

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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November 2015



"Jazz will never perish. It's forever music, and I like to think that my music is somewhere in there and will last, maybe not forever, but may influence others."

— *Phil Woods,*
NEA Jazz Masters
statement, 2007

Phil Woods listening to his fellow musicians during a performance at Zootfest at East Stroudsburg University, Oct. 21, 2012.
Photo by Mitchell Seidel.

Phil Woods

1931–2015

See page 8.

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Prez Sez

By Mike Katz President, NJJS

Last evening Jackie Wetcher and I attended an outstanding concert at the Bickford Theater in Morristown by Marty Eigen and his Beacon Hill All-Stars, a sextet which included, among others, pianist Rio Clemente and trumpeter Bill Ash (also on flugelhorn and trombone), as well as singer and NJJS Board member Carrie Jackson. For those of you who have not been there, the Bickford is a 312-seat venue which is part of the adjoining Morris Museum, and they have presented jazz concerts for many years now, for which *Jersey Jazz* is a media partner.

For a long time, the concerts were put together by Bruce Gast, and after Bruce's retirement last year, Ray Richards took over, and presently they are under the aegis of Eric Hafen, who is the artistic director of the Bickford Theater. The format has always been a single 90 minute-set, which during the week enables those who work to get there at the beginning and return home reasonably early to get ready for the next day. There are usually two more concerts a month, usually taking place on Mondays. Over the years, the Bickford has presented many of our favorite musicians, of whom there are too many to mention by name. NJJS has long supported these concerts and we hope that they will continue for a very long time. Many of our members regularly attend them, and, mainly through the efforts of Sheilia Lenga, we have obtained quite a few new members there.

Several programs are scheduled for November, including concerts featuring the Full Count Big Band on November 2 and New Orleans-based singer Banu Gibson on November 9. On November 16, they will be having what has become an annual fundraiser called the Bickford Benefit Band Reunion, which this year will feature Bria Skonberg, Nicki Parrott, Molly Ryan, Rossano Sportiello, Dan Levinson, Joe and Paul Midiri and Jim Fryer, none of whom need any introduction. Please come for this event, which I hope will be a sellout as it has in the past. Further details and ticket information are elsewhere in this issue.

■ I am pleased to report that the annual Jazzfeast at Palmer Square in Princeton, for which NJJS is a co-sponsor, was once again highly successful, with a large audience attracted by the beautiful weather and the outstanding lineup of musicians assembled by Ed Polcer. The program opened as always, with the Alan Dale band, which was followed by Marlene VerPlanck and Houston Person, Willie Martinez La Familia, with Warren Vaché as special guest, Ken Peplowski and Harry Allen, and the Dennis Lichtman group Brain Cloud. This was the 24th year for the Jazzfeast, and we will be looking forward eagerly to their 25th anniversary next year.

■ I have also been glad to note that there has been somewhat of an uptick in attendance at our

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NJJS Bulletin Board

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



Fans got to hear the Latin side of Warren Vaché as he guested on trumpet with Willie Martinez & La Familia Sextet at JazzFeast on September 20. Photo by Mitchell Seidel

Maricle at the drums. Should be a great afternoon and I hope many of you will attend.

■ Finally, a reminder that we need members to

volunteer to help us out in various areas, including membership sales at events, managing advertising and social media, and working on educational programs. We are also looking for some new members for our Board of Directors.

The Board meets in the evening on the third Tuesday of each month except August at the Best Western Inn in Morristown. Unlike some arts organizations, there is no financial obligation to be on the Board (other than payment of regular dues), but ours is a working board and Board members are expected to contribute services to the Society as needed, since we have no paid staff. Anyone who has some spare time and devotion to jazz (encyclopedic knowledge not required), and would like to volunteer, should contact me at (908) 273-7827 or by e-mail at pres@njjs.org, our Executive Vice President Stew Schiffer at (973) 403-7936 or vicepresident@njjs.org, or Board member Elliott Tyson at (732) 560-7544 or tysonics@gmail.com. ■

monthly socials at Shanghai Jazz. Those who come regularly know that the socials are generally held on the third Sunday of each month starting at 3 PM, and they feature performances by musicians selected by our music committee, some of whom are well known and others on their way up.

Admission is free to NJJS members, and \$10 for non-members, who if they join while attending the social will have the admission fee credited against their first year dues. There is a minimum of \$10 per person (including members) for purchase of food and/or beverages. Announcements of musical guests at the Socials appear in *Jersey Jazz* as well as on our website.

The December social will coincide with the New Jersey Jazz Society annual meeting, at which officers' reports will be presented and directors elected. I am excited to announce that this year's musical guests at the annual meeting will be the DIVA Jazz Trio featuring the terrific pianist Tomoko Ohno, bassist Noriko Ueda and, of course, leader Sherrie

New Jersey Jazz Society membership makes a great gift!
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See page 43 for details!

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for updates and details.

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

January 3

CHICKEN FAT BALL
Randy Reinhart, Ken Peplowski, Harry Allen, Frank Vignola, Rossano Sportiello, Nicki Parrott, Ed Metz
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January 17

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Diane Perry, violinist/vocalist
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Shanghai Jazz | Madison
2 – 5:30 PM | www.njjs.org

NJJS Calendar

Jazz Trivia

By **O. Howie Ponder**
(answers on page 43)



WOMEN IN JAZZ

After a bit of a hiatus, Howie again turns his penetrating gaze on some ladies who have made important contribution to jazz. See how many you know.

1. Born in Tel Aviv, this clarinetist/saxophonist studied at Berklee. The Jazz Journalists Association has voted her Clarinetist of the Year every year since 2008, as well as honoring her as Multi-Reedist of the Year in 2012, 2013 and 2015. Her two brothers are also jazz artists.
2. She was born in Atlanta, Georgia, and grew up in Pittsburg. She taught herself to play the piano and began performing publicly at the age of seven. Her skills included piano and arranging and she supplied charts to Duke Ellington, Andy Kirk, Earl Hines, Tommy Dorsey and Benny Goodman, for whom her composition/arrangement of "Roll 'Em" became popular.
3. Although born in Waltham, Massachusetts, she spent her growing-up years in Scotch Plains, New Jersey. She took up the banjo when she was thirteen years old and studied with the late Patty Fischer. Although her main instrument is the banjo, she also plays piano. She was a founding member of Woody Allen's New Orleans Jazz Band. Her own band, Sparks Fly, is active in the New York Metropolitan area.
4. This trumpeter became a brass instructor of widespread influence and high regard, primarily as a section player. She worked extensively on Broadway and with Benny Goodman, Mel Lewis and Gerry Mulligan's Concert Jazz Band, often playing lead.
5. A singer/pianist, she was born in Woonsocket, Rhode Island. Her father was a jazz trombonist during the big band era. She started her career in New York in 1974. Equally at home in jazz and cabaret, she travels extensively and also had a long run at the Waldorf Astoria, where she performed on Cole Porter's piano.
6. Saxophonist/composer/arranger/bandleader, she has been an active participant in the New York jazz scene since 1987 and has led her own groups for over 25 years. She is the saxophonist and musical director of the Duke Ellington Legacy, an 8-piece group founded by two of Ellington's grandchildren that played at the NJJS JazzFest in 2011
7. This American jazz trumpet player and singer was a member of the trumpet section and featured soloist with Woody Herman from 1941 to 1943. She is credited as being the first woman to hold a horn position in a major jazz orchestra.
8. (A Twofer) Both sisters were born in Newcastle, Australia, and both started musical training at age four on the piano. As teenagers, one switched to double bass and the other to saxophone. They moved to the USA, one in 1993 the other a year later. The bassist plays with mostly small groups and also sings. The saxophonist has led groups of her own and also holds the baritone sax chair with the DIVA orchestra.

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

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Fran Kaufman photo

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

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

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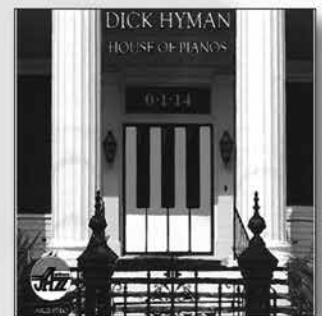
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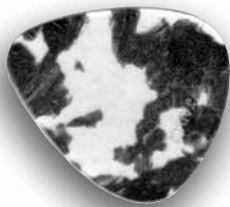
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Miles Davis: The Movie

The debut screening of a new movie about Miles Davis that closed the recent New York Film Festival jogged the memory about a Louis Armstrong biopic that was announced with some fanfare by actor Forest Whitaker in 2008. The actor would both star in and direct the film, and he was seen hereabouts in 2011 visiting Newark's Rutgers IJS to do research. Other than that the only whiff of the film was a 2013 statement by Whitaker that the project was still in the works.

Meanwhile another Hollywood star, Don Cheadle, has made *Miles Ahead*, a film about Miles Davis. The actor directs, stars in and co-wrote the script – not to mention raised its initial funding through a 2014 Indiegogo crowd funding campaign that netted \$344,582 to get the project off the ground.

