and high school band director. He kind of introduced me to jazz and my saxophone teachers. He is definitely a hero of mine, as an educator and a great jazz trombonist as well. After high school, I was fortunate enough to study with Jackie McLean at the Hart School of Music. He was kind of my musical father and the reason I teach the way I do. My main teaching concepts come from Jackie McLean and Illinois Jacquet. Jackie introduced me to Illinois Jacquet about a year after I graduated, and I joined Illinois for the five years before he passed away.

I had the bebop thing from Jackie and the big band experience from Illinois, so there was a lot that I got outside of just being in school. That is what I try to bring to the table with the students. This music comes from a great lineage. As an educator, I feel very fortunate to have had a relationship with two of the greatest saxophonists and teachers in jazz history. Jackie was one of Bird's protégés, was a Jazz Messenger, and became one of the most original voices on the alto saxophone. Besides all he's accomplished as a musician, he became an educator and along with his wife Dollie, they changed many lives at the school they built — The Artist Collective.

Jackie led by example. He taught us by playing for us and rehearsing with us. If you weren't hip, you missed what he had to say through his playing. On occasion he had musical comments. He got me to deal with playing through changes my freshman year, by transcribing Stitt and Bird, and showing me how to use their ideas in my solos.

Illinois Jacquet was a jazz superstar after his famous solo on Hampton's "Flying Home." Towards the end of his career, he started his own big band. I consider my time with him as graduate school. Besides hearing Jacquet's personal voice on the saxophone, you could hear his different influences. He could sound like Prez, Coleman Hawkins, Ben Webster, Hershel Evans, and even a little Bird and Johnny Hodges.

I've always been very studious, so I didn't take anything for granted. I made sure I knew the chord changes to tunes we played, and I tried learning many of Jacquet's and Jackie's solos. The whole concept that there is a lineage and a language to this music was evident with Mr. McLean and Mr. Jacquet. That is the heart of what I teach.

I always loved teaching, even in high school. In college I was able to teach with Jackie a bit at his Artist Collective and his summer camp. When I graduated, I taught my own little jazz groups, but I was a working musician, so it was flexible enough that I could still go on the road and play gigs. As my family grew, we bought a house, and I wanted to be home more.

Newark Academy was the perfect situation, but that first year was a tough transition. I wasn't sure of my identity; am I a teacher or a musician? My heart went with teaching, although I still play as much as I can with my teaching schedule. I played with Christian McBride's big band and Louis Hayes not too long ago, but teaching is something I have to do every day. As a musician, I spent many hours practicing. Now moving towards education, I have been developing my skills as a teacher with the same kind of focus and dedication that I put into my horn. I have found a home at Newark Academy and Jazz House.

My school hours are from 8:10 to 3:30, but I'm here an hour earlier almost every day doing sectionals. Then I teach improv groups and lessons after school every day, as well as Jazz House Kids on Tuesdays. On an easy day, I'm home at 6:30 or 7:00; on rehearsal nights it's about 9:00 PM. Then there are concerts, festivals and gigs. I'm pretty busy, but these are all things I love to do. Luckily I have a wife who is so supportive and makes sure we get our family time in.

We [Newark Academy] have a music program which has classical and jazz. Our jazz program has about 55 students. Those kids are eligible to audition for two select big bands. The top one is called Chameleon. The second is called the NA Big Band. Both groups rehearse once a week, at night. Chameleon rehearses from 6:00 to 8:30 on Wednesday nights. Both bands made it to the NJEA finals these last two years. Chameleon has won first in the state for the last six years in our division. Now that we have built up a reputation and a tradition, we have more students coming to Newark Academy because of the music and wanting to be a part of the jazz program.

JJ: How has Essentially Ellington affected your music program?

JT: Essentially Ellington has been one of the biggest motivators for me and my students. They do such an amazing job and you want to experience all the great groups and hear Wynton and the Jazz at Lincoln Center Jazz Orchestra. It has been a goal of mine to try and make it when I first started teaching at Newark Academy. You can't really put a price on what the experience brings our students.

The school doesn't have to pay a cent for the program. Any school can receive the music for free each year, and if you make it, they send clinicians free of charge. This year it was Kenny Rampton. He spent a four-hour session with the band. He was so supportive and even critiqued some rehearsal recordings after he came. We are very excited about being at Essentially Ellington again. It is our second year. I've been there four years. The last two years with Jazz House Kids, but Newark Academy is very excited to be back.

We have some students that have been there a couple of times with both bands, because we have some overlapping students. For most of our band, this is a whole new experience. Most are freshman and sophomores, and some juniors that haven't been there. They are really excited, because we have been trying every year to get there.

JJ: Then weren't you in competition with yourself directing both bands?

JT: In a way yes. They only take 3 bands from each region, so Newark Academy and Jazz House Kids are ideally competing for one spot to make it to New York City. It is a one of a kind experience, which I want all my students to experience, so I prepare each group to their strengths and hope for the best.

The thing about making it to Essentially Ellington, it is not just like one year is a fluke year. It is really a buildup since I have been here to try and get to that level. The only way to be at that level is to create a culture of listening, a culture around the music. Our culture is around jazz. I have students that are into Coltrane and Duke Ellington. They have been listening to this music in class and at home, some of them since seventh grade. They all know the sounds of Count Basie and Duke Ellington. We added after school improvisation classes, and the jazz program has really flourished because of this culture of listening. Each member of my big band is taking private lessons. We have some middle schoolers who are just as into it. They start young. You have to build that culture to have a successful program.

The very first year we made it, in 2012, I had a really great band. That was before the rule changed. Essentially Ellington now accepts all-star or what they call conglomerate groups like Jazz House Kids. That first year was very exciting. We had a very strong freshman and sophomore class. This year, the freshmen that made it then are seniors now. Those seniors, who have experienced Essentially Ellington, are so excited for our current freshmen because making it to Essentially Ellington took the whole program to another level. Once you experience the festival, you want to do your best to get back. It took a couple years, but we're back. Now we have this young band that will have a life changing and program changing experience.

JJ: Who are some of the clinicians you have brought to your academy?

JT: We have amazing clinicians that come every year, since we are so close to New York. This year it has been Kenny Rampton from the Lincoln Center Jazz Orchestra. In years past it has been Marcus Printup, Vincent Gardner from JALC. We also had Dion Tucker, trombonist from the Harry Connick Orchestra and Wayne Escoffery from the Mingus Band. This year we also have had Jimmy Greene and Jeremy Pelt. They joined us for an annual concert we do — An Evening of Jazz for Newtown, which is a fundraiser for the Sandy Hook people.

Jimmy and his wife Nelba are dear friends of mine who lost their daughter Ana Grace in the shooting at Sandy Hook Elementary. We went to school together, and I've been friends with Jeremy almost as long. We have been doing the benefit concert for three years and have raised close to \$15,000.

JJ: I am still sick at the horror of what happened at Sandy Hook. I know Jimmy won high praise for the music he wrote about their loss, but I still cannot bring myself to even listen to it. How are Jimmy and his wife coping?

JT: It's still day by day. They are amazing people and they are doing their best to raise awareness with gun safety laws and mental health in Ana's memory.

At the 2015 Competition

This year, that experience began for the Newark Academy band around noon on May 7th. They registered and then experienced a tradition called the Cheer Tunnel. Each band moves through a gauntlet of cheering and applauding staff, volunteers, friends, teachers and family members assembled along both sides of the great hall between the Rose Theater and the Appel Room. Considering how at home many school bands are viewed as mere appendages to the sports program, the Cheer Tunnel sets the mood that the young musicians are respected and valued. It also reinforces the point that while they are in a national competition, the stress is on it being a three-day jazz festival.

Once their instruments were stored, all the bands moved into Rose Hall for a 90-minute Q&A and open rehearsal with Wynton Marsalis and the Jazz at Lincoln Center Orchestra. Each band sat together as a unit. When all were assembled, over 300 students formed the largest audience of high school jazz musicians in the nation. Almost all of the time was devoted to the Q&A, with any student free to ask any question.

Wynton answered mostly with his usual eloquence and sly humor, but other band members often gave their opinions as well. Every questioner was treated with dignity, respect, and some occasional fatherly humor, but never condescension. It was clear that Wynton and the other assembled artists on stage were serious about passing

continued on page 24

NEWARK ACADEMY AT JALC

continued from page 23

on their knowledge and keeping the music alive. Amazingly, none of the students were ever distracted. All focused on learning from the jazz masters before them.

The next order of business for the teen musicians was workshops with clinicians from the JALC Orchestra. Then a period of free time allowed the teens to explore. Many went to the impressive display in the great hall celebrating the twenty years of Essentially Ellington. One prominent part of that was the list of every school band, complete with every band member's name that ever participated in the competition/festival. As two students studied it, one smiled and said, "Next year our names will be here."

That evening the bands were treated to a celebratory dinner in the Appel Room. The students, however, did not sit with their bandmates. Seating was assigned by instrument, with a JALC orchestra members, festival judge, or clinician at each table to help get conversations going. This gave them another opportunity to get to know other students from across America. A two-hour long jam session for all bands followed the meal. Finally, in recognition of the elevated energy level of many of the teens, any student with their access badge could attend Dizzy's Club Coca-Cola free of charge for the late night set by the "EE Alumni All Stars."

After the first day, Amy Emelianoff asked one boy, Reid Christmann a freshman trombone player, "This is all very new to you. What is your impression?" He said, "I'm astonished. I had no idea there were so many kids around the country playing this music on such a high level."

Newark Academy's second day began at 10:45 AM with a morning rehearsal in the Varis and Leichtman studio, an impressive rehearsal and recording space. Ted Nash was their new clinician. His body language and his interactions with Julius and the band showed that he was seriously interested in helping. Soon after they began, Kenny Rampton, their old clinician, came in and both master musicians attentively

advised their young charges. 12:30 brought the lunch break. At 1:30 they returned to Rose Hall to listen to the first day of performances. That evening they were free to enjoy New York and again hear the "EE Alumni All Stars" at Dizzy's Club Coca-Cola free of charge.

Saturday morning, the band assembled in the same studio. Ted Nash was there, enthusiastic and ready to start. Kenny Rampton also made a brief appearance. He warned them to go easy on their warmup. He had seen bands burn themselves out rehearsing so hard that they had nothing left when they performed. Julius and Ted spent the time running over the music with them. Finally, an Essentially Ellington staff member entered and gave a brief pep talk. "Where are you at?" he asked with authority. "The House of Swing," the band responded in unison. "What are you going to do?" he asked. "Swing," they replied. Satisfied, he moved them down a hall to a fairly spacious corner just offstage.

As they waited, most watched a TV monitor. It displayed the first band of the day performing a few feet beyond a soundproof door. As they finished, the staff member reminded the teens that, in a few seconds, the rival band would come out that door. Those students, he said, had worked just as hard as they had and that deserved recognition. The door slid open, their rivals emerged, and the Newark Academy band cheered them as they passed.

A few seconds later, the boys moved into position in the semi-dark area just offstage. None spoke. While all appeared calm, two bounced an arm or leg in time to music only they could hear. After a brief wait, they moved onto Rose Hall's great stage. The audience was composed of their competitors, teachers, friends, relatives — and a vast number of strangers. "No one has a better chance than you," that staff member had told them. Mr. Tolentino smiled, and gave the downbeat.


The day's final performances concluded around 2:30 in the afternoon. As the judges deliberated, most of the JALC musicians assembled in the atrium to meet and greet the teen performers. An extended line of nervously happy students kept them

chatting and signing autographs for a long time. Finally, at 4:00 PM all the bands assembled in Rose Hall to learn which three of them would perform that evening.

At 7:30 the final concert and award ceremony began. Each of the three school bands had 20 minutes to perform. Before them were all of the bands not selected, as well as a large audience of the paying public. As had happened for every performance during the competition, each number received enthusiastic approbation from their erstwhile competitors. After the intermission, the full Jazz at Lincoln Center Orchestra performed the second set.

The final event of the evening was the awards ceremony. This year, while the teens from Newark Academy had prevailed over more than 3,000 other band, they took no major awards. The top prize went to The American Music Program band from Portland, Oregon. They astounded everyone by playing "The Tattooed Bride," Duke's 12-minute long masterpiece, from memory. Judge David Berger admiringly noted that the work was comparable to a symphony by Brahms, and that even the Ellington orchestra had performed that difficult classic with their music before them.

Amy Emelianoff was philosophical about the results, "The school's program has a very good reputation. We have been first in all states for the past 7 years. You don't want the kids to be complacent, but they know what they are doing is on a very high level. It was very good to do something on a national level. It has motivated the kids, given them a lot of confidence and gotten them to look outside this small New Jersey area. It didn't matter to me if they won or not."

Julius was also reflective: "A lot of students that have gone through the jazz program feel the trajectory of their lives have definitely changed as far as what this music means to them, what it has given them and what they want to do with it. Some are going on to be great musicians, some will probably continue to play in college, and some won't play at all. Hopefully they will bring the same focus and dedication to whatever they decide to do [and] will be advocates for the arts and jazz." 

To view videos of 2015 competition performances visit Essentially Ellington on YouTube.

JANE STUART

"HER SINGING AND MUSIC
ARE SIMPLY FRESH!"
DR. HERB WONG



Sunday September 20, 2015

Pearl River Public Library
Pearl River, NY 10965

Friday October 9, 2015

Hibiscus Caribbean
Restaurant

Morristown, NJ 07869

Saturday October 17, 2015

Billie Holiday Tribute —
100th Birthday

Mahwah Public Library, Mahwah, NJ 07430

**Saturdays October 24
& November 14, 2015**

Betty Liste Trio
featuring Jane Stuart vocals

Stony Hill Inn, Hackensack, NJ 07601

"JANE STUART IS AS COMPLETE A JAZZ SINGER AS THEY COME. WITH THE TIMING OF A TAP DANCER, THE EMOTIVE RESPONSIVENESS OF A STAGE PERFORMER, A VOICE FOR THE AGES, AND THE EXPERIENCE TO PUT IT ALL TOGETHER INTO ONE UNIFIED WHOLE."

DAN BILAWSKY FOR ALL ABOUT JAZZ

www.janestuartmusic.com

At the 39th Annual Detroit Jazz Festival

Photos by Tony Graves

You have to say this for Detroit: despite all its recent economic woes, the city puts on a heck of a jazz festival. The Detroit International Jazz Festival, now in its 36th year, bills itself as “the world’s largest free jazz festival” and it’s hard to argue. The four-day Labor Day weekend event regularly draws 750,000 jazz fans to the city’s downtown where more than 100 artists perform on five stages.

This year’s festival, headlined by artist-in-residence Pat Metheny and legendary bassist Ron Carter, boasted a collective total of 200 Grammy awards and nominations among its performers. It also featured more than a few New Jersey-based artists, including Paquito D’Rivera, Barry Harris, Steve Turre, Daryl Johns, Oliver Lake and Freddie Hendrix, as well as some former residents like Monty Alexander and Stanley Jordan. And Newark’s Dorthaan Kirk led a panel on her late husband Rahsaan Roland Kirk’s recording *Bright Moments* that also featured East Orange spoken word artist Betty Neals.

The Detroit Jazz Festival is now a major cultural institution, providing year-round concerts and educational programming that culminates in one of the world’s premier jazz festivals on Labor Day Weekend.

The festival takes place over several city blocks in downtown Detroit — from Hart



The Rahsaan Roland Kirk Birthday Celebration Band included Detroit native Naima, vocals; Betty Neals, spoken word; Xavier Davis, piano; James Carter, sax; leader Steve Turre, trombone; Vincent Herring, alto sax; Gerald Canon, bass and Dion Parsons, drums.

Plaza to Campus Martius — with five stages and 100 acts over four days. It also offers educational activities for adults and children, fireworks, late night jam sessions, opportunities to meet the artists and much more. And it’s all free!

The Festival was founded in 1980 by Robert McCabe and the Detroit Renaissance.

Along with the Detroit Grand Prix and the International Freedom Festival, the jazz festival was intended to bring people into the city and to provide all segments of the population with world-class entertainment. It quickly became a Labor Day Weekend tradition at Hart Plaza, a 14-acre city park along the Detroit River.