The film, which Cheadle insists is not a biopic, passes over the musician's upbringing and early career to focus on the period of the 1970s, much of which Davis spent in a state of drug addicted isolation in an Upper West Side townhouse, and his subsequent "comeback" as a jazz fusionist. The movie includes a shady A&R man, pilfered studio tapes, caper movie car



Actor Don Cheadle portrays trumpeter Miles Davis in the film *Miles Ahead*, which debuted at the New York Film Festival in September but still has no release date.

chases and gunplay. The early reviews range from glowing ("...at its best is as witty and knowing as Mr. Cheadle's sly, whispery performance." — *NY Times*) to tepid ("A wild, and wildly uneven, free-form investigation." — *Variety*). *The Times* adds: "The music is pretty good, too."

We'll have to wait to see for ourselves. Despite Sony Pictures purchasing the worldwide rights in August, *Miles Ahead* still has no firm release date. Meanwhile, we're still wondering whatever happened to that Forest Whitaker Satchmo film. 

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

■ Phil Woods, 83, alto saxophonist, clarinetist, composer, arranger, November 3, 1931, Springfield, MA – September 29, 2015, East Stroudsburg, PA.

Charlie Parker's death in 1955 left a musical void that many jazz alto saxophonists tried to fill. Phil Woods, according to *The Guardian's* John Fordham (September 30, 2015) "made no secret of his debt to Parker and in studying him obsessively he was no different from thousands of genuflecting young saxists all over the world at the time. But, because he was better at it than most, he attracted more attention."

One of those who noticed Woods was Quincy Jones, who invited him on a State Department tour to South America and the Middle East with Dizzy Gillespie in 1956, and, according to *The New York Times's* Nate

Chinen (September 29, 2015), "Mr. Woods quickly became a Gillespie protégé, and, in some respects, a surrogate for Parker, Gillespie's former front-line partner..." In a Facebook tribute, Jones called Woods "one of the greatest jazz alto-saxophone players to ever set foot on this planet." Woods was sometimes referred to as "the new Bird," and the association with Parker was reinforced when he married Parker's widow, Chan, in 1957, although the marriage eventually ended in divorce.

Woods began playing the saxophone at age 12, and his first influences, before discovering Parker, were alto saxophonists Benny Carter and Johnny Hodges. He studied clarinet at the Juilliard School, graduating in 1952. Before joining Jones and Gillespie, he played in bands led by Charlie Barnet and pianist George Wallington, and, in 1957, began appearing with fellow alto saxophonist Gene Quill in a band called Phil and Quill. Their rhythm section often included Herbie Hancock on piano and Ron Carter on bass. He also played with drummer Buddy Rich, clarinetist Benny Goodman, and trumpeter Clark Terry, before moving to Paris in 1968.

In Paris, Woods joined forces with Swiss pianist/composer George



Phil Woods conducts the Delaware Water Gap Celebration of the Arts (COTA) Festival Orchestra during a performance at the Zootfest in East Stroudsburg, PA. Photo by Mitchell Seidel

By Sanford Josephson

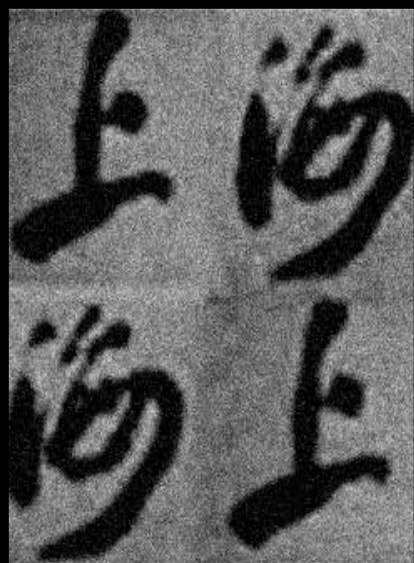
Gruntz to form a band called the European Rhythm Machine that also included French musicians Henri Texier on bass and Daniel Humair on drums. Woods also wrote scores for Belgian and Danish radio bands and a French television ballet performance. British pianist Gordon Beck replaced Gruntz on piano in the European Rhythm Machine, and the band lasted until 1972 when Woods returned to the United States, settling in Pennsylvania in 1973 and forming his own quartet, which featured Mike Melillo on piano, Steve Gilmore on bass, and Bill Goodwin on drums. Throughout the years, his band also included Brian Lynch on trumpet and Hal Galper, Bill Charlap, Jim McNeely or Bill Mays on piano.

Charlap described Woods to *Jersey Jazz* as "a musical giant. To know him has been one of the great blessings of my lifetime. He represented the highest standard of excellence. His artistry was intense, passionate, masterful, and original; and playing with him was always thrilling — he was electric. I will deeply miss his singular intelligence and his brilliant sense of humor and will forever be inspired by his integrity and his genius." McNeely, in a Facebook post, said, "It was an honor to be a member of his quintet from 1990-1995. He was a great bandleader, composer, arranger, clarinetist, author, friend, and, above all, one hell of a saxophone player."

In addition to playing straight-ahead jazz, Woods can be heard playing saxophone on several pop hits, most notably Billy Joel's "Just the Way You Are," Paul Simon's "Have a Good Time," and Steely Dan's "Doctor Wu." He won four Grammy Awards, and, in 2007, was named a National Endowment for the Arts Jazz Master. He also received a Living Jazz Legend Award from the Kennedy Center.

The Guardian's Fordham described Woods as "a perfectionist. Woods often insisted on unplugged, all-acoustic performances, even in jazz premises apparently unsuited to such low-key methods, but

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

his commitment and musicality usually won over the most unruly of audiences.”

I interviewed Woods in March 2014 for my book, *Jeru's Journey: The Life and Music of Gerry Mulligan* (Hal Leonard Books: 2015). He recalled being contacted by Mulligan to play the Lee Konitz alto part on *Re-Birth of the Cool*, the 1992 GRP reprise of selections from the classic 1949 Capitol *Birth of the Cool* album.

Mulligan had been artistic director of the Ravinia Festival in Chicago a couple of years earlier, and, according to Woods, “We had a big fight there. When I brought my quintet there, we did not do a sound check, and he told me how unprofessional I was. We knew the soundmen; they knew how we worked. So, when Gerry called me to do *Re-Birth of the Cool*, I said, ‘Well, why would you want such an unprofessional man as me?’ He apologized.”

In recent years, Woods had suffered from emphysema. On September 4, at the Manchester Craftsmen’s Guild in Pittsburgh, he brought his oxygen tank onstage with him to perform a tribute to *Charlie Parker With Strings*, a 1995 Verve album based on two Mercury recordings in 1950. He left his alto saxophone onstage to announce that his playing days were over. Upon hearing of Woods’ death, baritone saxophonist Gary Smulyan, in a Facebook post, thanked him for his “beautiful sound, inspiration, keeping it real, all your lessons and wisdom about music and life, showing us true greatness, what it means to be a pro, and keeping the bar HIGH!”

He is survived by his wife, Jill Goodwin; a son, Garth; three stepdaughters, Kim Parker and Allisen and Tracy Trotter; and a grandson.



Wilton Felder

■ **Wilton Felder, 75, saxophonist, bassist, August 31, 1940, Houston -- September 27, 2015, Whittier, CA.** In the mid-1950s Felder and his schoolmates, Joe Sample, Wayne Henderson, and Nesbert Hooper formed a band called the Swingsters. The Texas streets, he said in a biographical essay on the Verve Music Group

website, “were rich with the blues of Lightnin’ Hopkins. We grew up on all the deep country sounds. We ate them for breakfast, lunch, and dinner.”

While attending Texas Southern in 1959, the group (Sample on piano, Henderson on trombone and “Stix” Hooper on drums) created a band called the Jazz Crusaders, eventually shortening it to the Crusaders. Their one top-40 hit was “Street Life” with vocalist Randy Crawford, but they toured with the Rolling Stones in the mid-’70s and remained a popular jazz-funk band through the early 1990s. “I remember the way each of us played and made our sound unique,” Felder told the Norfolk Virginia-Pilot in 2006. “There was individual playing within the context of a band. We were a unit with each piece of the puzzle standing out.”

Felder played bass on Billy Joel’s recording of “Piano Man”, was one of three bassists on Randy Newman’s album, *Sail Away* (Reprise: 1972), and appeared on several recordings with Joni Mitchell.

Cause of death was complications from cancer. Survivors include his wife, Geraldine; son, Wilton Felder, Jr.; daughters, Michelle LeBlanc and Deborah Clark; sisters, Jean Foster, Clara Walker, and Rozelia Gilliam; and seven grandchildren. ■

How Phil Woods Changed My Life

Wenda Zonnefeld used to repair instruments at the Bud Shank Jazz Festival in Port Townsend, Washington. She recalled one night when she was fixing a student’s horn, and “a man came into the room a bit out of breath. He said something like: ‘Baby, baby, I am in real trouble. My horn isn’t right.’ I had no idea who had entered my repair room, and I developed a sort of attitude when someone called me ‘baby’. So I told the guy who kept calling me ‘baby’ if he could come back at 2 PM, I would see what I could do. Once he was out of earshot, several camp members rushed to my repair bench and said, ‘Do you know who that was?’ I said, ‘no’. The response was like a chorus rehearsed: ‘That was Phil Woods!’”

He returned promptly at 2, and “I went to work,” Zonnefeld said. She repaired Woods’s horn, and when he returned to watch her do the finishing touches, he gave her a private concert. “Alto players from all over the world came to that camp,” she says. “I found out later that in one of the master classes, Phil gave me a huge endorsement. He told the other players to treat me like a princess, and they did. Later, I found out Phil also mentioned me in a magazine. Once I arrived home (in Redmond, WA), my little shop was hopping. I no longer needed to beg school districts to allow me to make a bid on their inventory. I had plenty of work. I also didn’t need to be in the phonebook.

Thank you, Phil! You can call me ‘baby’ anytime.” ■

Sanford Josephson is the author of *Jazz Notes: Interviews Across the Generations* and *Jeru's Journey: The Life and Music of Gerry Mulligan*. He has written extensively about jazz musicians in a variety of publications.



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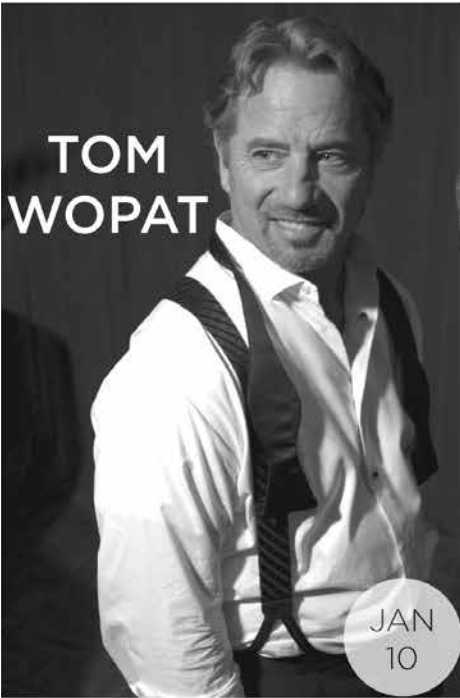
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Talking Jazz

A Jersey Jazz Interview with Harvie S

By Schaen Fox

According to jazz historian Scott Yanow musician Harvie S is, “A superior and flexible bassist able to contribute to a wide variety of advanced settings...” Indeed his discography, both as a leader and a sideman, runs into the hundreds of recordings and includes an impressively long list of major jazz artists. We’ve talked briefly a number of times, but finally did a phone interview this past July and August.

JJ: Is there anything special you would like to talk about?

HS: *Plucky Strum* is the main thing I’m doing now. Although Sheryl Bailey and I have been in New York for a long time, we had never played with each other until about three years ago. The first time we did, it was as if we had been working together all our lives. I then invited her to come to my house and run some original music, which we did on a regular basis with her playing electric guitar. One day Sheryl brought over her new acoustic guitar. That started a whole new concept for us and became *Plucky Strum*. After we did the recording, I said to Sheryl, “I have a name for this. I don’t want it like ‘The Sheryl Bailey / Harvie S Duo.’ I want something that grabs people, and makes it sound bigger than it is. I came up with ‘Plucky Strum’ because the bass plucks and the guitar strums.”

Then I presented the idea of a cartoon on the front with me as a dog and her as a cat, because I have a dog and Sheryl has a cat. She said, “I like that, and my brother is a very talented cartoonist.” I said, “Oh, I’m so shocked that you would have a talented brother.” [Chuckles] Sheryl is one of the greatest guitar talents in the world. I’m not the only one who thinks that. Our first CD is all original compositions, but our next project will have some standards (both popular and rock) mixed with originals. We are also going to add a few guest

stars on the recording. It should be out in 2016 sometime.

JJ: You once said that during your childhood music was your oasis. That sounds like your childhood wasn’t too pleasant.

HS: I had an extremely rough childhood. My father was a paraplegic, and our family grew up on Government checks. Music was the way I could express myself, but I was in a non-supportive environment. [My parents] didn’t think it was worth mentioning that I jumped out of the crib, listened to the tunes on the radio, sat down at the piano, and started playing them. I came up in a different time. Now they’d say, “Oh wow, let’s exploit this and make some money.” [Chuckles] Just joking!!!!

JJ: But you had a piano, so they had some interest in music, didn’t they?

HS: The piano was there for my sister. My parents felt that women should play a piano not men. When I wanted piano lessons, they pretty much denied it to me, but eventually they gave in. I did take some lessons, but unfortunately good teachers were not available in my area. I wanted to be creative and they just wanted me to play childlike songs. I



resisted. I’ve always wanted to play my own thing. These were different times than now and probably hard for younger people to understand.

When I was in grade school, they had a band. In order to get in, you had to do a musical aptitude test. They determined that I had no musical talent, so I was denied. My high school had very little to offer musically; also the band director declared openly that he only liked marching band music and nothing else.

I was still in high school when I met someone who is still a friend and a real fine pianist. He had a good stereo system, which I didn’t have, and we would listen to records all the time. We didn’t care if it was a beautiful day, we would be inside listening to records. I was still a piano player and he was a lot better than I was. I don’t think piano was my thing. He said, “Why don’t you get a bass and bring it over?” I took one out of the high school and started playing it. I really never thought, “Oh you’re supposed to learn how to play the instrument?” I picked it up and kind of said, “Oh yeah, this is easy. You just do this and this, and you play it.”

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TALKING JAZZ/HARVIE S

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Truthfully I didn't want to go to school. My grades were not good and I didn't like school of any kind. I decided on Berklee. At that time it was easy to get accepted. I was able to pay tuition because I got money from the government due to my father's disability. I bought an old plywood bass for \$125 and started playing in my first year. I remained a composition major with a piano minor.

When I graduated in 1970, the MIT band was going over to play the Montreux Festival and the bass player couldn't make it. Herb Pomeroy, [the band's director] said, "Would you like to come to Europe with the band and do this concert?" I'm thinking, "Yeah, sure. I've never been to Europe." Not long before [we were to leave], he said, "The bass player decided he wants to go." I said, "You've messed me up, because I've made no plans for the summer. It's really not fair." He said, "I know. We'll just take you over and pay for your hotel at the Montreux Jazz Festival." So he took me over with no instrument.

In Montreux I bought a cheap little bass. Then this friend of mine, Fred Jacobs, a good trumpet player, and I ended up just running through Europe having fun. I'd find jazz clubs and sit in. I ended up living in an abandoned building in Denmark with junkies. I would check my bass into the railroad station every night and pick it up in the morning. Then I would go to the student center and practice all day, do some playing and check it back into the railroad station. I had only been playing the bass at that time for about four years.

I lived like that for a couple of months. Then I moved to a little town called Aarhus. There weren't many bass players there so I was probably the best.

They called me to play a gig at a nice jazz club, and I nearly broke down when I saw the band. There was Dexter Gordon, Johnny Griffin, Art Taylor, Kenny Drew and me. [Laughs] They were great, especially Dexter. I said to myself, "I'm not going to try to be flashy. I'm just going to try to stay out of the way with these guys"

This is a moment I'll always remember, Dexter said, "I want to play 'Round Midnight' with just bass and drums." I just laid down total simple structure, and it worked out beautifully. He liked me, and I did more gigs with them, and a two week tour with Jimmy Heath. Then it reached September, and started to get cold. I didn't have much money and decided it was time to return to America. I was owed some money so I sent a letter and they wired me the money for a ticket home.

While I was living in Massachusetts I gave up acoustic bass. I just played electric bass and joined a rock and roll cover band. [Chuckles] After a time, I started to play jazz and acoustic bass again. Fred Taylor

owned the Jazz Workshop and now operates Sculler's in Boston. He asked me to play with Mose Allison, and I soon became the house bass player at the Jazz Workshop and Lennie's on the Turnpike. Those were the two major jazz clubs there, so I was playing with a lot of the acts there. Then Lennie Sogoloff, the club owner, said, "Stan Kenton is looking for a bass player to sub for about three weeks." I said, "So why are you calling me?" He said, "They are auditioning tonight; get your ass down there." I auditioned, got the gig and went on the road with Stan Kenton. There actually is a recording of one of those gigs on the internet somewhere. When I came back to Boston I was just floundering around. I was kind of a hippy looking guy with long hair. For most of the commercial gigs, people wouldn't call me, so things were pretty bad.

Then I got a call to play a week with Chris Connor with Mike Abene on piano. Mike said, "You should come to New York, I got some gigs for you." So I figured I'll go to New York, make a fool of myself, and see what happens. The next thing I know I had a couple months long gig at Great Gorge Playboy Club with Jackie Paris and Ann Marie Moss. I got a little apartment in Queens. Jerry Bergonzi and I were roommates for a year. I worked with Gil Evans, Chet Baker, Jackie and Roy, Steve Kuhn and Lee Konitz. I was in Lee's band for a year.