From 1980 to 1991, the festival flourished through a partnership with the highly regarded international jazz festival in Montreux, Switzerland, sharing performers and commissioned poster art. In 1991, the festival

merged with Detroit’s Music Hall Center for the Performing Arts, where it resided until September 2005.

In March 2005, Detroit philanthropist and Mack Avenue Records Chairman Gretchen Valade emerged as a major sponsor of the festival. With additional support from the Knight Foundation, the festival expanded programmatically and physically. The new footprint, covering three blocks of Woodward Avenue north to the newly developed Campus Martius Park, provided two additional stages and more space for food vendors and other activities. The result was record-breaking attendance and revitalization of the festival.

The Detroit Jazz Festival is now managed and produced by the Detroit International Jazz Festival Foundation, a non-profit organization formed in 2006. Through the generosity of Gretchen Valade, the Foundation established a \$10 million endowment to support operations. The festival staff and advisory committee work throughout the year to raise the balance of operating costs through corporate partnerships, contributions, and earned-income opportunities. For more information visit www.detroitjazzfest.com.



Dorthaan Kirk, Betty Neals, James Carter and Steve Turre are interviewed about Rahsaan Roland Kirk’s *Bright Moments* recording by W. Kim Heron (center) in the MGM Talk Tent.

THE *Jazz* ROOM
 WILLIAM PATERSON
 UNIVERSITY



Sunday, October 18 • 4:00 p.m.
 Pianist Rossano Sportiello Quartet featuring
 saxophonist Harry Allen

Sunday, October 25 • 4:00 p.m.
 Vocalist Maucha Adnet with
 Brazilian drummer Daduka DaFonseca

Saturday, November 7 • 8:00 p.m.
 Grammy-winner Vince Giordano
 and the Nighthawks

Sunday, November 15 • 4:00 p.m.
 Saxophonist Jerry Dodgion with
 the William Paterson Big Band

Sunday, November 22 • 4:00 p.m.
 Live CD Recording Session:
 Bassist Richard Davis, violinist Aska Kaneko,
 and pianist Angelica Sanchez
 Co-produced with Seed Artists

Sunday, December 6 • 4:00 p.m.
 Saxophonist Charles McPherson

Sittin' In one hour before performance

SHEA CENTER FOR PERFORMING ARTS
 973.720.2371 • WP-PRESENTS.ORG • WAYNE, NJ



Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.

NJPAC Announces Lineup for 4th James Moody Jazz Festival

For the fourth year, NJPAC's TD Bank James Moody Jazz Festival, one of the largest gatherings of jazz fans on the East Coast, showcases an all-star lineup of some of jazz music's top players.

Held from Nov. 7-15, on and off the NJPAC's Newark, NJ campus, the festival is the site of one of three Frank Sinatra centennial concerts planned this season, "The Real Sinatra Songbook," with a cast of singers recognized for their virtuosity on Broadway and beyond on Nov. 9. The second installment of a new series, "One on One with Christian McBride," brings Bruce Hornsby to the stage on Nov. 12 for music and talk. Renowned jazzmakers Wycliffe Gordon, Judy Carmichael, Dianne Reeves, Sharon Jones and the Dap-Kings, Bill Charlap, the T.S. Monk Sextet and Dorado Schmitt & Django Festival Allstars are all also on the schedule.

The Moody Jazz Festival also marks the return of the popular Sunday brunch concerts at Dorthaan's Place in NJPAC's NICO Kitchen + Bar, as well as performances by five wonderful female singers during the Sarah Vaughan International Jazz Vocal Competition on the festival's final day. Another centennial, this one in honor of the immortal Billie Holiday, is cause for celebration at "Day of Swing," an afternoon packed with free family activities, on Nov. 14.

Festival sponsor TD Bank supports jazz at NJPAC throughout the season, including two solo piano recitals in spring 2016 (Bill Charlap and Michel Camilo) and Wynton Marsalis and the JALC Orchestra who performed a swinging salute to the music of Dizzy Gillespie, and a 90th birthday tribute to the late Newark saxophone great (and Moody Jazz Festival namesake) James Moody on Sept. 11.

2015 Festival Schedule

Sat., 11/7 | 7:30 PM

Wycliffe Gordon Quartet
Bethany Baptist Church
275 W. Market St., Newark
Free

Sun., 11/8 | 4 PM and 7 PM

Judy Carmichael Trio with Harry Allen
NJPAC: The Chase Room
\$55

Mon., 11/9 | 7:30 PM

The Real Sinatra Songbook
Featuring Tom Wopat, Sue Raney and Kevin Mahogany, Ken Peplowski,
Musical Director
NJPAC: Victoria Theater
Co-produced by Will Friedwald
\$69 - \$79

Mon., 11/9 | Noon

Joe Alterman Trio
Gateway II, Market Street, Newark
Presented by WBGO
Free

Mon., 11/9 | 7 PM

Film: Keep On Keepin' On
Newark Museum
49 Washington St., Newark
Free

Mon., 11/9 | 7:30 PM

Dorado Schmitt & Django Festival Allstars
NJPAC: Victoria Theater
\$45

Mon., 11/9 | 7:30 PM

Christian McBride with Bruce Hornsby: One on One
NJPAC: Victoria Theater
\$56

Fri., 11/13 | 7 PM

All-State Jazz Ensemble and Jazz Choir
New Jersey Music Educators Assoc.
NJPAC Victoria Theater
Adult \$24/Child \$12

Sat., 11/14 | 1 PM

Jazz Wives/Jazz Lives
Newark Museum
49 Washington St., Newark
Free

Sat., 11/14 | 11-3 PM

Day of Swing
NJPAC Center for Arts Education
Free

Sat., 11/14 | 3 PM

Bill Charlap Presents: Miles Davis' Birth of the Cool
Bill Charlap, piano; Jeremy Pelt, trumpet; Frank Basile, baritone sax; Jon Gordon, alto sax; Jason Jackson, trombone; Jeff Scott, French horn; Bob Stewart, tuba; Peter Washington, bass; Kenny



Wycliffe Gordon, *DownBeat's* Best Trombone critic's poll winner for three years running, kicks off the 2015 Moody Jazz Festival at Newark's Bethany Baptist Church on Nov. 7.

Washington, drums

NJPAC: Victoria Theater
\$69.50

Sat., 11/14 | 8 PM

Jazz, Soul and Funk
Sharon Jones & the Dap-Kings, Dianne Reeves, Christian McBride, Host and Special Guest
NJPAC: Prudential Hall
\$39 - \$69

Sun., 11/15 | 11 AM and 1 PM

T.S. Monk Sextet
NJPAC: NICO Kitchen + Bar
Dorthaan's Place Jazz Brunch
Adult \$45/Child \$15

Sunday, November 15 | 3 PM

Sarah Vaughan International Jazz Vocal Competition
NJPAC: Victoria Theater
Presented by NJPAC and WBGO
\$29 - \$39



Museum Exhibit Examines Relationships of Jews and African Americans in Jazz

The Rutgers Institute of Jazz Studies is collaborating with Newark cultural and community organizations to chronicle the interactions that occurred between Jews and African Americans throughout the history of jazz and continue today. “Jews, African Americans and Jazz: Cultural Intersections in Newark and Beyond” will focus as well on prominent Newark institutions, musicians and others who have made their mark in the jazz world.

Other partners include members of Congregation of Ahavas Shalom, the only active synagogue in the city; the Jewish Museum of New Jersey; Clinton A.M.E. Church; New Jersey Performing Arts Center; and WBGO, the largest jazz radio station on the East Coast, also located in Newark.

Leading the effort on behalf of the Institute are archivist Tad Hershorn, who is curating and designing the exhibit, director of operations Vincent Pelote, and newly-appointed executive director Wayne Winborne.

The exhibit highlights the many roles that Jews have assumed in jazz. Among these are as musicians; record company executives and producers; concert impresarios; managers; writers, critics and historians; photographers; composers and songwriters who helped create the Great American Song Book; and club owners, among others.

Newarkers to be profiled include:

- Wayne Shorter, saxophonist, composer and leader, whose 60-year career as a top jazz musician featured stints with Horace Silver, Miles Davis and Weather Report.
- Sarah Vaughan, one of jazz’s all-time iconic vocalists.
- Amiri Baraka, author, poet and cultural/political activist.
- Lorraine Gordon, whose first husband Alfred Lion founded Blue Note Records, followed by her second husband Max Gordon whom she succeeded as owner of the Village Vanguard.
- Rhoda Scott, organist who realized her greatest fame in Europe before returning to Newark several years ago.
- James Moody, alto saxophonist, a longtime Newark resident and associate of Dizzy Gillespie.
- James P. Johnson, the vaunted stride pianists Willie “The Lion” Smith, as well as Donald Lambert.
- Grachan Moncur III, trombonist and composer.
- Teddy Reig, record producer who worked for Newark’s own Savoy Records (where he recorded some of Charlie Parker’s early classic records) and later Roulette Records.



This image from the upcoming Jewish Museum exhibit in Newark shows Stan Getz rehearsing at Carnegie Hall in 1990. Photo by Tad Hershorn.

- Paul Bacon, graphic designer best known for his work on dust jackets for such books as *Portnoy’s Complaint* and *Catch 22*, but also for designing covers for over 200 albums for the Blue Note and Riverside labels.
- Barbara Kukla, whose devotion to Newark jazz history has resulted in two books.
- Dan Morgenstern and Ed Berger, former director and associate director respectively of the Institute of Jazz Studies, and director of operations Vincent Pelote, who worked together for 34 years.

Another aspect of the Newark story will illuminate the state of jazz in the city today.

The exhibit will also address longstanding and sensitive questions that arise when evaluating the contributions of groups, including Jews, making their mark in an art form that originated in African American communities. These issues take center stage with “blackface” traditions. Here, white performers with their identities obscured under a layer of burnt cork, most popularly

recalled by Al Jolson’s performance in the 1927 film *The Jazz Singer* (which in reality had nothing to do with jazz), assumed a black identity to convey their music. Equally controversial is the question of whether those other than African Americans might be guilty of some form of appropriation of jazz to succeed in the entertainment business. Meanwhile, African Americans, burdened with same difficulties and indignities faced in everyday life in earning their livelihoods could be especially frustrated and resentful seeing others capitalizing on their musical legacy.

Also examined will be the vilest of the vile degradation of Jews, African Americans and jazz through Nazi propaganda, which disparaged jazz as “degenerate art,” and the toxic anti-Semitic writings of automobile magnate Henry Ford.

“An exhibit that chronicles the relationships between Jews and African Americans as it relates to America’s only original contribution to world culture is long overdue,” said Vincent Pelote. “The finished project will be something that all the institutions involved in its creation can take pride in.”

There will be an opening reception from 1-5 PM on Sunday, Oct. 18 at the Jewish Museum of NJ at Congregation Avahas Shalom, 145 Broadway in Newark, and concludes on December 6. The reception is free and open to the public. Other events include: Jazz for Teens at NJPAC, Nov. 15; Mansa Mussa, Jewish Museum of NJ, Nov. 22; a rare screening of the film *The Gig*, Institute of Jazz Studies, John Cotton Library, Rutgers University-Newark; and a closing reception with pianist, composer and historian Ben Sidran. **JJ**



The President Emeritus writes...

Letter For A Jazzy New Niece (Part 2)

By Jack Stine

A word of explanation: This is the second one of what may become a minor series of pieces

geared to tell our readers a thing or two about some of my experiences as co-founder and producer of early concerts for the New Jersey Jazz Society. The series, if it gets off the ground, will serve two purposes. First, it will satisfy a suggestion by our editor that current members of NJJS might welcome an account or two of our early Board's efforts to revive live jazz here in New Jersey. The second is a bit more personal. The wife of one of my nephews seems to be tottering on the edge of becoming a full-fledged jazz fan and has been nudging me for some of my adventures in the trade. I think you'd like her. I certainly do and, well, anything that keeps the joint jumping seems enough of a prompt to satisfy both editor Tony Mottola's suggestion and the wish of my nephew's lovely wife Ellen to get it on with jazz.

On my own, I have chosen to prepare these writings in the form of a letter to this charming lady. It just seems best that way to keep everything and everybody at arm's length.

Dear Ellen:

The ink on reviews of the first Pee Wee Russell Memorial Stomp had hardly dried when I began to think about plans for #2. The owners of the Martinsville Inn in Central Jersey were delighted at the crowd I'd brought in for the first Stomp and even urged me to make plans for a return bout. I didn't need much persuading. For one thing, I'd found that the affair could bring in a bundle of cash for the NJJS, enough that would assure the continuance of the Pee Wee Russell Scholarship we'd just established at Rutgers and still leave enough to let me go outside the area and pay expenses necessary to bring in outer talents.

The New Jersey Jazz Society, the Pee Wee Russell Memorial Stomps, and the Martinsville Inn looked like a three way marriage that could only be made in heaven and I was determined to play the ringmaster. One thing I had in mind was bringing Jim Cullum's Happy Jazz Band north from Texas. This was a good little group that played regularly in a joint the Cullums owned on River Walk in San Antonio. Some of their records made their way north and so they were pretty well known to the

crowd that Chuck Slate had put together up here. I knew they'd go over if I could get them. A few phone calls, and Jim and I hit it off pretty well. He was delighted at the invitation to play for us, but his schedule didn't permit it for the second Stomp.

"What about next year?" he asked, and over the phone we shook hands.

As the second Russell Stomp was ending (which, by the way, was even bigger than the first) I was able to announce that our guest at the next Stomp would be Jim Cullum's Happy Jazz Band from down San Antonio way. Orders for tickets that hadn't even been printed started coming in and a month before the third Stomp was to be held, we had another complete sellout.

And my life would never be the same again. It all started with a phone call from a lady whose voice I didn't recognize. This was several weeks before the third concert and I admit I was feeling pretty complacent about how smoothly things were going. Up till then, that is.

"Mr Stine?" I said I was and she sounded relieved. "Are you in charge of the Jim Cullum concert?" I said I was and she sounded even more relieved. "Oh good!" she said, "I'd like four tickets."

I had to tell her the concert was completely sold out, but that didn't seem to sink in. "Completely sold out," I repeated. Not a ticket left on the planet.

She didn't want to hear anything like that, and nothing I could say seemed to sink in. She had a story to tell, and I had to listen. She and her husband made periodic trips to the south, and any time they were within striking distance of San Antonio that's where they'd put down for a few days, spending their evenings listening to the Cullum band. "We loved it," she said, and I could believe her. I said so and she said, "So can I have four tickets?" Once again I had to give her the bad news. "Sold out," and my phone went dead.

There were two or three more calls like this one, all with the same beginning and end: "Four tickets?" and "Sold out." Even though we were getting nowhere, I was beginning to like her, even when her husband made a couple of calls, raising the ante to six. Finally I had to blow the whistle. "Listen folks, give me a break. No more calls, please. It's almost concert time and I have more to do than tell you the same thing over and over. I wish it weren't so, but I just don't have any tickets for you." So the

calls stopped. The Third Annual Pee Wee Russell Memorial Concert went on without a hitch. Jim Cullum and his men arrived as strangers, but got right to work. To put it simply, they tore the place up, even exceeding the extent to that which I thought they would.

The audience was ecstatic. More than one customer dropped a suggestion for a #4. By closing time I was exhausted and had stopped at the bar to have one while waiting for the crowd to leave.

"Mr Stine?" a different, deeper voice, but the same inflection. I said I was. We shook hands.

"Joe Mikita," he said. If you say so, I replied.

"You probably don't remember me. I'm the one who wanted the six tickets," he said.

I had to laugh and asked him if he could see now what I meant when I said we were sold out. "And by the way," I said, "how'd you get in?"

"There's ways," he said and we laughed together. I told him not to give me his secrets about how to sneak in and I'd not give him mine. "I wrote the book on how to crash in to concerts like this one," I told him, "I'd give you a copy, but it's sold out..."

We had a couple more and his wife joined us. I told her I'd recognize her voice anywhere. More laughs.

It began to get kind of late and the innkeeper I could tell was getting restless.

Time to break up, but not before the Mikitas, Joe and Irene, invited my wife and me down to their place in New Hope for dinner after things had settled down.

I thought Joe was kidding when he said we'd have no trouble finding their home. "It's on the Genius Belt," he said, and we left it at that, me with more questions now than answers.

Remember that Irene's original calls asked for four tickets. The second pair was to have been for two neighbors, Don and Audrey Walker, who I guess had also sneaked in and they were waiting for Irene and Joe when I walked them to the door. After the introductions and pleasantries were over with, I asked Don if he was another of Joe's jazz nut friends. He allowed that his interest was in all music, but that jazz was certainly part of it. Wellstood's well-worn comment ("There is no jazz; only music exists") flashed through my mind as it does at times like this, and I knew that he and I

were going to get along just fine.

Let's get it over with right now. Don Walker as a student at the Wharton School of Finance in Philly had formed a small orchestra with some pals he met at the school. "We weren't much good," he confessed, "but we had no competition and had plenty of jobs, enough to help out with tuitions and keep." Don himself sketched out a sizeable book of arrangements for the band and in doing so discovered that he really found a greater satisfaction there than he'd get in a career peddling stocks and bonds. So, at graduation, he selected some of his arrangements and sent them in to Fred Waring, whose orchestra, The Pennsylvanians, was pretty hot stuff in those days around Philly. Don allowed that they might seem amateurish to the great man, but if it developed that he needed a house arranger for the band, he was available. Waring knew good value when he saw it and hired Don on the spot. Soon the Pennsylvanians were making it big on the radio and the next stop, with Don on board, was New York.

The rest, you might say, was history. Don Walker made contacts with other arrangers and composers in New York and before long he was doing the arrangements for many of the scores of Broadway hits. The list is almost endless and space here in *Jersey Jazz* is pretty expensive, but start with *Fiddler on the Roof*, *Carousel*, *Finian's Rainbow*, *Call Me Madam*, *Pal Joey*, *Of Thee I Sing*, *Cabaret*, *Damn Yankees*, and *Most Happy Fella* — all of which Don Walker did the arrangements for and you can imagine there weren't many wolves outside his door as well as the others on Genius Belt down New Hope way where he and Audrey soon set up a household.

And now, back to the story...

After the Third Russell Stomp, anyone could see there was a pretty good audience here in New Jersey for jazz, but central Jersey offered a somewhat more lucrative base than Chester for what we had in mind. NJJS was lucky in making contact with Bill Sayer, owner of the Watchung View Inn in Bridgewater and this looked like it might serve as a kind of home base for future performances. Bill's interest, as an innkeeper, of course, lay mostly in his menu and kitchen, but as an executive board member of the national AFM (American Federation of Musicians) he was sensitive to the problems of dues paying member musicians as well as to those who tried to give them work at union scale. Sunday afternoons were dependably slow in the Inn's scheduling and Bill let us have a couple of them each month, free. With no rental nut to handcuff us, we were soon able to afford top jazz and recording performers to central Jersey on a more or less regular basis.

About the time we were settled in at the Watchung View Inn, Dick Sudhalter approached me with a clutch of papers, manuscripts, and musical notations and an idea. At first it sounded like an adult version of the Mickey Rooney-Judy Garland idea of "putting on a show in the old barn," but this was different. Sudhalter, a perennial student of jazz history and especially the decade made memorable by the Goldkette and

Whiteman recordings featuring Bix Beiderbecke had an idea. Collectors might disagree, but the original discs were beginning to show their age and, in fact, disappearing to the ravages of time. That, and the idea of the excitement that goes with live performance, inspired Dick to put together a program he called "Bix, Bing, and the King of Jazz". It was still in the formative stage in the clutter of pages he showed me and he asked what I thought.

Tough question. I would certainly like to see the thing become a reality, but where was the old barn we could use? I gave him conditional encouragement and he went back to work, papers and enthusiasm in hand

All this was around 1965 when the Junior College out on the outskirts of Bridgewater was just starting up. The music department there was more a provisional idea than anything else, but under the guidance of its first musical director, Roger Briscoe, there was some action. As a sample of what might be eventually offered in the beautiful auditorium on campus, he was putting together a performance of the Jerry Bock musical *She Loves Me*.

Now I have to admit I had been a casual observer of things as the college began to take shape. The array of sound equipment and setting panels being installed in the theater I found fascinating. It even resulted in allowing me to make a brief acquaintance with Roger Briscoe who was having a devil of a time racing the contractors to opening night and a worthy performance.

Roger and I were talking one afternoon before a rehearsal was getting underway. I noticed he hadn't opened the score and there, on the cover, it said, "Score arranged by Don Walker".

I pointed it to Briscoe — "I know this man."

He jumped. "Get out," and I told him how I had met Walker and become pretty close friends with him and his wife down in New Hope. "Furthermore," I added, "I'm sure he'd be more than happy to come to your performance, even willing to go over the score with you if you have any questions." I knew Don would be only too glad to come up if I asked him.

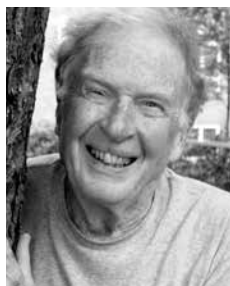
To make a long story short, Don and Audrey did attend the opening night, were flattered at being introduced to the full house, and everything went along beautifully. More beautifully than any of us might have guessed first off, because now I had a foot in the door at the college and there were a few things I wanted to lay before them for the school's future.

So, Ellen, this will be my foot in the door to get you interested in the part I played in the jazz revival here in New Jersey. As with so many things, first efforts can seem to be a bit wearing, but a cast of characters has to be established against which the action can be played. It's something as old and tried as the Good Bard's prediction.

And now, the play's the thing. (Noises off)

With love,
Uncle Jack





Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**GEORGE GERSHWIN, SAD AND DRIVEN...JOHN PIZZARELLI AND FAMILY JAZZ UP
PAUL MCCARTNEY SONGS...BILL BUCHMAN: PIANO BLUES AND PAINT
BRUSHES...RARE METRONOME JAZZ PHOTOS ROAD SHOW IN NYC OCT. 1-3**

GEORGE GERSHWIN (1898-1936)

was a Broadway songwriter and classical composer with a big ear and ready pen for the blues and ragtime. Jazz can thank the Lower East Side genius and his brother, Ira, for many of its greatest hits. You might think the composer was a fulfilled man. His lyricist brother said no. "To me George was a little sad all the time because he had this compulsion to work," Ira is quoted in *Daily Rituals: How Artists Work*, by Mason Currey. Ira Gershwin said, "He never relaxed." Typically, George was at the piano for at least 12 hours a day, after a late breakfast of eggs, toast, coffee and orange juice. He sat at the ivories in his pajamas, bathrobe and slippers, and kept going well after midnight. He'd take a mid-afternoon lunch break, go for a late-afternoon walk, and have supper around eight. If he went to a party, he often got home after midnight to "plunge back into work until dawn," writes Mason Curry. "He was dismissive of inspiration, saying that if he waited for the muse he would compose at most three songs a year. It was better to work every day. 'Like the pugilist,' Gershwin said, 'the songwriter must always keep in training.'" The reader who e-mails me the longest list of jazz songs by Gershwin wins Ella Fitzgerald's *The George & Ira Gershwin Songbook* audio CD import. fradleygarner@gmail.com

JOHN PIZZARELLI sings gently and improvises quietly on guitar on a new album of jazz arrangements of Paul McCartney songs, mainly from the post-Beatles era. *Midnight McCartney* offers, among other tunes, "Love in the Open Air," from the soundtrack to the 1967 film, *The Family Way*, "Warm and Beautiful," and "My Valentine," from the 2012 album, *Kisses on the Bottom*. The new record is Pizzarelli's 11th on the Concord label. As on earlier albums, John reached for help from several members of his talented family. Jessica Molaskey, his wife, co-produced the album and sings in the background; Bucky Pizzarelli, his famous guitarist father, sparks the rhythm on several tracks and solos on a tune titled "Junk." John's brother Martin plays bass on every number. Even his teenage daughter gets into the act: Madeleine transcribed "Warm and Beautiful" into another key so her dad could sing it effortlessly.



Bill Buchman is a master pianist and visual artist.
Photo by Hanne Ingerslev.

Google "Midnight McCartney" for generous audio samples.

BILL BUCHMAN is an unsung though not unrecorded master of jazz and blues piano and visual art. Buchman, a graduate of Cornell and the New England Conservatory of Music, started playing piano blues as a kid. By 1972 he was good enough to be tapped for a month-long Massachusetts gig in a swing trio led by Count Basie's iconic drummer, Papa Jo Jones. Bill played in Boston, Aspen, Los Angeles, Paris, and all of Scandinavia before settling in Denmark. Here he worked in and out of Copenhagen for 16 years (1985-2001). He played at clubs and parties while selling his abstract paintings like what the Danes call varmt brød (hot bread). A highly likeable guy, Buchman was accepted by the musician establishment. (Not everyone is.) Even so,

Bill and his Danish wife, Mette, a Radio Denmark executive, decided to move to Sarasota, FL. There, Bill has done even better — adding drawing manuals and art workshops to what he calls "my 22 products." These now embrace two very different live music albums: *Art of Blues* and *Art of Jazz*. (Joe Lang reviews the latter on page 34). "I don't consider jazz and blues as separate genres," Bill told me on a recent visit to Copenhagen. "Blues is the tap root of jazz. I started playing the blues when I was 13 and now I'm doing both again. It's a wonderful renaissance!" (www.cdbaby.com)

TALK OF LIMITED RUNS, a traveling show of rare jazz photos from the archives of the long-defunct *Mertronome* magazine that opened in Los Angeles in June, hits New York on October 1 for a three-day exposure. Founded in 1881, the venerable magazine reached its zenith during the swing years, when it zoomed in on jazz. The periodical folded in 1961. Getty Images eventually bought its enormous trove of often splendid photographs. Decades later, Pierre Vudrag, founder of the original poster, print and photography site, Limited Runs, went in to catalogue them. Contemporary prints of his selections comprise The Metronome Jazz Photo Collection show. It opens Thursday, October 1 at 360 Design Place, 104 Charlton St, NY, and runs through Saturday, October 3. Then on to Chicago. (www.limitedruns.com)



Other Views

By Joe Lang

Past NJJS President

Here are the best of the new CDs that I have recently received.

■ In the notes to the self produced **To the Edge**, a superbly swinging new album from **MARK TAYLOR & THE BIGBAND**, Taylor mentions the satisfaction of hearing his arrangements come alive when listening to the band play them. It is equally as satisfying for those who are big band fans to hear his music. His sources range from the Great American Songbook, "All the Things You Are" and "My Funny Valentine;" to the world of pop/rock, Elton John's "Goodbye Yellow Brick Road;" with stops at a few jazz classics, Thelonious Monk's "Blue Monk," Wayne Shorter's "Children of the Night" and "One by One," and John Coltrane's "Giant Steps;" and six originals from his fertile musical imagination. The arrangements are interesting and demanding for the players, but are instantly accessible for the listener. The tracks were recorded in two sessions a year apart, but the album is a cohesive presentation of the work of a cat who knows how to write charts that make you want to hear them more than once. (www.cdbaby.com)

■ **Wind and Sand (Night Bird – 4)** is the fourth recording by **BRUCE LOFGREN'S JAZZ PIRATES**. Guitarist/composer/arranger Lofgren has produced an eclectic compilation of his appealing originals, with a nod to the familiar on highly original charts for "Invitation" and "Michelle." He has a first-rate crew of LA-based players to execute his musical ideas. The mood changes from track to track, but the music is consistently engaging. There are three Lofgren tunes for which Ed Leimbacher supplied the lyrics sung by Karen Mitchell. Each has a different theme, and each deserves additional recordings. "Bop Talk" is a clever tribute to the players and tunes that created that school of jazz. The passion and emptiness of a brief love affair informs "Find a Place." The third vocal, "Sheet Music" is a sly exercise in double-entendres that is gently naughty. All in all, this is an album filled with fun that illustrates why Lofgren has been an important part of the West Coast music scene for decades. (www.brucelofgren.com)

■ One of the benefits of the current recorded

music scene is the appearance of music long unavailable commercially, and even more thrilling, the release of great music from earlier periods that had never received commercial release. The latter is the case with **Camshafts and Butterflies (V.S.O.P. – 127)**, by **THE DAVID ANGEL BIG BAND**. Angel is a much respected West Coast arranger who had a rehearsal band in Los Angeles that had among its regular participants many of the best known players in the area like saxophonists Bill Perkins and Bob Cooper, trombonists Bob Enevoldsen and Morris Repass, bassist Monty Budwig and drummer Chuck Flores. They rarely performed in public, and never made a commercial recording. Twice, however, in 1973 and 1975, Angel took his band into a studio to document some of the charts that they were playing. The story of how these recordings reached Peter Jacobson of V.S.O.P. records is told in detail in Scott Yanow's informative liner notes. Suffice to say that Jacobson has now made this exciting big band music available to a wide audience, and it is strongly suggested that you avail yourselves of this opportunity to enjoy some superior big band sounds. (www.amazon.com)

■ During the Memorial Day weekend earlier this year, the Los Angeles Jazz Institute presented a four-day tribute to Howard Rumsey, the bassist on Stan Kenton's original 1941 big band, and the gentleman responsible for one of the iconic Southern California jazz shrines, The Lighthouse in Hermosa Beach, the spawning ground for what became known as West Coast Jazz. One of the most memorable concerts at this event was a recreation of the album **Jazz Rolls Royce (V.S.O.P. – 126)**, a live concert by **THE LIGHTHOUSE ALL STARS PLUS TEN**, a 16-piece band that played six original pieces by tenor saxophonist Bob Cooper, and "Strike Up the Band," a song from the 1927 show of the same name that the Gershwins gifted in 1936 to UCLA, with new lyrics by Ira Gershwin, to serve as a fight song for the school. The UCLA connection is relevant for this album contains music written by Cooper for the 1957 UCLA Homecoming Show, and was performed by the augmented Lighthouse All Stars at the event. This recording features the sextet from the Lighthouse, Cooper on tenor sax, Frank Rosolino on trombone, Stu Williamson on trumpet, Victor Feldman on vibes and piano, Rumsey on bass and Stan Levey on drums with a cast of ten additional first call LA jazz players. The music captures a live performance of the Lighthouse All Stars, and well illustrates why The Lighthouse attracted such a steady stream of visitors. It is great to have it available once again. (www.amazon.com)

■ **Looking Forward, Looking Backward (Mack Avenue – 1102)** is an interesting collection from

the **SYMPHONIC JAZZ ORCHESTRA**, an orchestra of the finest studio and jazz musicians from the Los Angeles area. There are three extended pieces contained on the album. The first is a two-movement work in four parts titled "Dark Wood: Bass Concerto for McBride." It is a piece that George Duke, who was, until his premature death, the co-music director of the SJO, was commissioned to write as a feature for the bassist Christian McBride. It finds McBride playing acoustic and electric bass as the focus of Duke's composition. Guitarist Lee Ritenour's "Symphonic Captain's Journey" is an extended reworking of his two-part 1978 composition, "The Captain's Journey." It features Ritenour's guitar, the bass of McBride, and Chris Coleman on drums with the SJO. When George Gershwin's "Rhapsody in Blue" was premiered in 1924, it had been written in three weeks, and much of what Gershwin played at the initial concert was improvised. Subsequently, the piano part was transcribed and refined to what has become the familiar piece that is heard today. For this recording, the SJO returned to the original score, and pianist Bill Cunliffe was given the room to provide his own improvisations. He had Robert Hurst on bass and Peter Erskine on drums as his rhythm partners and the 67-member SJO pared down to 26 pieces to match the instrumentation of the original performance. This performance gives the three-part "Rhapsody in Blue" a fresh and impressive reading. This album has a lot of jazz elements, but fits most naturally into the fusion of jazz and classical music that has come to be known as Third Stream. It is well executed and an interesting listening experience for those of you with big and open ears. (sjomusic.org)