When I was in high school a guy played me a recording of George Russell with Sheila Jordan singing "You are My Sunshine." I said, "Damn, I'm not much into listening to vocalists, but this Sheila Jordan is happening." I always kept her in the back of my mind and said, "When I get to New York I've got to meet Sheila Jordan." One night I was playing with Lee Konitz and Lee said to me, "Sheila Jordan is in the audience. I'm going to ask her to sit in." I said, "Oh God yes! Please." Sheila sat in with us, so I finally got to meet Sheila and play with her.

After the gig, Sheila needed a ride. She was on my way uptown, so I gave her a ride home. She said, "I like the way you play kid. Give me your phone number." The next thing I know, I'm doing gigs with Sheila. It was really great. Eventually, I was also with the Steve Kuhn quartet with Sheila Jordan. Also, during that time, I met up with Dave Friedman, and we formed a legendary band called Double Image. I'm going to make very clear to the world, I was a co-leader and very responsible for the direction of that band. A lot of people think it was co-lead by the vibes and marimba, but it was a co-op.

JJ: But you are also known for your duo work with Sheila. How did that start?

HS: When I was with Kuhn's band we'd be on the road and Kuhn couldn't have a piano in his room or Moses his drums, but I always had my bass because in those days we traveled with our instruments. So Sheila would say, "Harvie



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TALKING JAZZ/HARVIE S

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why don't you come by my room with your bass and let's play some tunes." I always want to play, so I'd go. We played together on and off for a long time. Then one day she said, "I got an offer to do a big benefit concert in Philadelphia for [radio station] WRTI. I'd like to do it just you and I, bass and voice." I said, "No can do. I'm not going to do that. Why don't we get a piano player?" She said, "No, no. I want to do just bass and voice." She was always into bass and voice. She had to strong arm me [before] I said, "Okay Sheila, I'll do it if we are well rehearsed"

She used to be a secretary, so she would work all day and then walk home for exercise. My loft was on the way. She would come by, my wife and I would make her dinner. Then we would rehearse for a couple of hours. We did this for like a couple of months, with her coming by two or three times a week. We really worked hard. We did our first concert, and I was freaked out. It is very hard to be the entire band with just bass. You've got to play the time, the changes, and I was determined to have everything memorized. I never read one piece of music on the bandstand in 14 years. She had everything memorized, and I didn't want to be up there looking like the bass player with the music stand reading.

We did the concert and it was pretty magical. I had never played in anything that got a response like that. We got five standing ovations. They wouldn't let us off the stage. So I was thinking, "Well, maybe this was a good idea." [Chuckles] We kept that going and made a little bit of history. Nothing lasts forever. It had its run. A couple years ago we put out our last concert we did from a radio broadcast; that was in '95. It became a CD called *Yesterdays* on High Note records. That is the only recording we made that I feel is indicative of what we could achieve. I'm really proud of that recording. Our previous CDs were made in less than desirable situations. I won't say they are bad, but they did not show the extent of our range. Coming out in the fall is a CD from 1991 with Sheila, myself and the extraordinary pianist, Alan Broadbent. Don't miss this one.

JJ: You have taught at the Manhattan School of Music for some time. Were you interested in teaching or did you just slip into it?

HS: I had not been teaching at any institutions, but I was pretty sought after for private lessons, so I did a fair amount of teaching at my place before I

joined MSM. Their program started in 1984 and I'm their original bass teacher.

JJ: Did Sheila's teaching have any influence on you?

HS: Not as a bass teacher, but I did a lot of vocal workshops with her. We toured for 14 years as a bass and voice duo. That was an important part of my life and musical career.

JJ: Please tell us about the time you went to Cuba.

HS: In the early '90s, I became interested into Afro-Cuban music. I didn't want to play as much jazz at that point in my life. I was mostly playing Afro-Cuban and Latin Jazz. I made five CDs as a leader in the Cuban Latin Jazz style. I still love that music although I am back to playing mostly jazz again.

JJ: Did you have any trouble going to Cuba?

HS: I went legally in an educational program. We flew down to Cancun, and then flew on a very small funky little plane with a single propeller and worn, bald tires. I was there two weeks. I stayed in a nice hotel. I had a big beautiful room with CNN and two movie channels. I had a phenomenal time. I became friends with a Cuban bass player. I would go to classes in the morning, and then late afternoon I'd go to his family's apartment. We would hang out there, listening to music, play and have a great time.

I got to experience the real Cuba by being with the people. I saw Los Muniqitos De Matanzas do a concert in the town square. It was amazing to see, because they do the authentic rumba with dancers.

The people of Cuba are extremely sophisticated, highly educated, warm and friendly, but they don't have much money because of the communist society.

JJ: When you were learning your instrument, you studied the early bassists. Did any stand out as really advanced for their time?



Bassist Harvie S and guitarist Sheryl Bailey entertained at the well-attended September 27 NJJS Jazz Social at Shanghai Jazz in Madison. In addition to standards, the two performed selections from their new Whaling City Sounds album, *Plucky Strum*. Photo by Mitchell Seidel.

HS: Bill Johnson was the grandfather of the bass. He is the source: the first great bass player. He played with King Oliver. Actually, King Oliver played with him. Bill decided that he didn't want to be the leader, and gave that to King Oliver. Steve Brown was an amazing bass player. He played with Jean Goldkette. Al Morgan was a severe bass player, just ridiculous. Milt Hinton took Al Morgan's place with Cab Calloway and Al ended up on the West Coast. Milt Hinton was always a great bass player. You can't discount Slam Stewart. He was around in the early days. We all talk about Jimmy Blanton and he was of the highest level, but Slam Stewart was around at the same time and so was Oscar Pettiford.

Jimmy Blanton got a little more exposure because he was with Duke Ellington and it was totally tragic that he died so young. There is no question that he would have changed the whole direction of the instrument. Early Mingus was way ahead of his time, but I don't want to get into all that because it

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TALKING JAZZ/HARVIE S *continued from page 16*

could be a whole other interview. Don't get me started [laughs].

JJ: Since this is for a New Jersey journal, has anything of significance in your career happened in our fair state?

HS: I've had a lot of nice gigs in Jersey. I remember I got a call to play with Phil Woods. His regular guys, Bill Goodwin and Steve Gilmore couldn't work with him because they were part of Chuck Israel's big band and were busy. The first gig was kind of a warm-up at Gulliver's because we were going to do a couple of weeks at the Showboat, and do some clinics. That was an exciting gig to have so early in my career. No one is greater than Phil Woods.

The other great club in Jersey was Struggles. I was supposed to play there with Buddy DeFranco, Ronny Bedford and Jack Wilkins. I was looking forward to it because I had never played with Buddy DeFranco, and it turned out I never did. His flights got messed up and he couldn't make the gig. The owner of the club said, "Would you mind playing with Derek Smith?" I said, "Of course not. I love Derick." The funny thing is Derek didn't want to play with me. [Chuckles] I had real long hair and he thought I was too modern and avant-garde. He did tell me that later. When we started to play together the feeling was so good that we kept this band going for eight years and were known as the "Struggles All Stars."

Hail to New Jersey. The jazz scene there has always been wonderful. I did many events with the Jersey Jazz Society. I did stuff with Ken Peplowski, Derek Smith, Frank Wess and Bucky Pizzarelli. Years ago I got a call from the JVC Festival to play at Waterloo. "We want you to play with this young kid who is 16. He plays piano and is very good." That kid was Bill Charlap. He played great even then. We became good friends and got to play together a lot. When he

was about 21, I brought him into the studio and I'm the first to record him. That is now a CD that is out in Japan *Harvie S Trio: Too Late Now*.

JJ: Do you have any career souvenirs you show visitors?

HS: I have a ton of stuff, mostly pictures with musicians.

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

HS: Fortunately I didn't lose anybody close in that. I did know a conga player who had a day gig in the World Trade Center. That day he overslept and was late. He started to walk into the building as the plane hit. He turned around and walked home to Harlem. There is a tune on the *Plucky Strum* CD called "Before." Essentially a few days before 9/11, I was in my studio and I had this strange feeling. I'd never in my life felt such a feeling and I can't explain it. I wrote this tune and I felt something impending, so I call it "Before."

JJ: Is there a film, book or play you feel gives an accurate view of a jazz musician's life?

HS: Yes I can, *Thelonious Monk: Straight No Chaser*. I thought that was the most accurate. There is a book out called *But Beautiful* by Geoff Dyer. You must get that and if you don't I won't like you. [Chuckles]

JJ: There are many facets to your career: leader, composer, teacher and sideman. I've seen you most often as a sideman, but how important are the others to you and have I missed any other parts of your career?

HS: I have recorded over 80 of my compositions and made 18 CDs as leader and another 10 as a co-leader. Writing is a big part of my life. I have also done a lot of producing and arranging which makes me feel more complete. In the past 4 years I have gotten back to playing bass guitar and I have done recording and tours on it. My other passion is classical bass, which I missed out when I was younger but now I have been working on the repertoire. Life is short and I try to get as much out of it as I can.