■ One does not think of jazz immediately when Nashville is mentioned. Give a listen to **Too Marvelous for Words (Adair Music Group)** by **ALIQUO/ADAIR**, and you will have a good reason to alter your thought patterns. The players are saxophonist Don Aliquo, pianist Beegie Adair, bassist Roger Spencer and drummer Chris Brown. The songs are jazz and pop standards. The playing is simply marvelous. Aliquo plays mostly tenor sax with a couple of side trips to his alto, but either way, his tone is wonderful and his playing is tasty. The same can be said of his cohorts. Adair has been a jazz institution in Nashville for several decades. In addition to the title tune, you will hear "Johnny Come Lately," "This Can't Be Love," "Day Dream," "Bye-Ya," "Isfahan," "All or Nothing at All," "I Hear a Rhapsody," "If You Could See Me Now" and "It Never Entered My Mind." **Too Marvelous for Words** is indeed a marvelous outing from some fine players. (www.beegieadair.com)

FRED HERSCH is in magnificent form on **Solo (Palmetto – 2180)**, but that is normal for him.

continued on page 34

OTHER VIEWS

continued from page 33

Hersch's brief notes indicate that this recording was originally done for archival purposes, not commercial release. Upon listening to the recording, Hersch felt that it represented a special performance that he wished to share with a wider audience. That decision is a real plus for fans of jazz piano. The music flows forth from Hersch in a magical way that is full of passion, surprises, and sensitivity. There are seven selections, a Jobim medley, "Olha Maria" and "O Grande Amor," "Caravan," "Pastoral," a Hersch nod toward Robert Schumann, "Whirl," a Hersch original, "The Song Is You," Monk's "In Walked Bud" and "Both Sides Now." Put this disc on, and for the next hour you will be transfixed by its continuous stream of majestic jazz piano playing. (www.palmetto-records.com)

■ **Art of Jazz (Art Is Poetry – 1020)** is an engaging album by the **BILL BUCHMAN TRIO**. Buchman, a Florida-based pianist is joined by bassist Don Mopsick and drummer Chuck Parr on drums for a swinging nine-tune excursion. After kicking the program off with Buchman's "Blusie," they address "All Blues," "You Stepped out of a Dream," "The Nearness of You," "Blue Bossa," "Sweet Georgia Brown," "Poinciana," "Hymn to Freedom" and "Take Five." "All Blues" develops an infectious groove that never wavers. "The Nearness of You" is a wonderfully sensitive interpretation of Hoagy Carmichael's lovely melody. It would be fun to see the Harlem Globetrotters strut their stuff to Buchman's robust take on "Sweet Georgia Brown." Oscar Peterson's "Hymn to Freedom" has a nicely laid back gospel feel. All in all, Buchman and his sidekicks provide an hour of deeply satisfying music. (www.cdbaby.com)

■ Whether playing piano or organ, **MIKE LEDONNE** is cat who seems to always find just the right notes. On **Aww!Right! (Savant – 2148)**, he is at the organ, and has like-minded compatriots in tenor saxophonist Eric Alexander, guitarist Peter Bernstein and drummer Joe Farnsworth, three chaps who have been playing with LeDonne regularly for several years in his Groover Quartet. In addition, bassist Bob Cranshaw is added for two tunes, and trumpeter Jeremy Pelt appears on three. The program has four LeDonne originals plus Stanley Turrentine's "Let It Go," "Love Don't Love Nobody" (made famous by the Spinners), "Never Can Say Goodbye" and "You Are So Beautiful." Each tune has its own groove, and the players dig deeply into it. Alexander and Bernstein have some sparkling solo segments. Some music is pure pleasure. That is what you will find here. (www.jazzdepot.com)

■ What a joy it is to hear some newly released music from pianist **DAVE MCKENNA**. Add to the mix some tasty soprano sax by **BOB WILBER** and some vocalizing by "**PUG**" **HORTON**, plus the bass of Ron Rubin and the drums of Derek Hogg, and you get the sounds found on **Live in London (Classic Jazz – 36)**. This music was recorded over five evenings at the Pizza Express in 1978. Thanks to Irv Kratka and the folks at Classic Jazz, the performances enjoyed by the crowds in London are on CD for all to dig. There are 26 selections that encompass a well-rounded program of straight-ahead jazz. McKenna was a singular pianist, full of imagination, and possessed of great chops. Wilber is among the few players who make a soprano sax sound like an instrument rather than a toy. There are over two and one-half hours of music on this two-CD set, and when the last notes of the second disc are finished, you will smile, but regret that there is no more to come. Well actually this music was distilled from five evenings worth of recordings, so who knows what the future might bring. (www.innerecityjazz.com)

■ **The Music of Jelly Roll Morton (Classic Jazz – 27)** by **THE JIM**

CULLUM HAPPY JAZZ BAND nicely captures the spirit of the music created by the interesting character who was a major voice in the days of early jazz. Once you got past the braggadocio personality of the man, you found that there was real substance to his music, as can be found on the program for this disc. The selections include "The Chant," "Milenberg Joys," "Winin' Boy Blues," "Sweet Substitute," "Black Bottom Stomp," "Shreveport Stomp," "Jelly Roll Blues," "Buddy Bolden's Blues" and "Wolverine Blues." Cullum's group is one of the longest established traditional jazz bands on the scene. Listening to their takes on the Morton pieces gives ample evidence of why they have had such staying power. Among the players is NJS favorite Allan Vaché on clarinet. The exact date of this recording is not included in the information accompanying the album, but it probably dates from sometime in the 1980s. No matter the recording date, the joyous music here is well played and full of spirit, the kind of sounds that used to echo around Waterloo Village during the years when NJS had it annual weekend blast at that venue. (www.innerecityjazz.com)

■ Multi-reed player **BOB ACKERMAN** has been a presence on the New Jersey jazz scene for several decades. He is a player and composer of notable achievement, in the classical as well as jazz fields. **Flying Under the Radar (MSR Jazz – 1392)** is a three-CD overview of his career during the period 1997-2010. It finds him in a variety of settings playing an eclectic program of his compositions. Several of the pieces are dedicated to people who have influenced him like Bill Evans, Ben Webster, Duke Ellington, Antonio Carlos Jobim, and Ackerman's wife, vocalist Pam Purvis. Ackerman demonstrates his versatility on these sides playing soprano, C-melody, alto and tenor saxophones, flute and clarinet. The music is varied and often adventuresome. The formats include duos, trios, quartets, sextets, and on a few tracks Ackerman is accompanied by a string section, the Athena Strings. This string group performs one selection without Ackerman, "Bill's Waltz," while the String Section of the Slovak State Philharmonic Orchestra plays a version of "Flute Song," also without Ackerman. This gives the listener an opportunity to compare these two performances with tracks of the same compositions performed by Ackerman in another setting, the first in duo with pianist Brandon McCune, and the latter in a trio with bassist Rick Crane and drummer Steve Johns. This set offers a broad view of the artistry of Bob Ackerman, player and composer. (www.msrrcd.com)

■ Fans of classic jazz will find a lot to enjoy on the self-produced **Contemporary Classic Jazz** by **ELI & THE HOT SIX**. The Eli in the group's name is tuba player Eli Newberger, a renowned pediatrician and one of the co-founders of the popular New Black Eagle Jazz Band. He has gathered around him a group of terrific like-minded musicians including trombonist Herb Gardner, trumpeter Bo Winiker, reedman/vocalist Ted Casher, special guest cornetist Randy Reinhart, banjoist/vocalist Jimmy Mazzy, drummer Jeff Guthery and vocalist Rebecca Sullivan. They address a lot of familiar tunes like "Honeysuckle Rose," "Perdido," "Body and Soul," "Just Squeeze Me" and "Tiger Rag" with great gusto and a sense of fun. An unusual inclusion is the novelty tune made famous over 50 years ago by the Kingston Trio, "M.T.A." listed on this disc as "Charlie on the MTA," with a vocal by Casher. Winter, long one of the top jazz pianists in Boston, gets an opportunity to take the spotlight on "Oh By Jingo," and it is a sparkling performance. Sullivan proves to be a nice discovery for these ears. She is a vocalist with an engaging sound who nicely captures the period feeling of the group. If you need a spirit-lifting disc, this is one that will do the job. (EliNewberger.com)

■ There is an exciting new vocalese group on the scene going by the name of **LONDON, MEADER, PRAMUK AND ROSS**. They are Amy London, Darmon Meader, Dylan Pramuk and Holli Ross, and they have their first album on the market titled **Royal Bopsters Project (Motema – 182)**. It is a tribute to five veteran jazz vocalists, Mark Murphy, Bob Dorough, Jon Hendricks, Sheila Jordan

and Annie Ross, each of whom is heard on the album. Murphy is on four tracks, while the others are on one each. The musicians are Steve Schmidt on piano, Sean Smith on bass, Steve Williams on drums and Steve Kron on percussion, with guest appearances by bassist Cameron Brown on Sheila Jordan's track, "Peace," and guitarist Roni Ben-Hur on "Lets Fly," a feature for London. The 12 tracks are full of wonderful moments. Murphy was in fine form despite being close to his last performing days. The other four veterans are all still active, and acquit themselves well on their tracks. LMP&R are superb. They are talented as individual performers, and have melded their individual talents into a cohesive whole. This is a sensational collection that hopefully presages many more along the same line. (motema.com)

■ With each new release by vocalist/guitarist **MOLLY RYAN** her singing is more assured and her phrasing matures. On *Let's Fly Away* (**Loup Garous – 1006**) she has selected a program of traveling songs, and has surrounded herself with a who's who of NYC classic jazz players with a special guest pianist who now spends most of his time in Florida, Dick Hyman. The other players on hand are reedman Dan Levinson, trumpeter Bria Skonberg, cornetist Randy Reinhart, trombonist Dan Barrett, a ringer from Southern California, guitarist John Reynolds, pianists Mark Shane or Hyman, bassists Joel Forbes or Mike Weatherly, and drummer Kevin Dorn, with violinist Andre Chevalier and percussionist Scott Kenner each appearing on two tracks and lap steel guitarist Raphael McGregor on one. In selecting the program, Ryan did not stick with the same old same old. Yes, there are a few that have had many recordings like "Beyond the Blue Horizon" and "The Gypsy in My Soul," but most have for stayed under the radar or, in a few cases, lower. When is the last time that you heard "Wanderer," "South Sea Island Magic" or "Trav'lin All Alone." The ingenious arrangements are by Levinson and Barrett, using the players in a variety of combinations. A few tracks deserve special mention. "South Sea Island Magic" finds Ryan accompanied only by McGregor's lap steel guitar. On "The Road to Morocco" Ryan is joined for the vocal by Skonberg. Levinson created a gypsy jazz style quartet of Ryan and Reynolds on guitars, Chevalier on violin and Forbes on bass to accompany Ryan's singing on "Sous le Ciel de Paris (Under Paris Skies)." Ryan sings in English the first time through, and, after some nifty whistling from Reynolds, she performs the original French lyrics. You will enjoy the musical trip provided by Molly Ryan and her cohorts on *Let's Fly Away*. (www.mollyryan.com)

■ For her first U.S. release, Danish vocalist **SINNE EEG** has shown that she is courageous as well as

talented by choosing to use as her sole accompanist Danish bassist **THOMAS FONNESBÆK**. They call their album simply *Eeg-Fonnesbæk (Stunt – 15082)*. The music is not as simple as the title. As a program, they chose six standards, "Willow Weep for Me," "You Don't Know What Love Is," "Summertime," "Body and Soul," "Beautiful Love" and "Come Rain or Come Shine;" two new songs, "Taking It Slow," by Fonnesbæk and Helle Hansen, "Fellini's Waltz" by Lorraine Feather and Enrico Pianuzi; and the Leonard Feather/Lionel Hampton blues, "Evil Man Blues." Eeg is an adventurous singer, but pays respect to the songs as written. Her alto voice is melodic with some dark edges. What shines through most strongly is her interpretive intelligence. Fonnesbæk is a facile and strong bassist. The two musicians complement each other in a way that quickly draws in the listeners, and holds their attention, as they wait to hear what surprise is around the corner. This is a daring and intriguing way for Eeg to introduce herself to a new audience. (www.amazon.com)

■ Vocalist/pianist **CAROL WELSMAN** has a new album, *Alone Together* (**Welcar Music – 368**), which she calls "my truest to the jazz form to date." It is an impressive eleven-song outing with the sublime support of Wallace Roney on trumpet, Jay Azzolina on guitar, Rufus Reid on bass and Lewis Nash on drums. Welsman is a creative singer with a rich vocal instrument, and she also plays terrific piano. When it comes to choosing tunes, her taste is as hip as her choice of musicians. The program starts with five standards, "Day by Day," "It Might As Well Be Spring," "Sand in My Shoes," "My Ship" and "Alone Together," each a fine song that has not been overdone. Welsman adds her own twists to each, making them sound fresh and special. Things then become a bit more esoteric. "Disappointed" has lyrics that Eddie Jefferson set to part of a solo by Charlie Parker on "Lady Be Good." "If the Moon Turns Green" is one of those tunes that acts like a magnet for good jazz singers. "You Taught My Heart to Sing" is the result of an unlikely collaboration between McCoy Tyner and Sammy Cahn. Joe Derise was among the hippest of singer/pianists, and he concocted the wonderful "The Blues Are out of Town" with lyricist Marci Hillman, a song deserving of more than the few recordings that it has had to date. It is always a pleasure to hear the Duke Ellington/Bob Russell gem, "I Didn't Know About You." The last selection is by Jule Styne and Carolyn Leigh, "Killing Time," ironically Leigh's last lyric. Put all of this together, and you have a vocal album that is bound to make a lot of year-end lists of favorite albums. (carolwelsman.com)

■ *Two For The Road* (**MSR Jazz – 1521**) is a

two-disc set from vocalist **PAM PURVIS** and reedman **BOB ACKERMAN**. The first disc is taken from six sessions that were recorded between 1998 and 2006 from four studio sessions and two live performances. The program is mostly standards, and among the musicians on the sessions in addition to Ackerman are pianists Brandon McCune and Richard Wyands; guitarist Joe Cohn; bassists Calvin Jones, Dennis Irwin, Gene Perla, Mike Richmond, Lysle Atkinson and Chip Jackson; and drummers Cecil Brooks III, Barry Reese, Tom Sayek, Bobby Kapp, Al Harewood and Steve Johns — an impressive list. The other disc has eleven tracks recorded in 2012 by Purvis, Ackerman and pianist John di Martino with the string section of the Slovak State Philharmonic Orchestra added from pre-recorded tracks. Purvis is a singer with a great jazz feeling and sensitivity. She reads a lyric well, is adept at bending notes, phrasing in her own individual manner and reimagining some of the tunes. This set covers a lot of ground, and Purvis is adept at adopting to the different settings. *Two For The Road* is a terrific collection from this long-standing husband and wife jazz team. (www.msrd.com)

■ **DEBORAH LATZ** has taken her artistry to another and higher creative level on *sur l'Instant* (**June Moon – 40515**). Recorded in Paris with pianist Alain Jean-Marie and bassist Gilles Naturel, Latz strips the nine selections down to their essence, and puts her own stamp on each of them. The songs are all demanding ones. They are "Love Theme from Spartacus," Abbey Lincoln's "Throw It Away," "Weep No More" by Dave and Lola Brubecks, "All the Things You Are," "Four" with a Jon Hendricks lyric, "Blue Monk," words by Lincoln, John Coltrane's "Mr. PC," another Hendricks lyric, "Nature Boy" and "Over the Rainbow." Latz's voice is an easy one to enjoy. She sings in a middle register, and phrases in a way that always sounds just right. She is well supported by her musical partners. This is a jewel of an album that reveals new pleasures with repeated visits. (deborahlatz.com)

■ *Everything Is Cool* (**Savant – 2146**) is a perfect title for an album by vocalist **GIACOMO GATES**, for he is one cool cat! The title is taken from the first song on the 12-song program, a hip ditty by Babs Gonzales, one of three songs by the Babster on the disc. Surrounded by tenor saxophonist Grant Stewart, pianist John di Martino, guitarist Tony Lombardozi, bassist Ed Howard and drummer Willard Dyson, Gates applies his smooth and broad baritone voice to these songs as if they were written just for him. It is tempting to go through the album cut by cut, but space and time precludes this, so let's pick a few of them to highlight. The title alone brings attention to "If I

continued on page 36

OTHER VIEWS

continued from page 35

Were You, Baby, I'd Love Me," and Gates takes this bluesy Timmie Rodgers tune to just the place where the words dictate. In the midst of the album, immediately following the whimsical "Hazel's Hips," Gates address a terrific Elvis Costello ballad, "Almost Blue," a slow and hauntingly poignant selection. Gates wrote "Who Threw the Glue" with veteran New England pianist John Eaton, and it is a gas. Stewart, di Martino and Lombardozi have plenty of opportunities to sparkle, and they take full advantage. Jazz should be fun, and Gates makes it so. (www.jazzdepot.com)

■ Veteran Chicago vocalist **PETER OPRISKO** comes right out of the vocal tradition established by Mr. Sinatra as can be heard on **Lost in a Kiss (Retropolis – 011)**. Sean Baker and his Orchestra provide the instrumental support for Oprisko. He performs a 14-song program of love songs like "The Touch of Your Lips," "In the Middle of a Kiss," "It Can't Be Wrong," "My One and Only Love" and "That's All." His two original tunes, "Lost in a Kiss" and "One Tender Kiss" fit seamlessly into the program of familiar tunes. Oprisko has a pleasant baritone, and his straight-forward approach to the songs puts him in the pop mainstream. This album breaks no new ground, but is a solid collection of

good pop standards well sung. (www.peteroprisko.com)

■ Take a sensitive singer who cares about lyrics, put him in the company of first rank musicians, turn him loose on a program of terrific songs, and suddenly you have **Crazy Moon (Sliding Door Jazz)**. The singer is **MARK CHRISTIAN MILLER**. The musicians are Ron Stout on trumpet, Bob Sheppard on bass clarinet, Larry Koonse on guitar, Josh Nelson on piano, Dave Robaire on bass, Sammy Miller on drums and Billy Hulting on percussion. The songs are "Wrap Your Troubles in Dreams," "Tomorrow Is My Turn," "Cheek to Cheek," "Second Chance," "Oh, You Crazy Moon," "Strange," "Moonray," "Twilight World," "I've Got Just About Everything," "April Fooled Me" and "Almost in Your Arms." Miller's light baritone floats easily above the arrangements by Miller, Nelson and Jamieson Trotter. The songs are a wonderful mix of familiar tunes, and many that are unfortunately rarely heard. Miller had a friendship with the legendary singer/pianist Page Cavanaugh, a man who seemed to know almost every song ever written, who led Miller to dig deeply for those hidden gems of the type that can be found on *Crazy Moon*. His treasure hunt turns out to be a blessing for those who enjoy discovering some new songs to savor, the kind that Miller presents here. (www.cdbaby.com)

■ The lyrics written by Lorenz Hart are held in high regard by fans of the Great American Songbook. An album dedicated to his songs is usually a source of much delight. On **Careless Rhapsody: The Heart of Lorenz Hart (EMGC – 1)**, **ERIC MICHAEL GILLETT** covers much familiar territory, but also visits some tunes that all but the most dedicated Hart enthusiasts have not heard. If you were previously aware of "The Heart Is Quicker Than the Eye," "You Mustn't Kick It Around," "Plant You Now, Dig You Later" or "Careless Rhapsody," then you are the rare exception. An interesting inclusion is "Vilia," with the lyrics supplied by Hart for the 1934 film version of *The Merry Widow*. Pianist/arranger Don Rebic, bassist Dick Sarpola and reedman Jonathan Kantor are the musicians backing Gillett. Gillett has an extensive background in theater and cabaret, as a performer, director and coach. He is adept at putting together cabaret shows for himself and other performers, a skill that certainly contributed to the excellent programming found on this collection. Hart possessed a wonderful ability to write witty light material, but on this album Gillett has concentrated on Hart's romantic songs. His execution is precise and he winningly conveys the spirit and meaning of Hart's words. Gillett and Hart prove to be a well matched pair. (www.amazon.com)



New Arbors CD Pairs Becky Kilgore and Nicki Parrott

By Schaen Fox

At long last, Becky Kilgore and Nicki Parrott have made a CD, *Two Songbirds of a Feather* (Arbors Records ARCD 19447). They're backed by three excellent musicians: Mike Renzi (piano), Harry Allen (sax), and Chuck Redd (drums). Those two sentences should be enough to motivate their legion of followers, but for the few unfamiliar with them, here's more. Their 13 selections range from the familiar, "Wonderful," "Them There Eyes," to the less so, "When Love Goes Wrong" and "Why Stars Come Out At Night." Renzi and Redd provide polite and tasteful accompaniment, and Harry Allen solos enough to please his many fans.

How the CD came to be is interesting. For about a decade now Nicki and Becky have occasionally sat in on each other's gigs at different jazz parties. The enthusiastic audience responses kept them sharing mikes and developing a repertoire. The two artists, however, live on opposite coasts, so even seeing each other is normally rare. Nicki has long wanted to suggest they record together, but "I wasn't sure it was appropriate, me being a bass player who sings and her being such a great singer. She actually approached me about doing this." Becky explained why, "I'm so impressed with Nicki's musicianship. Her singing is always lilting and in tune. Her bass playing is terrifically swinging. She is just a joy to work with."

Nicki explained that, "Becky and I did the arrangements and the charts were written very well thanks to my sister [Lisa Parrott] and Becky's skills." "We took

from our mutual repertoire, and added some songs." Becky noted, "I love her 'A Woman's Prerogative.' We wanted to do a Dave Frishberg song because I revere him. We chose 'El Cajon.' 'Theme from Valley of the Dolls' was something that neither of us was familiar with, but we both liked the song. I think it is a very interesting variety."

Of special interest is the title song "Two Songbirds of a Feather." The lyrics are the work of Nicki's husband, and photographer, Brian Wittman. "That was a stroke of great luck," said Becky. "I thought that we should have an original song about our mutual friendship." Only two weeks before they went into the studio, Becky asked, "Nicki, think you can write something?" Nicki replied, "Really? In two weeks? Can we get that together? I put it in Brian's lap, and went on the road. He came up with the title and lyrics. Becky wrote the verse and I wrote the music. It is cool to have an original tune that ties it all together." Becky added, "Her husband is a really good writer and lyricist. He came up with the concept of two songbirds of a feather, which I think is very sweet. I was really pleased with it."

"I don't want to say I'm more excited about this CD than any other I've done," Becky says, "but it is way up there on the list. I love collaborating on vocals. Nicki and I worked hard, but it was really, really fun."

And you can hear that all through the CD.



THE DAZZLING DEBUT BY
AWARD WINNING VOCALIST

PATRICE JÉGOU

SPEAK LOW

FEATURING TAKE 6, CONRAD HERWIG,
KIRK WHALUM, ANDRAÉ CROUCH
AND THE ANDRAÉ CROUCH SINGERS



AVAILABLE AT iTUNES,
AMAZON, CDBABY, AND MOST
RETAIL OUTLETS

PATRICEJEGOU.COM

MANAGEMENT:
Michael Tozzi
michael@viaggiomedia.com
610-324-9314



JAZZ IN JULY

Theresa L. Kaufmann Concert Hall – 92nd St. Y, NYC | July 21 – 30

Bill & Dick’s All-Star Jazz Party | July 21

Bill Charlap (host and piano)/Dick Hyman (piano)/ Anat Cohen (clarinet)/Howard Alden (guitar)/ Jay Leonhart (bass)/Bill Stewart (drums)

deep to inform his listeners on Duke Ellington’s “Dancers in Love” or Jelly Roll Morton’s “Shreveport Stomp.”

Charlap is among the most thoughtful and imaginative pianists on the scene. His meditative take on “On the Sunny Side of the Street” was dedicated to the late pianist/composer Richard Rodney Bennett, and he performed a delicious version of “Tea for Two” with drummer Stewart, a steady and tasteful presence during the concert.

Leonhart opened the second set with his wry and perfectly delivered gem titled “It’s Impossible to Sing and Play the Bass.” He joined with Alden to support Hyman on the trio selections. Alden was given the solo spotlight for a scintillating “Nagasaki.” Cohen brought her clarinet on stage for several numbers, and showed why she is among those first mentioned in any discussion of current jazz clarinetists.

Charlap and Hyman are a perfect pair, different in their styles, but wonderfully complementary.

■ An evening of Ellingtonia provides performers with an opportunity to delve into a wealth of tunes both familiar and more esoteric confident that no matter their choice of material, they will have a firm foundation upon which to build their performances. On this occasion, the performers were Bill Charlap and Renee Rosnes on piano, veteran vocalist Ernie Andrews, tenor sax legend Huston Person, trumpeter supreme Jeremy Pelt, vibes master Steve Nelson, and the long-time rhythm partners for Charlap, bassist Peter Washington and drummer Kenny Washington.

The program was well-balanced with each of the participants being given ample time to strut their stuff.

Charlap and Rosnes, partners off stage as well as on, set the tone for the evening assaying the appropriately selected “Love You Madly” joined by the two Washingtons.

Andrews and Person soon made their ways onto the stage, and the excitement in the audience rose. Andrews wrapped his seasoned chops around three classics from the Ellington book, “Satin Doll,” “I Got It Bad (And That Ain’t Good)” and “Don’t Get Around Much Anymore.” Person added some tasty fills, and his solo spots were just what audiences have come to expect from him, searing when hot, and smooth as silk when cool. Pelt on the second tune, and Nelson on the third added some impressive interjections.

Rosnes had two special moments, a sublime and ranging “Chelsea Bridge” with the Washingtons, and the haunting “Fleurette Africaine,” from the *Money Jungle* album that Ellington recorded with Charles Mingus and Max Roach.

Charlap and Kenny Washington took “Jubilee Stomp” on a rambunctious romp, and Charlap then joined with Person to artfully caress “In My Solitude.”

Andrews brought out the full emotion of “Don’t You Know I Care (Or Don’t You Care to Know),” before the full crew brought things to a satisfying end with “I’m Just a Lucky So and So.”

■ The third evening was a panorama of majestic pianism, exploring melodies written by jazz pianists through the years. Bill Charlap, Marcus Roberts and Jeb

Duke Ellington: Drop Me Off in Harlem | July 22

Bill Charlap (host and piano)/Renee Rosnes (piano)/Ernie Andrews (vocals)/ Houston Person (tenor sax)/Jeremy Pelt (trumpet)/Steve Nelson (vibes)/Peter Washington (bass)/Kenny Washington (drums)

Piano Icons: From Jelly Roll to Oscar | July 23

Bill Charlap (host and piano)/Marcus Roberts and Jeb Patton (piano)/Todd Coolman (bass)/Willie Jones III (drums)

Swing a Song of Sinatra | July 28

Bill Charlap (host and piano)/Kurt Elling (vocals)/Harry Allen (tenor sax)/Warren Vaché (cornet)/Peter Washington (bass)/Kenny Washington (drums)

Jazz & Sondheim, Side By Side | July 29

Bill Charlap (host and piano)/Renee Rosnes (piano)/ Ann Hampton Callaway (vocals)/Steve Wilson (alto & soprano sax)/Sean Smith (bass)/Matt Wilson (drums)/Scott Dunn (conductor, string ensemble)

Benny, Basie & Bucky! | July 30

Bill Charlap (host and piano)/Sandy Stewart (vocals)/Ken Peplowski (tenor sax & clarinet)/Randy Sandke (trumpet)/Joe Locke (vibes)/Jay Leonhart (bass)/ Dennis Mackrel (drums)

■ For six nights in July, the place to be for mainstream jazz in Manhattan was the 92nd Street Y. In his 11th year as Artistic Director, Bill Charlap assembled an outstanding program that covered a lot of musical territory, and presented a lineup of top echelon jazz musicians. As has been the formula in the past, each concert found the players being presented in varying combinations throughout the evening.

On the opening evening, Charlap brought back to 92Y the man who served as the original guiding light for the Jazz in July series, his predecessor pianist Dick Hyman. They were joined by Anat Cohen on clarinet, Howard Alden on guitar, Jay Leonhart on bass and Bill Stewart on drums.

For the opening selection, “The Man I Love” and the closing number, “’S Wonderful,” both Gershwin tunes, all of the players were on stage. The balance of the evening had some selections played by Charlap or Hyman, solo or in combination with some of the musicians, and a few where Charlap and Hyman took their places at each of the two Steinway grand pianos for some exciting piano duo exchanges.

Hyman, now 88 years of age, is simply a marvel. He is as fluid, creative and musically articulate as he has always been. He gives fresh life to standards like “Cheek to Cheek” or “I Love You Porgy,” and can dig

violinist & vocalist
Diane Perry
Debut CD
Out Of My Dreams
Available SOON!
Fri. 10/16, 8 PM
As a warm-up for her debut CD release next year Diane opens for and jams with A Prairie Home Companion guitarist Pat Donohue. \$9 plus voluntary donation. Don't miss this very special and entertaining show!
The Minstrel Acoustic Concert Series at Morristown Unitarian Fellowship, 21 Normandy Heights Rd, Morristown, NJ. 973-335-9489
DianePerryJazz.com

Patton provided the ivory tickling, while the rhythm was supplied by Todd Coolman on bass and Willie Jones III on drums.

Charlap kicked things off with "I Got Rhythm" and then played a Dick Hyman improvisation on Scott Joplin's "The Entertainer."

Next up was Patton, and he had support from Coolman and Jones as he addressed Horace Silver's "Cool Eyes." Art Tatum is a hero and inspiration to those who play jazz piano, and Patton demonstrated exactly why this is so by offering up Tatum's take on "Humoresque." In the later set, he played Cedar Walton's "Holy Land" in the trio format, and did a solo version of Roland Hanna's "Century Rag."

Special features of these piano concerts are the duo performances by pairs of pianists. The first of these found Charlap, Patton and the rhythm cats playing on Kenny Baron's "Voyage." Later Charlap and Roberts explored Erroll Garner's "Misty," and Patton and Roberts had a go at Sonny Clark's "Something Special."

Roberts had a segment in each half of the program. During the first set, he soloed on Jelly Roll Morton's "King Porter Stomp," and played Bud Powell's "Cleopatra's Dream" with Coolman and Jones. During the later set, the objects of his attention were Billy Strayhorn's "Lotus Blossom," and Thelonious Monks "Blues Five Spot."

Charlap closed out the opening half with Dave Brubeck's "In You Own Sweet Way" and Oscar Peterson's "Blues Etude." He opened the second set playing Fats Waller's "Keepin Out of Mischief Now," and prefaced the finale of the evening with "Very Early" by Bill Evans.

The finale proved to be spectacular with all three pianists and the rhythm section jamming on George Shearing's "Lullaby of Birdland."

The evening covered a lot of stylistic territory, with each of the players bringing their own unique approaches to playing jazz piano. Charlap is an eclectic player, but underneath it all, he seems most influenced by Bill Evans. Patton is more bop oriented, and has chops to spare. Roberts is more gospel and blues based in his approach. When playing in duo situations, they nicely complemented each other.

When it was all over, you realized that on another evening you might have heard songs by the many greats who were not mentioned tonight, men like Earl Hines, Willie "The Lion" Smith, James P Johnson, Teddy Wilson, Hank Jones, Tommy Flanagan, Barry Harris, Chick Corea and Herbie

Hancock to name but a few of the many not mentioned tonight. There is always next year!

■ This year there is much Frank Sinatra in the air as this is his Centennial year. To celebrate this occasion, Bill Charlap called upon his regular trio mates, Peter Washington on bass and Kenny Washington on drums, to join vocalist Kurt Elling, cornetist Warren Vaché and tenor saxophonist Harry Allen to pay tribute to the Chairman of the Board.