JJ: Have you performed as a classical musician?

HS: No. That's not the goal. I'm just trying to learn the repertoire and working on my bow. It's strictly for my own enjoyment and enrichment. I have been doing some arco on some CDs and that has helped a lot.

JJ: You mentioned two basses you owned in your early career. Would you like to say anything about others you have owned or have now?

HS: Within the past eight months I've gotten two new basses. I just acquired a Jusak bass made around 1920. It is a superb instrument, one of the most wonderful I have ever had. The other is a bass built by Barry Kolstein. It is called the Bussetto and is like a travel bass, a small bass, but it has an authentic sound, like a good acoustic bass, and you can travel with it fairly easily. Yeah I have some new instruments in my arsenal.

When I was 21 I got a beautiful French bass from John Neves that had been owned by a bass player who played with Louis Armstrong. This was a bass that had been played with Louis Armstrong. I brought it to the wrong bass maker, and he did some poor work on it. I had to sell it, which was really depressing.

JJ: How has the ban on smoking affected your career?

HS: That has been one of the greatest things that has ever happened. I spent

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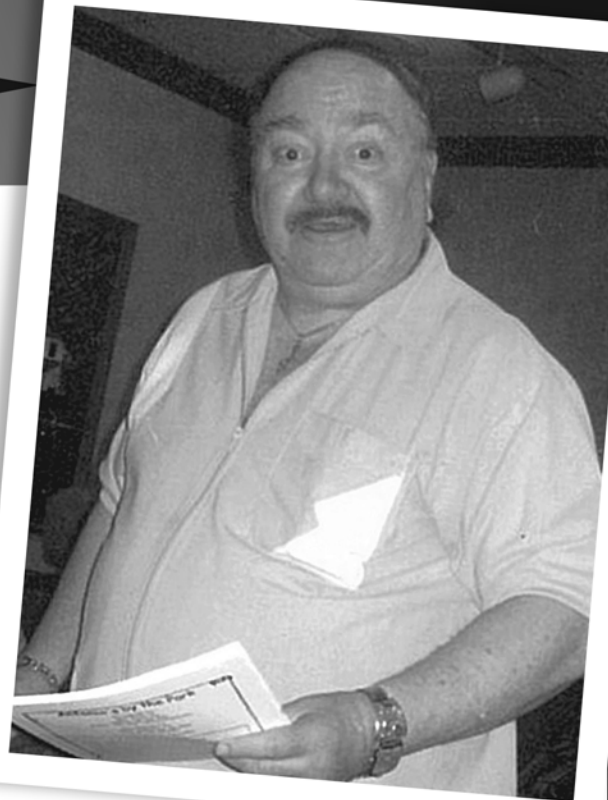
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passed on) & Mitzi Rogers; Frank Vignola, Roni Ben-Hur & Gene Bertoncini; Joshua Breakstone & Earl Sauls; Frank Forte & Jim DeAngelis; Roni Ben-Hur & Amy London; Lenny & Louie Argese (who have passed on); Vic Cenicola & Eddie Berg; Jim DeAngelis, Jake Kulik & Carrie Jackson; Mark Clemente & Ritche Deraney; Jack Wilkins & Al Caiola; Champion Fulton & Alex Stein; Paul Meyers & Vera Mara; Jack Wilkins & Cheryl Bailey; Bob DeVos & Dave Stryker; Rio Clemente & Muzzy; Jim DeAngelis, Jake Kulik & Tony Signa; Carl Barry & Jack Wilkins; Tom Doyle & Sandy; Carl Barry & Joanne Barry; Annette Sanders & Howie Tavin Quartet; Tony Signa & Jim DeAngelis (CD *Gridlock 11* on Shelly's Stati label); Jim DeAngelis & Steve Lucas; Joe Cinderella and many more.

Shelly met George Benson at a private party and all I could see was his smiling face. Later that year Shelly was booking a Paramus nightclub and George Benson along with Bucky Pizzarelli came to play with Frank Forte,



Lenny Argese and Gene Bertoncini, which made the entertainment section of both *The Record* and *The Star-Ledger* newspapers.

**Music starts 7:00 pm.
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TALKING JAZZ/HARVIE S *continued from page 18*

my whole life sick from cigarettes, because I have an allergy to the chemicals they put in. Every time I played in a club I came home sick, with that horrible smell on my body and clothes. I was almost at the point of quitting music. My mother smoked, and it eventually caused her demise. When they allowed smoking on airplanes it was so horrible.

JJ: What do you like to do when you are relaxing away from music?

HS: I like to work out. I take walks. I love movies and a good TV series. I used to read avidly, but I have so much going on that now I read selectively. I like short stories, Raymond Carver and people like that. A lot of times I listen to [NPR's] "Selected Shorts." I have them read it to me, and I listen. I did get through two good books recently: the Billy Strayhorn biography and the Frankie Manning biography. Mostly music dominates my life.

JJ: Okay, that is a good place to end this. Thanks for being so generous with your time. I really enjoyed talking to you.

HS: Thanks so much. It was a pleasure talking with you and thank you for your dedication to this music. □

The CD Harvie refers to on page 36 (Better Than Anything: Live, There Records: There 0025) is now out and well worth having.

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

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A Little Weeknight Music

By James Pansulla

Former NJJS president Frank Mulvaney, before retiring to California, zigzagged across New Jersey to see live jazz performed on our college campuses and anywhere else it was being played. He never tired of telling us — either in person in these pages — that there's lots of great jazz performed by the scores of excellent musicians who reside here.

In that spirit, after a little zigzagging, here's a guide to some places off the beaten path and reachable without a tunnel toll or a parking fee. All contain the element of surprise and unpredictability in the truest spirit of the music, which often rivals a high-fallutin' Manhattan club at a fraction of the cost. Except for Trumpets, they do not feature jazz exclusively but rather have set aside one night of the week.

■ **The Brightside Tavern** is a relaxed spot in a section of Jersey City where old factories and brownstones have been converted into pricey living space. Parking is limited, but the place is about seven walkable blocks from the Grove Street PATH station. If you haven't seen this area in awhile, you might be surprised at its resurgence.

On Mondays, owner Tom Parisi will greet you and at 8 PM introduce drummer Noel Sagerman and bassist Sam Trapchak who kickstart the next few hours in the piano room. Except for a short nine o'clock break, the music continues until midnight. In addition to some accomplished musicians, you might also see a vocalist from a Broadway show or a local church choir join in for a number or two. The bar also offers an open blues jam at 5 PM Sundays.

■ Former Jazz Society board member Stan Myers has begun his 18th year hosting the Tuesday jam session at **Crossroads** in Garwood. With its black walls and red curtains, Crossroads is the ultimate come-as-you-are venue. Radam Schwartz with his Hammond B3 and drummer Don Williams have roots that go back to both the Peppermint Lounge in Orange and the Arthur Prysock Band. Again, pleasant surprises abound after Stan introduces the players at 8:30.

One recent Tuesday night I saw veteran vocalist Rosalind Grant do an Ellington tune, Pam Purvis sing Cole Porter, Carrie Jackson do a ballad and guitarist Kevin Hill belt out a B.B. King blues tribute all in delightful succession.

■ A couple years back, sax player Mike Lee and guitarist Dave Stryker began hosting a Wednesday jazz jam at **Hat City Kitchen**, located on the border of Orange and West Orange. Mike uses his connections at local campuses and at Jazz House Kids to invite different colleagues to this jam, and the result is a high-level performance that includes some of the state's best jazz instructors in a casual setting.

■ Also worthy of mention is the once a month Wednesday night appearance by the One More Once Big Band at **Trumpets** in Montclair. Bandleaders Tim Hayward and Joey Verderese bring 16 other musicians who squeeze onto the Trumpets bandstand and deliver a brassy, floor-shaking performance. This band also invites one of North Jersey's best high school jazz bands to be their opening act on these dates. The performing students in turn bring along family and friends, and the result is something you don't see that often: a packed house and enthusiastic jazz audience in the middle of the work week. □

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Live Recording Planned for WPU's November Jazz Room

Seed Artists' first concert for The Jazz Room Series at William Paterson University is a real gem. On Sunday, November 22, NEA Jazz Master bassist Richard Davis and the path breaking drummer Andrew Cyrille join Angelica Sanchez (piano) and Aska Kaneko (violin) for a concert recording of masterful group improvisation. Public performances by Davis are rare and a free-improv setting like this is a must hear event fans of great jazz percussion.

The group performed for the first and only time at last year's Eric Dolphy: Freedom of Sound festival in Montclair, New Jersey. Davis and Cyrille had performed and recorded together, but they didn't meet Sanchez or Kaneko until the day of the show. The result was a breathtaking ride that drew one encore and demands for a second. Davis was so taken with the experience that he asked to do it again.

The Montclair-based Seed Artists is presenting its concert in the Jazz Room at William Paterson University, said to be the nation's longest-running university concert series. It will be recorded for release, and fans can also attend a pre-concert "Sittin' In" Q & A session with the artists. A group of WPU student jazz players will open the show.