At first glance, Elling seemed like an unusual choice to do the Sinatra material, as his style is normally more deeply jazz and improvisation-oriented than was Sinatra's. On this occasion, he proved to be an effective interpreter of the Sinatra oeuvre, far more laid back and straight-ahead than is his norm.

The program began with Charlap and Vaché taking a voyage on "Come Fly with Me," before Elling and the others joined to swing out on "Witchcraft" and "Luck Be a Lady."

As the evening progressed, Elling was on stage for most of the numbers with the backing changing from time to time. Vaché and Allen are two of the finest players on the scene today. Both are remarkable accompanists for vocalists, extremely sensitive to their roles in providing supporting accents without calling undue attention to their presence.

Allen was the sole horn support on "Where or When" and "Moonlight in Vermont." His playing on the latter in particular was a joy to hear, ballad playing of the highest order.

Vaché often has an impish sense of humor in his playing, and hints of this peeked through on "Too Marvelous for Words" in the first set, and "April in Paris" in the second.

There were several instrumental only selections. Allen was spectacular on an up-tempo take on "In the Still of the Night," and Vaché was equally impressive addressing "All the Way" with an

easy lilt.

Kenny Washington was featured on the second set opener, a trio version of "The Lady Is a Tramp." Charlap followed with a haunting solo assaying "Only the Lonely."

A vocal highlight was Elling and Charlap alone addressing "How About You?"

The last four numbers were Sinatra classics, "I've Got You Under My Skin" and "Nice 'n Easy" by the full crew, "In the Wee Small Hours" featuring a Getzian solo from Allen, and the wrap-up, "You Make Me Feel So Young."

The evening was filled with the spirit of Sinatra, but you never felt like there was any effort to imitate the man, rather just six gentlemen paying sincere tribute to one of the true giants of American popular music.


■ In recent years, jazz musicians have finally started to pay more attention to the songs of Stephen Sondheim. Slowly but surely, many have come to recognize the wealth of musical riches created by Sondheim. His music is often quite complex, and interpreting it in a jazz context is not an easy undertaking. The results have been mixed, with the work of those best able to translate his

continued on page 40

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

CAUGHT IN THE ACT

continued from page 39

demanding theater songs being breathtaking, witness the two remarkable albums by Bill Mays and Tommy Cecil. Efforts by those who only scratch at the surface of the music are mostly far less satisfying.

From a jazz perspective the Sondheim program at the Jazz in July series was a mixed bag. The participants were Bill Charlap and Renee Rosnes on piano, Ann Hampton Callaway on vocals, Steve Wilson on reeds, Sean Smith on bass, Matt Wilson on drums and an eight-piece string section conducted by Scott Dunn. The small group instrumental selections were filled with bright and creative improvisation, but the vocal selections by Callaway often teetered between straight Broadway readings, and more stylized cabaret renditions.

When Charlap opened with a solo piano romp on "Comedy Tonight," it seemed like we would get an evening of ebullient jazz. That happened only occasionally with Charlap, Smith and Wilson's take on "You Must Meet My Wife" being the best example.

The "Night Waltz" from *A Little Night Music* is one of Sondheim's loveliest and most haunting melodies, and it was beautifully played by Rosnes and Wilson with the string section, but it failed to generate much in the way of jazz.

Rosnes created all of the string arrangements for the program, and they were wonderfully executed and lovely to hear — but jazz they were not.

They were particularly an anchor for the Callaway selections involving the string section, "Not While I'm Around," "The Ladies Who Lunch," "Old Friends," "Send in the Clowns" and "Everybody Says Don't." The acerbic "The Ladies Who Lunch" came across as bland, while "Old Friends" and "Everybody Says Don't" were missing the hard edge that captures the essence of these numbers.

Callaway fared a bit better without the strings as when backed by Rosnes on "No One Is Alone," and Charlap on "I Remember."

The best vocal moments of the evening occurred when Charlap and Rosnes faced each other across the two grand pianos and nicely put across the ironic and cynical words created by Sondheim for "The Little Things You Do Together."

For fans of Sondheim, there was some cause for satisfaction, but for the jazz enthusiasts, such moments were only occasional.

■ The following night, Benny, Basie & Bucky returned the series to an evening of pure jazz. Bill Charlap on piano, Sandy Stewart on vocals, Ken Peplowski on reeds, Randy Sandke on trumpet, Joe Locke on vibes, Jay Leonhart on bass and Dennis Mackrel on drums gave nods to Benny Goodman, Count Basie and the guitarist for the concert, Bucky Pizzarelli.

The Basie book was the source for the initial selection, "One O'Clock Jump," and all of the instrumentalists took part in the fun. They then turned their attention to the Goodman side of the ledger with "Air Mail Special," "Undecided" and "Avalon."

Peplowski took the spotlight with his tenor sax featured on "Blue and Sentimental."

Enter Sandy Stewart, and her always spot on vocalizing for "By Myself," "If I Had You" and an all hands on deck "With Plenty of Money and You."

Pizzarelli has made "Honeysuckle Rose" a staple of his repertoire, and the crowd was up and ready for his take on this tune accompanied by Charlap, Leonhart and Mackrel.

The second set got off to a spirited start with Locke, Charlap, Leonhart and Mackrel taking "Between the Devil and the Deep Blue Sea" for a rousing trip. Locke retreated, and the trio intensely examined "All Through the Night," followed by Pizzarelli tenderly playing Goodman's closing theme, "Goodbye."

The tempo picked up again as the horns and the trio proceeded with a peppy "Three Little Words." The spotlight once again turned on Peplowski, this time with clarinet in hand for a moving "Poor Butterfly." With Sandke and Locke back in the mix, it was time for a rousing "Seven Comes Eleven."

Sandy Stewart returned for a lovely reading of "It Had to Be You" with support from Pizzarelli and Sandke. She then addressed "It All Depends on You" with all of the players except Locke being involved.

The concert and the series concluded with everyone on stage for "Sing, Sing, Sing," an exciting and fitting way to put an exclamation point on six evenings of sublime music.

There is no doubt that Jazz in July deserves all the success that it has enjoyed over the years, and it is highly probable that Bill Charlap is already planning another six nights of joyous music for next year.

DIANE HUBKA

The Kitano, NYC | August 13

It was about ten years ago that vocalist/guitarist Diane Hubka left the Big Apple for the City of Angels. New York's loss was LA's gain. Fortunately, she makes an occasional foray back east, and her recent gig at The Kitano found her playing to an enthusiastic audience, with many long time friends and supporters in attendance.


For this evening, Hubka had superb support from pianist Mark Soskin, bassist Dean Johnson and drummer Tim Horner.

Hubka's most recent album is *West Coast Strings*, a terrific collection on which she is accompanied by a variety of LA-area guitarists. She dug into this album for her first selection, "West Coast Blues." Along the way Hubka also addressed a couple of other tunes from the album, Horace Silver's "Peace" and "Brigas Nunca Mais." She sang the latter in Portuguese, and combined it with another Jobim tune, "This Happy Madness."

The other selections during her first set were a well chosen mixture of the jazzy Herbie Hancock and Dan Krimm's "Dolphin Dance;" the hip, Bob Dorough and Fran Landesman's "Small Day Tomorrow" and Dave Frishberg's "Peel Me a Grape;" another bit of bossa nova, "Sweet Happy Life; a tune from the movies, "Sunday in New York;" a nifty gem from guitarist Ron Anthony and Arthur Hamilton, "Faces;" and a closing touch of Gershwin, "It Ain't Necessarily So."

Hubka has a soft and gentle, but wonderfully appealing voice. Her jazz-inflected phrasing lends a distinct personal flavor to each selection, and her occasional scat interludes are musical and spot on. The trio behind her was sublime.

Hubka provided them a lot of space to showcase their outstanding musicianship. Soskin is a man with a load of chops and imagination. Johnson and Horner are frequent partners on the New York City scene, and are expert at laying down rhythmic foundations that elevate those around them.

It was nice to have Diane Hubka back on the New York City scene, even if it was for just this one special night. 

BOOK REVIEW

By Joe Lang

Jimmy Van Heusen: Swinging On A Star

By Christopher A Coppula | Twin Creek Books, Nashville 2014 | 545 Pages, \$23.95

He was born Edward Chester Babcock on January 23, 1913 in Syracuse, New York. While working as a teenage disc jockey in his hometown, the station manager wanted him to change his on-air name. His friend Ralph Harris glanced out the window, and noticed a sign for Van Heusen shirts. He suggested that Babcock take that name, and the first name that he chose, James, was the name of a favorite cousin of his friend. Thus Edward Chester Babcock became Jimmy Van Heusen, and went on to be among the greatest and most proficient creators of the Great American Songbook.

His story is told in *Jimmy Van Heusen: Swinging on a Star* by Christopher A. Coppula, a long overdue biography of the man who served as the primary songwriter for two of the biggest stars in the world of popular music, Bing Crosby and Frank Sinatra. There are two parts to the Van Heusen story, his professional side where he was highly successful, and his personal side, a larger than life, high living, hard drinking bon vivant.

Though he had a lot of musical talent, and loads of personality, Van Heusen lacked the discipline and direction to perform well in school. It did not matter to him, as he soon had one thing in mind, to become a professional songwriter. While still a young DJ, he would compose tunes to lyrics supplied by listeners. Van Heusen quickly realized that in order to succeed as a songwriter, he needed to head to New York City.

When he arrived in the Big Apple to stay, he was accompanied by Jerry Arlen, Harold's brother. They were trying to make it as a songwriting team, with Van Heusen supplying the music and Arlen the lyrics. Despite a brief interlude when they were, through the intercession of Harold Arlen, able to place a few songs in one of the Cotton Club revues, the going was tough for both. Van Heusen networked his way through several jobs within the music publishing business before breaking through with a song that he co-wrote with Jimmy Dorsey, "It's the Dreamer in Me."

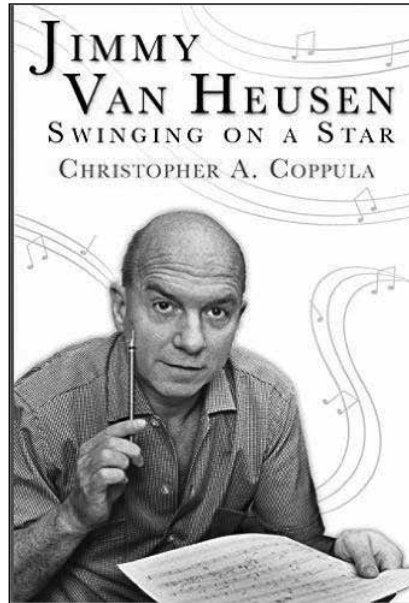
It was an introduction to lyricist Eddie DeLange that led to Van Heusen's first string of hits with one collaborator, songs like "All This and Heaven Too," "Darn That Dream" and "Shake Down the Stars."

The big breakthrough came when Van Heusen met lyricist Johnny Burke. Both men had experienced some success, and immediately collaborated on "Oh, You Crazy Moon," but it took a while before

they formed what was to be a lucrative creative partnership, a large part of which revolved around writing songs for Bing Crosby films. Burke had already written several songs for Crosby with Arthur Johnston and James Monaco, but his partnership with Van Heusen took his craft to a higher level, and they produced a wealth of material that included "But Beautiful," "Swinging on a Star," "Sunday, Monday or Always," "Moonlight Becomes You," "The Road to Morocco," "Aren't You Glad You're You" and "Going My Way." They also wrote for many Paramount films that did not star Crosby, and those songs included, "Sleighride in July," "Humpty Dumpty Heart," "Suddenly It's Spring," "Like Someone in Love," "And His Rockin' Horse Ran Away" and "It Could Happen to You." Burke and van Heusen also collaborated on the score for the Broadway show *Carnival in Flanders*. It was not a success, but it did produce one of their most beloved songs, "Here's That Rainy Day."

Eventually, Burke's excessive drinking led to health problems that began to interfere with the songwriting process. Van Heusen continued to compose, but was forced, due to his contract with Burke, to have the songs published under a pseudonym. Two examples of this were "Somewhere Along the Way" written with Sammy Gallop, and "I Could Have Told You So" written with Carl Sigman.

Van Heusen soon found a new partner in the person of Sammy Cahn. They became for Frank Sinatra what Burke and Van Heusen had been for Crosby. Cahn had worked closely with Sinatra for many years in tandem with Jule Styne, but Styne wanted to concentrate on writing for Broadway, leaving Cahn to seek a new partner for his film work. Van Heusen proved to be a perfect fit. Their first joint effort was "The Tender Trap." They also wrote the songs for the musicalized television version of *Our Town*, and that score included "Love



and Marriage" and "The Impatient Years."

In subsequent years, the duo wrote film songs for Sinatra that included "All the Way," "High Hopes," "My Kind of Town" and "To Love and Be Loved." They also provided many songs that were written for Sinatra albums like "Come Fly with Me," "Come Dance with Me," "Only the Lonely," "All My Tomorrows" and "Ring-a-Ding Ding."

In addition, Cahn and Van Heusen, wrote songs for films with other stars like "The Second Time Around," "Call Me Irresponsible,"

"Pocketful of Miracles" and "Where Love has Gone," all of which were nominated for Academy Awards, and were subsequently recorded by Sinatra.

There was a lot more to the Van Heusen story than just his songwriting. He was a legendary ladies man. He was a pilot who became a test pilot for Lockheed during World War II. His non-professional relationship with Crosby was not close, but he and Sinatra became the closest of friends, notorious for their high living and womanizing. He was the man who introduced Sinatra to Palm Springs where both of them spent much of their free time.

Coppula has done a thorough job of presenting the complete Van Heusen. The book is highly readable, and well researched. Coppula had two sources that were invaluable. A prior attempt at a biography by Robert de Roos never reached fruition, as was the case with an unfinished autobiography by Van Heusen. Both works were in the Van Heusen archives that were made available to Coppula. He quotes extensively from Van Heusen's words throughout this volume, and this adds a personal element into the story telling.

Van Heusen led a productive and colorful life. Reading about him is like listening to his songs, a delight and a lot of fun.



On The Road | Sun and Stars Over the Montclair Jazz Fest

By Gloria Krolak

At the 2015 Montclair Jazz Festival, the sun broiled and the stars sparked over some 6,000 jazz fans, that number announced by emcee Gary Walker, a popular WBGO radio on-air personality. Emmy and Golden Globe winning actor S. Epata Merckerson, best known for her 17 seasons as Lieutenant Van Buren on NBC's *Law and Order*, was back as the festival's Mistress of Ceremonies. The annual one-day event, free to all comers, was held at Nishuane Park and produced by the Jazz House Kids, an organization with humble beginnings that has seen its vision for jazz education grow into a model for underserved youth.

It all started with vocalist Melissa Walker who birthed the movement in 1999 when she created a program called "Let's Build a Jazz House," introducing jazz to youngsters in the Newark school system in a most inventive way. Through the years, many top-flight musicians signed on as teachers and mentors, creating a blend of formal education with traditional "on-the-job" training. Saxophonist Joe Lovano, guitarist Dave Stryker, and pianist-organist Radam Schwartz are a few. Bassist Christian McBride, JHK Artistic Chair and pianist Oscar Perez, Coordinator of Small Ensembles, two of the musicians I most wanted to hear, also consistently share their time, energy and expertise with the youngsters.

The program has grown to include scholarships, master classes, instrumental and vocal school programs, and performances by the Jazz House Big Band throughout the year. More than 100 students completed this summer's annual workshop held at the state-of-the-art Cali School of Music facility at Montclair State University, thanks to the generosity of the Cali family. (For a complete history of the organization and a schedule of upcoming events, visit www.jazzhousekids.org.)



Vocalist José James performed at the Montclair Jazz Festival and declared: "Whenever Christian [McBride] calls I say yes!" Photo by Michael J. Ryan.

Feeling the need for some Vitamin J after a disappointing night at Bethlehem's Musikfest, my partner-photographer Michael and I drove east from Hunterdon County, arriving in Montclair when the sun was still frying eggs on sidewalks. With online directions and good signage we found a parking space at a shuttle stop and rode the big bus to the park.

The program began at noon and featured organist-pianist Radam Schwartz and his group Organized, followed by The Jazz House Faculty Collective, comprised of esteemed jazz musicians who serve as faculty members and mentors. There was plenty of Vitamin D to go around that Saturday. The baking sun drove concert goers under umbrellas, kiosks, trees, blankets, and broad hats. While their bodies absorbed the stuff of strong bones, their souls were nourished by Vitamin J for jazz, J for joy.

Christian McBride, four-time Grammy award-winning bassist, came on soon after we arrived with his ever ready, high-voltage smile. Add the talents of Oscar Perez at the piano, Bruce Williams on tenor sax and Billy Hart on drums, and you had an irrepressible combo. Then José James joined the foursome, a vocalist I confess to not having heard of before — where have I been? — and the stars increased their wattage exponentially.

They had me with "Body and Soul," their first song, once banned because the lyrics were thought too explicit for radio. James sang two Billie Holiday tunes, "Fine and Mellow," with saxman Williams plunging deep into it, and her best known piece, "God Bless the Child." The group stretched out the ending to "Lover, Oh Where Can You Be," like a silky strand of taffy and closed their too short set with John Coltrane's "Equinox." James wrote his own lyrics, which were unfortunately never approved by the Coltrane family after Alice Coltrane's death, and so the James version remains unreleased. You can listen on YouTube, though, and I strongly recommend it.

A natural crooner, James belted the tune's last phrase "...to claim what's rightfully mine," the intensity of which was all the more precious for its rarity. James is as debonair as Billy Eckstine (both baritones), as soulful as the singing Tom Jobim, and as hip as Bobby Darin in their day.

Vendors were plentiful and working hard to keep the crowds fed and hydrated. Reversing the process to get home proved as flawless as getting there. A non-profit, Jazz House Kids is always in need of donations. You can donate or volunteer through their website. Consider it fair exchange for all the free jazz at the Montclair Jazz Festival.





Jazz Promo Services

Media Campaigns for the Music Community

National Press Campaigns
Down Beat Voting Critics, Jazz Journalist Assn., Bloggers & more.

Email Campaigns
Promote your gigs, live music events, festivals & newsletters.

Mailings
Save time, money and aggravation — let us do your fulfillment.



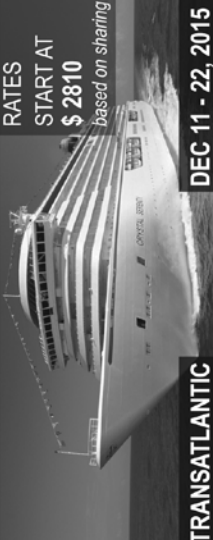
Jim Eigo, Jazz Promo Services 269 State Route 94 South, Warwick, NY 10990
Ph: 845-986-1677 • Fax: 845-986-1699 • Cell/text: 917-755-8960
Skype: jazzpromo • jim@jazzpromoservices.com • www.jazzpromoservices.com

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



DISCOVER THE WORLD WITH JAZZDAGEN TOURS

800 433 0078 • www.jazzdagen.com • jazzdagen@aol.com

RATES START AT \$ 2810
based on sharing

TRANSATLANTIC DEC 11 - 22, 2015

11 day cruise from Lisbon to Miami on the Crystal Serenity

Visit Lisbon, Santa Cruz de Tenerife in the Canary Islands, Key West and Miami.

Travel with:
Nicki Parrott's Atlantic Big Band



RATES START AT \$ 1830
based on sharing

CELEBRATE NEW YEARS WITH JAZZDAGEN DEC 28, 2015 - JAN 8, 2016

12 day roundtrip Ft. Lauderdale on the ms Oosterdam of Holland America

Visit St Maarten, Saint Lucia, Barbados, Martinique, St Kitts and Nevis, St Thomas, Half Moon Cay.

Travel with:
High Sierra Jazz Band
Wally's Warehouse Waifs with Theresa Scavarda
Tom Rigney & Flambeau



RATES start at \$ 2715
based on sharing

STAY ONBOARD AND SAIL ACROSS THE BALTIC SEA INCL. ST. PETERSBURG

NORTHERN CLASSICS JUNE 5 - 12, 2016

8 day trip from London to Copenhagen on the Crystal Symphony

Visit London, Antwerp, Amsterdam, Arendal, Göteborg and Copenhagen.

Travel with:
Antti Sarpila, Nicki Parrott, Nina Ferro, Danny Coots, Jacob Fischer, Pieter Meijers, Paolo Alderighi and Stephanie Trick



Combine with the **26TH OLYMPIA JAZZ FESTIVAL** JUNE 23-26

RATES start at \$ 2995
based on sharing

COLUMBIA RIVER JUNE 26 - JULY 3, 2016

8 day rivercruise on the Columbia & Snake Rivers

Jazzdagen charter on the American Empress

Visit Portland (OR), Vancouver (WA), Astoria (OR), The Dalles (OR), Stevenson (WA), Tri-Cities (WA) and Clarkston (WA).

Travel with: **High Sierra Jazz Band, Tom Hook, Eddie Metz Jr., Bobby Durham, Bob Leary** and Special Guest **Joep Peeters** from Holland



RATES start at \$ 2700
based on sharing

2 NIGHT HOTEL PACKAGE IN NEW YORK OCTOBER 2 - 9, 2016

JAZZ ALIVE 2016

8 day roundtrip New York on the Crystal Serenity

Visit New York, Newport, Boston, Bar Harbor, Saint John and Halifax. Travel with:

Nicki Parrott	Harry Allen	Ehud Asherie
Banu Gibson	Antti Sarpila	Paul Keller
Warren Vaché	Joel Forbes	Danny Coots
Jacob Fischer	Eddie Metz Jr.	Jon-Erik Kellso
Chuck Redd	Pieter Meijers	Russ Phillips
Adrian Cunningham	Yve Evans	Stephanie Trick
David Boeddinghaus	Bill Allred	Paolo Alderighi



NEW ORLEANS FLAVORS NOV 22 - DEC 6, 2016

14 day roundtrip New Orleans on the Crystal Serenity

Visit New Orleans, Playa Del Carmen, Cozumel, Grand Cayman, Ocho Rios, San Juan, St. Barts, St. Kitts and Key West.

Travel with: **Lena Prima & The Lena Prima Band** with **Tom Hook, Banu Gibson, Pieter Meijers, Danny Coots, Ed Wise, David Boeddinghaus** and **Yve Evans** more to be announced....

'Round Jersey

Morris Jazz

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

The days are getting shorter. The colors of the trees brighten to hues of yellows and oranges and reds. That means all of the “cool” colors move indoors as America’s trendy jazz takes center stage at the Bickford.

The **Beacon Hill All-Stars** return to our stage with **Groovin’ High** on Monday, October 5 at 8 PM. Featuring some of the best musicians in the area, **Marty Eigen** (tenor sax, flute) and his musicians have been a perennial favorite at the Bickford Theatre, appearing to rave reviews and always with a musical surprise in store. His surprise this time is an All-Star ensemble featuring an eclectic group of fabulous musicians, the Bishop of Jazz, **Rio Clemente** (piano), **Gene Perla** (bass), **Bill Ash** (trumpet, trombone, flugelhorn), and Louisiana’s own Gordon Lane (drums).



Rhondi Charleston

■ Here’s some news. “This jazz master has a thick and tawny voice that has caused many to compare her to Abbey Lincoln” (*New York Daily News*). “Soulful, sultry singers are not created — they are born with that innate talent. This is just what Rondi Charleston is, what she possesses and what she expresses through her music” (*Birmingham Times*).

Award-winning jazz vocalist **Rhondi Charleston and her quartet** will trod the Bickford stage on October 19 at 8 PM. Born in the Windy City, she has collaborated with some of the foremost jazz luminaries of our time including Fred Hersch, Lynne Arriale and Dave Stryker. Chosen for the Women in Jazz Festival at Jazz at Lincoln Center, she has also played Birdland and the Blue Note. Her most recent album, *Signs of Life*, climbed the Jazz Week charts for ten consecutive weeks and has critics raving. *Jazz Times* raves “Rondi is a songwriter whose poetic, narrative, and compositional skills are comparable to such modern masters as Joni Mitchell and Paul Simon.” Sharing the stage with Rondi are **Dave Stryker** (guitar), **Ed Howard** (bass), **Brandon McCune** (piano) and **Tim Horner** (drums). Don’t miss this only area appearance.

Upcoming in November:

Full Count Big Band salutes **Frank Sinatra**, New Orleans jazz star, **Banu Gibson** and her band, and SAVE THE DATE for the annual Bickford Band Reunion Concert NOVEMBER 16...an ALL-STAR band like you’ve never seen!

— 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



Bucky Pizzarelli

This column could simply be written with two words: Bucky’s Back!

Readers of *Jersey Jazz* should know what that means, but to fill in some more details, the legendary **Bucky Pizzarelli** is returning to Ocean County College on October 14. Showtime is at 8 PM and as he is a previous holder of the MidWeek Jazz box office record, it’s recommended to order tickets in advance for this concert.

Pizzarelli is now 89 years old and knocking on the door of 90, a milestone he’ll reach on January 9.

Age doesn’t seem to be slowing him down; not only is he still playing beautifully but he’s still living the life of an in-demand touring musician. A quick glance at his recent itinerary shows stops in San Jose, Baltimore, Miami, Elkhart, Indiana, Odessa, Texas and many more places, including local appearances at Mezzrow in New York City and at the recent Morristown Jazz and Blues Festival.

As usual, he’ll be accompanied by fellow 7-string guitarist Ed Laub. The Pizzarelli story has been told time and again (including in these pages) but what of the debonair Mr. Laub? Hailing from Bergen County, Ed started playing guitar in 1964 and eventually took lessons with Bucky’s uncle, Bobby Domenic. In 1969, at the age of 17, Ed began studying with Bucky. He eventually graduated from Fairleigh Dickinson University with a degree in music and business, two worlds he balanced for the next 30 years. But about a decade ago, Laub gave up his business interests to concentrate entirely on becoming Pizzarelli’s partner. The two have traveled the world together and released multiple CDs — one under Pizzarelli’s name, one under Laub’s name — in 2014.

Though Pizzarelli is seen as an elder statesman of the music, he won’t be the oldest member of the band onstage at Ocean County College in October. That distinction will belong to bassist Jerry



Daryl Sherman

Bruno, who is 95 years old and still swinging! He met Pizzarelli in 1948 and the two men have been playing together regularly ever since. Bruno was also Frank Sinatra's bassist for many years beginning in 1979 and has worked and toured with other legends such as Liza Minnelli, Tony Bennett, Louis Prima and more.

Of course, an entire column can be written on the legends Pizzarelli has played with. Sinatra? Check. Ray Charles? Check. Paul McCartney? Check. Les Paul? Check. The list goes on and on and if you have any questions as to why Pizzarelli has been such a presence on the jazz scene for so long, come to Toms River on October 14 to get the answers!

And if you're a fan of Bucky's acclaimed son, **John Pizzarelli**, he will be performing at Ocean County College on January 30, 2015, a Saturday evening show. And who will be John's special guest that evening? Bucky, who will have turned 90 by then! Ticket information can be found at ocean.universitytickets.com.

Pizzarelli's show concludes a long run of "returning favorites" at MidWeek Jazz. On November 10, Toms River will have its first taste of the great pianist-singer **Daryl Sherman**, who will be performing with bassist **Boots Maleson** and perhaps another special guest still being determined.

More details to come in the next issue of *Jersey Jazz*. — *Ricky Riccardi*

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

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



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

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

calendar:

please check Web site for upcoming events

free roundtables

JAZZ RESEARCH ROUNDTABLES

All programs are free and open to the public, and take place Wednesday evenings from 7 – 9 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

■ **October 21, 2015: Ed Berger: Joe Wilder**

Ed Berger, former IJS Associate Director and current Special Projects Consultant, will present a program on trumpeter Joe Wilder (1922-2014). The presentation will include many rare audio and video clips and other material uncovered during Berger's research for his recent book, *Softly with Feeling: Joe Wilder and the Breaking of Barriers in American Music* (Temple University Press, 2014). Apart from his career as a jazz trumpeter, including tenures with the big bands of Les Hite, Lionel Hampton, Jimmie Lunceford, Dizzy Gillespie, Lucky Millinder and Count Basie, Wilder was also a pioneer in breaking racial barriers in the classical world, in the network studio orchestras, on Broadway, and in the military as one of the first African American Marines during World War II. In his later years, he also was active as an educator serving as a member of the faculty at Juilliard for over a decade. Wilder was named an NEA Jazz Master in 2008.

free concerts

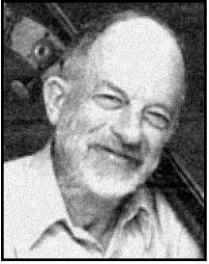
CONCERTS/PERFORMANCE
Newark Jazz Legacy Concert Series

This series is designed to present leading soloists in duo and trio settings. Each concert includes an interview/Q&A segment. IJS partners 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.

jazz archives

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

■ After reading my note about the Nut Club in a recent Bandroom column, Phil Woods sent me this note:

I worked the Nut Club after Juilliard in the early '50s, with Nick Stabulas, leader and George Syran, piano and Jon Eardley on trumpet. We mostly played bebop, even for some of the strippers, but "Harlem Nocturne" and "Night Train" were frequent for the three shows a night. (I did not see a woman from the front for 3 years.)

One night someone told me Bird was across the street jamming in Arthur's Tavern (Still there!). Bird was playing Larry Rivers' baritone and was scuffling with the beat-up horn. I was on a break and asked the Maestro if he would like to use my horn. At the time I thought the horn was not happening. Didn't like the horn, the mouthpiece or even the strap. The piano was only about three octaves and the cat playing it had to be ninety-five and his father was on drums that consisted of pie plates and a skinless tom tom!

Bird played "Long Ago and Far Away," and my horn sounded just fine...even the strap sounded great. Then Mr. Parker handed me my horn and said, "Now, you play." I knew the tune. I knew all the tunes...I was a living *Real Book*.

Bird leaned over and whispered in my ear: "Sounds real good, son!" Be still my heart! I levitated back to work and played the bejesus out of "Night Train" and stopped complaining about the horn, and started practicing 26 hours a day. Best lesson I ever had!

■ Here's a message I got from Herb Gardner:

Some years ago, the Nighthawks played a party that turned out to be a tribute to a very popular guy who had recently passed away. Our instructions were to start the evening with the vocal chorus of Cole Porter's "Cheek To Cheek." After a brief welcoming speech, the MC said, "He urges you to be happy for him and he has a message for you." That was our cue for the singer to start: "Heaven. I'm in Heaven..."

■ Randy Sandke wrote the following:

When I moved to New York there was a cheap clothing store on 96th and Broadway called Fowad. I needed to get a tux and they had them on sale for \$20. Ironically, my first gig in the new tux was for the Fashion Council of New York. I was standing in the buffet line

between Bill Blass and Oscar de la Renta, and wanted to ask them how much they thought I'd paid for my tux.

■ Bill Kring up in Michigan told me about his entry into playing with a band. His early experience had been with choral work, but he agreed to fill in with a Local 47 band for a pianist who was departing for a year of military service. No one had told him that standards were usually played in established keys, and when he was given a solo, he began to play the standard he had chosen in an unusual key, and when he got to the bridge, he mistakenly played the release from an entirely different tune. He was surprised that the rest of the band, all old pros, followed him perfectly, even matching him on the wrong bridge. He was also surprised that they were unfazed by his lack of experience. They kept him on for the entire year.

■ Bill Turner used to test violins for a little Irish guy named Tommy Corrigan, in Brooklyn. Corrigan made beautiful instruments, but didn't play, so he needed Bill to evaluate his products. He also did repairs, many for the local Irish fiddlers on Celtic bands. After Bill played one of those instruments, Corrigan, in his thick Irish brogue, said, "It's jammin'." That was the term he used for many of the violins and bows that he repaired. Bill thought it was a term of approval, until he played one violin that didn't sound so good. Corrigan said, "It's jammin'," and Bill replied, "No, this one doesn't quite have the tone..." "Jammin'," insisted Corrigan. "No, no way..." "Yes, it is, lad. It's from Jamminy!"