The Musicians

Richard Davis is one of the great bassists in jazz. He appears on more than 3,000 recordings, including many seminal dates of the



2014 NEA Jazz Master Richard Davis records a live performance at William Paterson University's Jazz Room series on Nov. 22.

1960s avant garde, and has performed with everyone from Dizzy Gillespie, Miles Davis and Sarah Vaughan to Igor Stravinsky, Leonard Bernstein, Van Morrison and Bruce Springsteen. Downbeat International Critics Poll named him Best Bassist from 1967-74.

Avant-garde icon **Andrew Cyrille** has been a force in modern jazz for more than five decades. He's best known for his decade-long work with pianist Cecil Taylor. His many credits include Coleman Hawkins, Mary Lou Williams, Sun Ra, Peter Brotzmann, Carla Bley and Jimmy Giuffre.

Angelica Sanchez has established herself as a compelling voice in creative music, and her releases consistently make 'best of lists. She leads several groups, and her collaborators have included Wadada Leo Smith, Paul Motian, Susie Ibarra, Tim Berne and Mark Dresser.

Aska Kaneko's nearly twenty recordings span a wide range of settings. Her many projects include the London-based group Mekong Zoo, the Japanese-Argentinian combo Gaia Cuatro, a duo project with harpist Amy Camie, and collaborations with Zakir Hussain, Bill Laswell, Butch Morris and Pheeroan AkLaff. ▣

The Jazz Room | Sunday, Nov. 22,

Shea Center at William Paterson University, Wayne

3 PM: Artist Q & A | 4:00 PM: Concert

Tickets: \$15; \$12, WPU Community/Seniors; \$8, non-WPU students; free, WPU students with ID. \$3 ticket fee if purchased on show day

Django á Go-Go Brings Gypsy Campsite Indoors

By John Intrator

Django à Gogo is a biennial festival created by Stephane Wrembel, a French guitarist based in Maplewood, New Jersey. The idea is to bring together top gypsy jazz musicians for the kind of informal yet high intensity sessions you'd expect to find at a gypsy campsite, but hardly in a concert hall.

The 2015 edition was the fourth presentation. In addition to Wrembel and

his own band (Tim Clements, guitar; Kells Nollenberge, bass; and Nick Anderson, drums), it featured Howard Alden, Sebastien Felix, and Kamlo on guitar, David Langlois on percussion, and myself on violin. Starting with six shows at Joe's Pub in Manhattan, the festival traveled north to the Regatta bar in Boston, One Longfellow Square in Portland, Maine — where we also were telecast on the local TV station WCSH — then south to The Egg in Albany, the World Café Live in Philadelphia, and the Birchmere in Alexandria, Virginia.

The road trips from one venue to the next were enlivened by French podcasts on Plato (courtesy of Wrembel), card tricks (courtesy of Sébastien), political discussions (my fault), and lots of music. Audiences were

enthusiastic everywhere, groaning when the last tune was announced, and applauding insistently for encores. Along the way we were fed, feted and housed by some of the band's incredibly generous and hospitable friends.

In Portland, Sébastien performed a card trick on stage, to general merriment and acclaim. In Albany, a violent thunderstorm left our hotel powerless, but even cold showers and having to lug our stuff downstairs in the dark couldn't dampen our enthusiasm.

The next Django á GoGo is scheduled for January 2017. ▣

John Intrator www.john-intrator.com is a jazz violinist based in eastern France.



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Five Spot: Jersey's Late September Weekend Jazzathon

Jazz fans now flock — in the many thousands — to no fewer than five free outdoor jazz festivals offered in the state annually on the 3rd weekend in September. Here's a look at some of the highlights.

Jazz Summer's 2nd Season

By Mitchell Seidel

In recent years television audiences have become accustomed to what networks refer to as a "second season," that is, a selection of new programming that occurs in winter or spring, well after fall shows have had their initial airing.

In jazz, we've become used to seeing musicians hit the road in the warmer months, visiting communities that hold outdoor festivals that attract locals and tourists alike. New Jersey, interestingly enough, seems to have created a second jazz festival season all by itself.

The month of September, that mercator between summer's intensity and fall's chill, has become prime territory for local weekend jazz festivals in the Garden State. Jazz fans who might otherwise pack up the family to nearby states in search of jazz during the summer months can

still get their fill of music with a New Jersey-centric "staycation" all within half a gas tank of the Garden State Parkway or the New Jersey Turnpike.

Make no mistake, these smallish events won't have nearly the star power of the in-season behemoths of Montreal or Newport, but they won't have the traffic or crowd problems either.

So, just as some people ignore the rule about not wearing white shoes after Labor Day, New Jerseyans are independently ignoring the commandment about not holding outdoor jazz festivals close to the autumnal equinox.

The month of September alone was full of jazz, with events in Princeton, Somerville, New Brunswick, Flemington and West Orange. All had their particular different styles, and all were very close to home. **J**



Downtown Flemington has only been part of the late September jazz scene for two years, but drew a crowd of 5,000 fans to hear jazz from the portico of the town's historic county courthouse, where Jersey bluesman Chuck Lambert was also on the bill. Photo by George Wirt.

'Hot' Jazz Ignites Flemington

"How many of you have been to Mona's?" Very few hands went up when clarinetist Dennis Lichtman asked this question during the Flemington edition of the Central Jersey Jazz Festival on Friday, September 18. So, Lichtman did his best to recreate not only the ambiance of the East Village bar that is his band's namesake but the spirit of the hot jazz movement that is sweeping through New York City. "There is a huge upswing in interest in music of the '20s and '30s among audiences under 40," he said. "Eight years ago, we started playing at Mona's, a little dive bar on Avenue B. We start playing at 11 PM, and the place is packed to the gills." With Gordon Webster on keyboards, Sean Cronin on bass, and Nick Russo on banjo and bass, the quartet played such hot jazz numbers as Sidney Bechet's "Chant in the Night" and "Si Tu Vois Ma Mere" (recently revived in the movie, *Midnight in Paris*) and the 1919 hit, "Dardanella" (music by Felix

Bernard and Johnny S. Black; lyrics by Fred Fisher), which Lichtman said, "sold five million copies in 1920." The group also played an original, "Stompin' at Mona's", and then Lichtman, pointing out that lots of musicians sit in with his group at Mona's, invited trumpeter-vocalist Bria Skonberg and clarinetist-saxophonist Evan Arntzen on stage to join the group in their finale, a rousing rendition of the 1917 Original Dixieland Jass Band standard, "Tiger Rag". Skonberg and Arntzen returned later as part of the Bria Skonberg Quintet, along with bassist Cronin (doing double duty), keyboardist Dalton Ridenour and drummer Darrian Douglas. "We all share a love for hot jazz," Skonberg told the crowd (estimated at 5,000) before launching into a set that included the Benny Goodman standard, "Don't Be That Way," the 1922 hit, "Limehouse Blues," featuring an electrifying Douglas drum solo; and two Skonberg originals, "Go Tell It" and "So Is The Day," the latter delivered with



Princeton's JazzFeast — a crowd-pleasing afternoon of top-flight jazz in a Palmer Square that's ringed by a score of enticing gourmet food stalls — is, at 24 years, the oldest of the free September festivals. Performing there on this September 20 were Jay Leonhart, Marlene VerPlanck and Houston Person. Photo by Lynn Redmile.

an emotional thrust that clearly moved the crowd before she offered to “lighten things up” with a final number that “has almost become my theme song.” Janis Joplin’s “Mercedes Benz” is a song that audiences now anticipate in a Skonberg set, and she delivered it in style, preserving the original but giving own interpretation. It was a fitting finish.

This was only second year for Flemington as part of the Central Jersey Jazz Festival, and the town has been blessed with perfect weather both years. Vocalist Sarah Partridge kicked things off at 6 PM with a set that mixed standards such as “When Sunny Gets Blue” and the Joe Williams signature hit, “Every Day I Have the Blues” with selections from her new album, *I Never Thought I’d Be Here*, a CD of original songs that demonstrates her talent as a singer-songwriter in addition to an interpreter of popular standards. Partridge can swing, sing the blues, and caress a ballad, and all three styles were on display in Flemington. She was backed by a top-notch rhythm section of Ted Brancato on keyboards, Bill Moring on bass, and Scott Neuman on drums.

In between Mona’s Hot Four and the Bria Skonberg Quintet, the crowd was treated to a dose of the blues, courtesy of the Chuck Lambert Blues Band. Lambert has been playing guitar and singing the blues up and down the Jersey Shore for years. He believes in getting the audience involved in the music and, early on, told the crowd, “I need your help on this one,” which was “Early in the Morning.” He followed that with Otis Redding’s “Sittin On the Dock of the Bay,” Willie Dixon’s “Who’s Been Talkin’” and an exhilarating performance of Bobby Troup’s “Route 66.” Lambert’s band included Jay “Boxcar” Battle on drums, Coo Moe Jhee on electric bass guitar, Tony Tota on keyboards, and Eric Salkin on tenor saxophone.

The music performances were produced by NJJS board member and *Jersey Jazz* contributing editor Sandy Josephson in collaboration with the Flemington Business Improvement District. The NJJS was a community sponsor, and Megan Jones-Holt, executive director of the Flemington BID, considered the evening “a huge success.”



A Festive Farewell To Summer

By Sandy Ingham

Summer in New Jersey bowed out with a bang, not to mention crashing cymbals and clashing horns, with five jazz festivals around the state the weekend of September 18-20.

Music from jazz’s Golden Age predominated in Flemington that Friday night, thanks to singer-trumpeter Bria Skonberg’s quartet and Mona’s Hot Four led by Dennis Lichtman on clarinet. Singer Sarah Partridge delved deeply into the Great American Songbook, and Chuck Lambert brought the blues, which, as he pointed out, are joined at the hip to jazz. It was truly a fine night, a crescent moon smiling on a thousand or more jammed into the historic Main Street. The weather remained perfect all weekend long.

That Saturday, enthusiasts could choose New Brunswick or West Orange, and Sunday offered the third leg of the Central Jersey festival in Somerville, or the 36th annual Princeton Jazz Feast.

At the OSPAC festival in West Orange, I marveled at the multilingual, multiinstrumentalist Enrico Granafei, got down with blues singer Madame Pat Tandy, was delighted yet again by the Bill Charlap Trio and discovered the Oscar Perez Latin Jazz Explosion! A great day indeed, and that was only the first half. Unfortunately, family obligations called me away in mid-afternoon. Seventh-birthday parties for twin grand-nieces trump all – even Bob Devos, Harold Mabern, Eric Alexander and Dave Stryker.

Granafei is an Italian-born master of both acoustic guitar and harmonica who has a penchant for Brazilian bossa nova. It’s his singing that really captivates – renditions of Jobim’s “Meditation” in Portuguese, “Triste” and the haunting “Estate” in Italian, “Autumn Leaves” in French, and an original, “O Cuddrurieddu,” a paean to an Italian Christmas pastry. Some lyrics were in English. Afterward, Granafei told me he’s more or less proficient in 10 languages. “It’s a passion of mine,” he said, and he makes every selection ring with authenticity and charm.

Pat Tandy was introduced by emcee Gary Walker as a blueswoman, but seemed equally at home in a jazz vein,

saluting Billie Holiday (“What a Little Moonlight Can Do” and “Crazy He Calls Me”). An Al Green soul hit and an audience participation blues, “Big Fat Daddy,” ensued.

Both Granafei and Tandy were skillfully accompanied by keyboardist Dan Kostelnik and drummer Steve Johns.

Bill Charlap and his trio (Kenny Washington on drums, Peter Washington on bass) have been together 19 years, exploring the jazz heart beating inside many a Broadway show tune. Cole Porter (“All Through the Night” and “Where Have You Been?”), Gershwin (“Who Cares?”) and Ellington (“Sophisticated Lady,” kicking up her heels double time after the somber intro) got the trio’s peerless treatment. As did some jazz standards, such as Dizzy’s “Groovin’ High,” a gentle “Body and Soul,” and “Woody’n You,” with a grand flourish of an ending to close out the set. If there’s an undiscovered chord hiding in those 88 keys, my money’s on Charlap to find it.

Hearing Oscar Perez’s Latin Quintet was a first for me, but surely won’t be the last. The percussive pianist and mates turned familiar fare like Horace Silver’s “Cape Verdean Blues” and Coltrane’s “Straight Street” into Afro-Cuban flair. Two originals, the enticing folk ballad “El Padrino” and the twisting, turning “Snake Charm” attested to Perez’s ability as a composer.

Chucho Valdez’s “Mambo Influenciado” was another serpentine melody given lengthy attention by each player in turn. Drummer Alvester Garnett was his usual dynamo, prodded by bassist Thomson Kneeland. Mike Lee on sax and flute and Ted Chubb on trumpet formed a solid front line, playing in unison at times, in harmony at others, briefly echoing each other in rounds, and soloing adventurously. Bravo!

My weekend wrapped up in Princeton, with more Latin excitement from Willie Martinez, tenor titans Ken Peplowski and Harry Allen, tasteful singer Marlene VerPlanck and more music from bygone eras from Dennis Lichtman and his band Brain Cloud, featuring the novel vocals of Tamar Korn.



Saxophonist Ralph Bowen pauses during the set by guitarist Bob DeVos’ quartet at the 12th annual jazz festival at the Oskar Schindler Performing Arts Center in West Orange on September 19. Photo by Mitchell Seidel.



The President Emeritus writes...

Letter For A Jazzy New Niece (Part 3)

By Jack Stine

As they say in the trade, one more time. This is the third of a series of letters I'm sending to my

nephew and his wife who've decided to nest down in Florida. The fact is that Ellen, the heroine of the piece, is a recent convert to the wonders of jazz. She's been quite forward in asking me about my experiences up here in Jersey, even to the extent of asking about the gang I've hung out with for more years than I want to go into right now. Naturally the name of the New Jersey Jazz Society surfaced along the way and Ellen has asked about it and its members, that is to say, who are we, how did we get that way, and who do we think we are anyway. You can see we're going to be wading into some serious stuff before its all over and I'll do my best to keep it simple.

In discussing things with our editor Tony Mottola, he made an interesting point. NJJS has been in existence now for nearly half a century. Ordinary attrition has seen to it that our membership roll has taken a number of hits and additions during those 50 years, and jazz itself has similarly had a few intrusions as well. But we're still here and (we think) looking good. Tony thought it might be a good idea to let our newcomers in on some of our early experiences as a kind of piggy back to my notes to Ellen. I had nothing to argue with, so I said okay. I might add that coupling these two skeins into a single yarn has not been easy, but let's give it a go.

◆ ◆ ◆

Dear Ellen:

Bringing my friend Don Walker into the Raritan Valley College's presentation of *She Loves Me* established a friendly working relationship between the college and me.

Recall how I told you I spent some time out in North Branch as the college was actually being built and this resulted in my making friends with Roger Briscoe who was to be director of the college's music school. Recall also that I had a visit from Dick Sudhalter said he wanted to have a talk with me, and to show he wasn't kidding, he brought a huge bundle of papers and manuscripts from the trunk of his car.

It was all what you might call a prelude to an idea he'd been having about recreating some of the great Gene Goldkette and Paul Whiteman recordings in live performance. "Are you interested?" he asked me. Now, with the exception of Dick Hyman, I had never met anyone quite as versatile as Sudhalter. No one could top him when the subject was the jazz of the 1920s, so the idea he had in mind had to be taken seriously. He thought the project might be called "Bix, Bing, and the King of Jazz." I'm not usually such an easy sell, but I have to admit I liked the idea on the spot. I blush to have to tell you I grew up in the 1920s, and it was the various recordings Dick was talking about that made me a jazz fan.

So together we looked through the stuff he'd brought. Jokingly, I told him that the job before us resembled nothing so much as an old Mickey Rooney-Judy Garland movie with the plot being the inspiration of "putting on a show in the old barn". And in truth, we had everything we needed; the idea and the talent were a given and Dick was certain he could enlist enough musicians in the project for a one-night concert. Only one thing was missing. There weren't many barns around but there was the new auditorium in the college where *She Loves Me* gave me a foothold for discussion with the folks in charge.

A few days after Dick had packed up his paraphernalia and scooted home, I went into the college's office and laid out the plan. I told the president I was in no position to talk money with him, but I told him I believed there would be some ticket sales that could be interesting, and we'd certainly split it. I walked out with the promise I'd sought. I phoned Dick when I got home.

"Dick," I said. "I've found us a barn."

Rehearsals started in earnest immediately. The musicians Dick had lined up were as enthusiastic as Dick and I to hear for ourselves the music the old Victors had concealed for almost five decades. They were knockouts, to say the least. And when D-Day finally arrived we had a pretty good show to offer

Needless to say we didn't have much money to spend on advertising, but we were counting on the simple mention of Bix, Bing, and Whiteman as being a clarion call for just about every jazz fan in the area. The idea of hearing such grand old

arrangements as "Changes," "From Monday On," and "Louisiana" in live performance with Sudhalter himself blowing the Bix parts drew a multitude of fans to the lovely college auditorium with its gorgeous acoustics. Personally, I was astonished. The place was a complete sellout. Socially, everyone during the intermission was twenty again. Even Prohibition itself came in for a kindly recollection or two. The show was clearly too good to put be back in some drawer.

Feelers came from the McCarter folks in Princeton, asking about the possibility of using the program down there. It got the same reception there and, not to be outdone, we also put the show on in the a tent in Waterloo Village. Anyone who attended that concert will never forget it. It was played during the most spectacular electrical storm any of us had ever experienced. Imagine a tentful of people huddling together beneath a leaky canvas, ignoring great claps of thunder and blinding bursts of lightning while the music of Bix, Bing, and the King of Jazz stole the show. The only complaints I heard came after the final notes were played. That's when the show could easily be remembered as "Mud, Ooze, and the King of Puddles." Ouch!