■ William Zinn tells me that, when he reached the age of 80, he asked his cardiologist if he could keep him alive for seven more years, since he had begun composing a long work for orchestra titled "The Seven Seasons," based on the seven Jewish holidays. The doctor said he thought he could manage it. Seven years later, he asked Zinn if he had finished the work, and if he was off the hook. Zinn answered, "Not quite. I've started to write a concerto in the style of George Gershwin for solo violin and orchestra. It should take me two years to finish it." The doctor said, "Is that your last request?" "Well," said Zinn, "I do have another project in mind that may take ten years to compose." The doctor said, "I'm not getting any younger...you may outlive me! Why don't you stop writing and go back to playing?" Zinn's response was to move to Florida, where he says people live longer. He is still writing.

Bill Crow is a freelance musician and writer. His articles have appeared in DownBeat, 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 is reprinted with permission from Allegro, the monthly magazine of AFM Local 802.

JAZZ TRIVIA ANSWERS



Questions on page 4

1. Neither, both use about 51 inches of brass tubing. The trumpet has less bends in it and is thus longer than the cornet and its bore is cylindrical; uniform from mouthpiece to bell, whereas the cornet's bore is conical, slowly increasing from mouthpiece to bell.
2. A "frottoir," which is French for "friction strip."
3. The plastic drum head. Formerly made of calfskin, drum heads are now made of Mylar plastic film. Most are marketed under the "Remo" brand. They are cheaper, almost unbreakable, and thus can be played louder than calfskin without damage, thus making heavy metal rock music possible. Some calfskins and other hides that might previously have become drum heads are now sold as dog chews.
4. The saxophone was invented by the Belgian instrument maker [surprise!] Adolphe Sax in 1840.
5. Bell bronze, also known as bell metal, is the traditional alloy used for fine cymbals. It is normally stated to be 80% copper, 20% tin. Small amounts of other elements, such as silver, gold and phosphorus are also used. The "secret" is how the metals are compounded, heat-treated and machined.
6. "Trombone" is the Italian word for the sackbut, the earliest common form of trombone, and is derived from trumpet, in the Latin tromba.
7. Reeds are made of a reed grass called Arundo Donax that grows in the southern coastal regions of France. It is quite similar in appearance to Bamboo, but not as hard. Plastics have not made the same impact on reed production as on drumheads.
8. You will need maple for the back, sides and neck, spruce for the front (top plate) and ebony for the fingerboard.

HELP WANTED

VOLUNTEER OPPORTUNITIES AT NJJS

As a member of the New Jersey Jazz Society we invite you to volunteer for one of several positions that currently need to be filled. No experience required. We ask only that you attend most of our monthly Board meetings (Director's only) and our annual events, and that you share a little bit of your time, your ideas and your talents.

- ✓ **Become a member of our Board of Directors**
- ✓ **Help manage our Web site and E-blast advertising**
- ✓ **Oversee our education and college relations programs**

Join other jazz enthusiasts and help us work to serve our members and the New Jersey jazz community. To learn more about getting involved, please call Board member Elliott Tyson at (732) 560-7544 or e-mail him at tysonics@gmail.com.

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**:

- e-mail updates
 - Student scholarships
 - Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:
 - Ocean County College
 - Bickford Theatre/Morris
 - Mayo PAC Morristown
- NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton. NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President's Jazz Festival in Jersey City, and more.

Member Benefits

What do you get for your dues?

- **Jersey Jazz Journal** — a monthly journal considered the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.
- **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.
- **FREE listings** — Musician members get listed FREE on our website.

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$45:** See above for details.
 - **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 \$25 each. Please supply the name and address of giftee. Good for new memberships only.
 - **Fan (\$75 - \$99/family)**
 - **Jazzier (\$100 - \$249/family)**
 - **Sideman (\$250 - \$499/family)**
 - **Bandleader \$500+/family)**
 - **Corporate Membership (\$100)**
- Members at Jazzier Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

Call **908-273-7827** or email 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.

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-\$115 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.)

Renewed Members

Mr. Robert (Britt) Adams,
Kendall Park, NJ

Mr. & Mrs. Peter T. Aiello,
Southampton, NY

Mrs. Beverly Berly, Pine Brook, NJ

Mr. & Mrs. Thomas Carr,
Neptune City, NJ

Mr. Ted Clark, Allendale, NJ *

Mr. Robert Davies, Chatham, NJ

Ms. Joanne Day, Westfield, NJ *

John Devol, Englewood, NJ

Elaine Dolsky, Parsippany, NJ *

Mrs. Helen Dorn, Marsfield, MO

Mr. & Mrs. John Doughten,
Chadds Ford, PA *

Joanne and John Dusinski,
Nazareth, PA

Sandra Fink, Fort Lee, NJ

Karen Gelotte, Watchung, NJ *

Ms. Barbara Hann,
Bridgewater, NJ

Mr. William Hart, Cranbury, NJ

Mr. Theodore Jones,
Morristown, NJ

Mr. & Mrs. Howard D. Leigh,
Toms River, NJ

Mr. Arthur W. Markowitz,
Mahwah, NJ

Mr. Fred McIntosh, Old Tappan, NJ

Frank McMickens, Plainfield, NJ

Ms. Sue Moore, Weehawken, NJ *

Mr. Dave Post, Hoboken, NJ

Scott Ricketts, Hillsborough, NJ *

Mr. Jerry Ritzer, West Orange, NJ

Mrs. Cheri Rogowsky,
Scotch Plains, NJ

Gail Schaefer, Brick, NJ

Donald F. and Carolyn Shaw,
Denville, NJ

Mr. & Mrs. Joseph Sheppard,
Palmyra, VA *

Mr. & Mrs. Sid Sirulnick,
Hackensack, NJ *

Mr. Joseph P. Smith, Denville, NJ *

Mr. & Mrs. Ron Spinella,
Glen Gardner, NJ

Mr. Tom Stange, Princeton, NJ

Jeff Thompson, Milpitas, CA

Mr. Richard Waters, Chatham, NJ

Mr. Mark Webb, Arlington, VA *

Leonard Whitmore, Intervale, NH

New Members

Michael Baydal, Jamesburg, NJ

Irwin Blake, Somerset, NJ

Sharon & Timothy Callahan,
Morris Township, NJ

Dora Eley, Whippany, NJ

Neil & Patricia Holmes,
Lake Hiawatha, NJ

Michael Katsobashvili,
Jamaica, NY

Benjamin Katz,

Lawrence Township, NJ

Dennis Kennedy,
New Providence, NJ

Peter Meluso,
Berkeley Heights, NJ

Lew Polk, Vero Beach, FL

Judith Shneyer, Verona, NJ

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.

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.

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



Cadence Jazz World **www.cadencejazzworld.com**

The FREE site from Cadence Magazine
1000s of interviews, reviews, and features,
from today's top jazz writers.

**“CADENCE MAGAZINE is a priceless archive of interviews,
oral histories, book reviews...”**

The Penguin Encyclopedia of Popular Music

**“No stone unturned here as they cover reissues, European,
independent and individual releases. . . . The heart is the in-
credible amount of reviews and interviews. . . . An absolute
must have for jazz fans.”**

Victory Review

CADENCE MAGAZINE, SINCE 1976
www.cadencemagazine.com
www.cadencejazzworld.com

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.

Allamuchy
RUTHERFURD HALL
 1686 County Rd. 517
 908-852-1894 ext. 335

Asbury Park
HOTEL TIDES
 408 7th Ave.
 732-897-7744

LANGOSTA RESTAURANT
 100 Ocean Ave.
 732-455-3275

TIM MCLOONE'S SUPPER CLUB
 1200 Ocean Ave.
 732-744-1155

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, 4 PM

Bernardsville

BERNARD'S INN
 27 Mine Brook Rd.
 908-766-0002
 Monday - Saturday 6:30 PM
 Piano Bar

Boonton

MAXFIELD'S ON MAIN
 713 Main St.
 973-588-3404
 Music Wednesdays through Sundays

Bridgewater

THEATER OF SOMERSET COUNTY VO-TECH
 14 Vogt Dr.
 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
 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

Cartaret
ZION EVANGELICAL LUTHERAN CHURCH HALL
 712 Roosevelt Ave.
 908-541-6955
 Somerset Jazz Consortium
 Usually 3rd Monday, 7-9 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
 Tuesdays & Wednesdays

Dunellen

ROXY & DUKES ROADHOUSE
 745 Bound Brook Rd.
 732-529-4464

MAGGIE MURRAY'S PUB HOUSE
 119 North Washington Ave.
 732-629-7660
 Jazz nights 1st and 3rd
 Wednesdays

Edison

THE COFFEE HOUSE
 931 Amboy Ave.
 732-486-3400

Englewood

BERGEN PAC
 30 N. Van Brunt St.
 201-227-1030

BLUE MOON MEXICAN CAFE
 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 - Fridays & Saturdays

CALANDRA'S CUCINA
 216-234 Route 46
 973-575-7720

Florham Park

PUELO'S BRICK OVEN
 162 Columbia Turnpike
 973-822-0800
 Accordionist Eddie Monteiro
 with drummer Buddy Green,
 Wednesdays, 7-10 PM

Garwood

CROSSROADS
 78 North Ave.
 908-232-5666
 Jam session Tuesdays, 8:30 PM

Hackensack

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 PM

Highland Park

ITALIAN BISTRO
 441 Raritan Ave.
 732-640-1959

Hoboken

PILSENER HAUS & BIERGARTEN
 1422 Grand St.
 201-683-5465
 Live music Thursdays, 8-12 PM,
 no cover charge

MAXWELL'S TAERN
 1039 Washington St.
 201-653-7777
 Tuesdays

Hopatcong

PAVINCI RESTAURANT
 453 River Styx Rd.
 973-770-4300
 Big Band, 3rd Tuesday
 of the month

Hope
THE INN AT MILLRACE ROAD
 313 Hope Johnsonburg Rd.
 908-459-4884

Jersey City

MADAME CLAUDE CAFE
 364 Fourth St.
 201-876-8800
 Gypsy jazz Thursdays

MOORE'S LOUNGE (BILL & RUTH'S)
 189 Monticello Ave.
 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 Rd.
 732-224-2390

Linden

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

Madison

SHANGHAI JAZZ
 24 Main St.
 973-822-2899
 Wednesdays/Thursdays, 7 PM
 Fridays/Saturdays, 6:30 PM
 Sundays, 6 PM - No cover

Mahwah

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

Manalapan

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

Mendham

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

Metuchen

BOUQUET BOOKSTORE & CAFE
 420 Main St.
 917-686-6056
 Sunday jam sessions

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.
 Fridays/Saturdays, 7 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 Rd.
 973-971-3706
 Some Mondays, 8 PM

THE COMMUNITY THEATRE
 100 South St.
 973-539-8008

HIBISCUS RESTAURANT
 At Best Western Morristown Inn
 270 South St.
 866-497-3638
 Tuesdays, Fridays, Saturdays,
 Sunday brunch

ROD'S STEAK & SEAFOOD GRILLE
 One Convent Rd. (Madison Ave.)
 973-539-6666

Mount Holly

THE FIREHOUSE CAFE
 20 Washington St.
 609-261-4502

Newark

27 MIX
 27 Halsey St.
 973-648-9643

BETHANY BAPTIST CHURCH
 224 Market St.
 973-623-8161
 Jazz vespers, 1st Sunday

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
 Thursdays, 5:30-8:30 pm

IDEAL LOUNGE
 219 Frelinghuysen Ave.
 973-824-9308

MEMORIAL WEST UNITED PRESBYTERIAN CHURCH
 286 South 7th St.
 973-242-1015
 Jazz vespers monthly

NEW JERSEY PERFORMING ARTS CENTER
 1 Center St.
 888-466-5722

THE PRIORY
 233 West Market St.
 973-242-8012
 Fridays, 7 PM, No cover

New Brunswick

DELTA'S
 19 Dennis St.
 732-249-1551
 Saturdays, 7-11 PM

THE HYATT REGENCY NEW BRUNSWICK
 2 Albany St.
 732-873-1234
 New Brunswick Jazz

Project presents live jazz
 Wednesdays and Thursdays,
 8 -10:30 PM,
 No cover

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, 9:30 PM

Newfield

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

Newton

THE NEWTON THEATRE
 234 Spring St.
 973-383-3700
 Occasional jazz concerts -
 contact venue for schedule

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.

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 PM,
Joe Licari/Mark Shane

Phillipsburg

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

Princeton

MCCARTER THEATRE
91 University Pl.
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 St.
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 St.
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.
732-224-1233

Somers Point

**SANDI POINTE
COASTAL BISTRO**
908 Shore Rd.
609-927-2300

Somerville

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

South Amboy

BLUE MOON
114 South Broadway
732-525-0014
Blues jam Thursdays

South Orange

PAPILLON 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 Eyland Ave.
201-745-7718

Teaneck

**THE JAZZBERRY PATCH
AT THE CLASSIC
QUICHE CAFE**
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
Friday nights, No cover

PUFFIN CULTURAL FORUM
20 East Oakdene Ave.
201-836-8923

**ST. PAUL'S
LUTHERAN CHURCH**

61 Church St.
201-837-3189
Jazz Vespers, 4th Sunday of
the month

Tom's River

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

Trenton

AMICI MILANO
600 Chestnut Ave.
609-396-6300

CANDLELIGHT LOUNGE

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

Union

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

VAN GOGH'S EAR CAFÉ

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

Watchung

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

Wayne

LAKE EDGE GRILL
56 Lake Drive West
Wayne, NJ 07470
973-832-7800
Friday & Saturday

NOVU RESTAURANT

1055 Hamburg Tpk.
Wayne, NJ
973-694-3500
Fridays

WILLIAM PATERSON UNIVERSITY

300 Pompton Rd.
973-720-2371
Sundays, 4 PM

Westfield

**16 PROSPECT WINE BAR
& BISTRO**
16 Prospect St.
908-232-7320
Tuesdays, Wednesdays,
Fridays, 8 PM

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

SUZY QUE'S

34 South Valley Rd.
973-736-7899

Westwood

BIBIZ LOUNGE
284 Center Ave.
201-722-8600

Woodbridge

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

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

Also visit
Andy
McDonough's
njjazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

AUSTIN MCMAHON AND FRIENDS —
An evening of piano jazz trio music from
the Great American Songbook plus
originals at The Investors Bank Theater,
Succasunna on Oct. 11 at 7 PM. \$20, more
information at roxburyartsalliance.org.

DORIS SPEARS — The vocalist performs
straight ahead jazz and blues featuring Jerry
Weldon (sax) and Radam Schwartz (organ)
at the Conservatory Mansion, Trenton on
Oct. 23 from 6-10 PM. \$20 donation, for
information call 609-858-2279.

RHONDI CHARLESTON JAZZ BAND —
The award-winning Motéma Music artist in
her only area appearance on Oct. 19 at the
Bickford Theatre in the Morris Museum,
Morristown. \$15 advance/\$20 doOr, for
more information call 973-971-3706.



c/o New Jersey Jazz Society
 Michael A. Katz
 382 Springfield Ave., Suite 217
 Summit NJ 07901

**Time Value Material
 Deliver Promptly**

PERIODICALS
 Postage PAID at
 West Caldwell, NJ
 and additional
 mailing offices

Send all address changes
 to the address above

RETURN SERVICE REQUESTED

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE



WE make SELLING your LPs, CDs & DVDs EASY!

Visit us online at PREX.com/sell
 Call us at 609-921-0881

**140,000 Titles in Stock!
 Thousands of Jazz & Swing
 CDs & LPs Priced Under \$5.00**

HIGH PRICES PAID SINCE 1980



WE BUY

**Jazz • Bebop • Soul
 Rock • Blues • Classical
 DVDs & Much More**

**NO COLLECTION
 TOO LARGE**



20 South Tulane Street • Princeton, NJ 08542 • 609-921-0881 • www.PREX.com • info@prex.com