During all this time, I became a regular around the campus of the college. I kept reminding the top guys there that their role in making use of jazz talent in their schedules would inevitably result in their acquiring a position of prestige in the state's arts programs that no other college could match. They liked hearing this but were worrying about the costs involved, something I could easily understand. I always loved music of all kinds and anything I could do to underwrite performance I perceived as a kind of payback for the pleasure it gave me. I couldn't leave the college, having brought them this far in music, without giving them one more effort without the worry of front money.

As usual, I had an idea.

Friday night could be the loneliest night of the week for a jazz pianist without a gig. Why not, I thought, have the college start a series of solo jazz evenings, say two Friday evenings a month, bringing top performers out to North Branch? There was a good-sized rehearsal room located next to the big auditorium, and there was a lovely Steinway grand that could easily be brought over from the main stage. To lure quality players, I suggested we

pay them exactly what they were worth, and this is how we could work this out. We'd offer a nominal fee which the college could handle without any strain. When the take at the box office reached that figure, the college took it and got off the hook. All proceeds after that went to the performer who would doubtlessly have brought some records along to sell.

What about the audience? Who wouldn't love to spend an evening listening, say, to Barry Harris or Sir Roland Hanna, in an informal concert? I would have the piano on a raised platform, not too high, just high enough to have the performer at conversational level with the audience. Wine and light finger food would make the evening complete. I'd say it could be a great evening, and so it proved to be.

I had no trouble getting performers like Dick Wellstood, Dick Hyman, Billy Charlap, Roger Kellaway, Jane Jarvis, Marian McPartland (who later dignified the student orchestra as soloist in the Grieg Piano Concerto), Bob Winter (pianist in

the Boston Pops), Derek Smith, Bobby Enriquez, and Jaki Bayard.

Could it...did it work? All I can say is it stopped Friday being the loneliest night in the week for an awful lot of fine artists.

I've been thinking lately about my good friend and sorely missed Marian McPartland. Surely Shakespeare must have had someone like her in mind when he wrote the wonderful line about age being unable to wither her. He may also have given thought to some who "cloy the appetites they feed" but also some who made hungry where most they satisfied.

I'm wondering. With things they're doing these days with time lags, could Shakespeare possibly ever have heard Art Tatum play "Tea for Two?"

More next month, Ellen. Time to turn in now for a good night's sleep.

Love,
Uncle Jack

A Christmas Tree-O At The Jazz Standard

By Schaen Fox

It is a good time to start making plans for the up-coming holiday season. I recommend you include seeing Matt Wilson's Christmas Tree-O. I saw them at the Jazz Standard before last Christmas. It was an absolute joy. The group consisted of Mr. Wilson, drums; Jeff Lederer, soprano/tenor sax, clarinet, bass clarinet, piccolo, toy piano; and Paul Sikivie, bass.

I doubt that Matt Wilson works very often. Every time I have seen him, he was having too much fun to call it work. He is a serious musician who, like Dizzy Gillespie, is also a multi-faceted entertainer. He can make you laugh as well as bounce to great music. When we talked about the gig, he said, "We work consistently every year. We just did this with a big band, so now we have that as an option."

He put the Tree-O together six years ago, and for the last four years the Jazz Standard has been their area home. While the show is billed as a trio, he explained, "We usually have a full time guest. The first was Bill Frisell and last year it was Jason Moran. And people always come by and sit in: Joe Lovano, Steven Bernstein, Aaron Deal and a bunch of different singers."

"I love it because it is pretty spontaneous and really fun. I don't think you get to witness that in a jazz club much anymore. I'm not afraid to have people sit in. I have an organized band, but I think it is also nice to witness things happen in the moment. We have been having so much fun just playing the Tree-O music, too. We have just been playing in the Mid-West, and it was really different each time."

The first three numbers in the set, "Winter Wonderland," "The Chipmunk Song" ("Christmas

Don't Be Late"), "O Come O Come Emmanuel" were from their CD and give you an idea of how wide a range of seasonal music they cover. After that it was time for the guests and the vocal trio Duchess, made up by Amy Cervini, Hilary Gardner and Melissa Stylianou, took the stage. They demonstrated their impressive vocal talents on three selections. Matt predicted that by next year they will be so popular he will not be able to get them back.

"Eight Little Candles" was the Hanukkah selection and a showpiece for Jeff Lederer. It sounds strange, but he played it on clarinet as he dismantled the instrument. It was impressive and fun. Matt observed that, "Jeff is great, I love it. He has so much spirit." After that Matt asked if the great Kurt Elling was in the house. From the back of the room came that unmistakable voice affirming he was because, "I got your e-mail." After a little more joking, they performed a beautiful version of "The Christmas Song." After that, they brought down the house.

Kurt called for "The Twelve Days of Christmas," but added that he wanted to involve the audience. He picked people to augment each verse, some verbally, some physically. The man selected to



Paul Sikivie, Jeff Lederer and Matt Wilson are the Christmas Tree-O. Photo by Fran Kaufman.

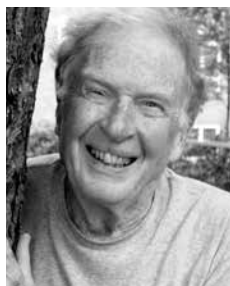
perform "partridge" looked like he would have a root canal. His first performance was uncomfortably nebulous. In addition to his singing skills, however, Mr. Elling's comedic chops are strong enough for a separate career. He turned that song into what seemed like a half hour long unforgettable high

point that pulled a large part of the audience into the act.

By the end, the at first reluctant "partridge" was in the isle dancing a wild solo number as all in the room, cheered. At one point Matt was so convulsed in laughter I feared that he was going to fall off the drum seat. He told me, "I was shaking my head that was some serious fun jazz moments. This is the third year that Kurt sat in and the second that he has done 'The Twelve Days of Christmas.' I thought last year's was wild but this year's was really great. It has become a tradition now. He is so fast and he was really on."

Recently Matt told me, "This year the Christmas Tree-O wraps up an 18 date tour at the Jazz Standard on Dec. 22-23. Our guest will be the incredible pianist Jason Moran and a plethora of amazing New York musicians will swing by to help celebrate the season." Do not miss this NYC holiday tradition.





Noteworthy

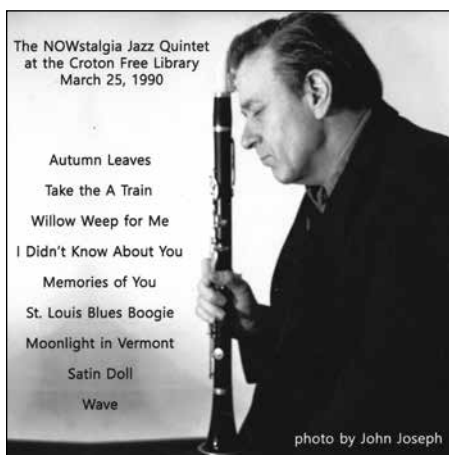
Fradley Garner International Editor *Jersey Jazz*

ELLINGTON'S FIRST 'SACRED CONCERT' REVISITED...DICK JOSEPH'S 'NOWSTALGIA'... ELLEN ASMUSSEN'S LOVE POEMS TO HUSBAND SVEND... TONY BENNETT, 89, RELEASES A JAZZ ALBUM

"EDWARD KENNEDY 'DUKE'

ELLINGTON registered thousands of original compositions, performed around the globe, scored Broadway shows and Hollywood movies, and dined with kings and presidents. A list of the honors and awards received by jazz's most prolific artist could stretch from the stage to the balcony of the Apollo Theater in Harlem — and back. And yet it was a concert given atop Nob Hill in San Francisco, in 1965, that Ellington called 'the most important thing I've ever done.'" So wrote editor Gabe Meline in the online KOED Arts Newsletter in September. Celebrating the 50th anniversary of the composer's "A Concert of Sacred Music," a jazz sextet, a woodwind quintet, tap dancer Savion Glover, singers Kurt Elling and Tarrance Kelley, and the Oakland Interfaith Choir performed the work again in San Francisco's Grace Cathedral. Meline tells how the composition was conceived and talks with Esther Marrow, who sang Ellington's "Come Sunday" in 1965 and attended the 50th anniversary performance. Google: "Revisiting Duke Ellington's Controversial 'Sacred Concert' - KQED."

NOWSTALGIA IS A WORD you won't find in the dictionary. A clarinetist made it up and pasted it on the bands he's led over the years. NOWstalgia is mainstream tunes from yesterday played nowadays by Dick Joseph and his combos in Manhattan and Westchester County. Richard A. Joseph is an "avocational" musician. Dick supported his family with day jobs in advertising and real estate, adding returns from night and weekend gigs within driving distance of Croton-on-Hudson. "I borrowed my first clarinet from my dentist's son when I was 14," my old gumba tells me. "I landed my first gig in 1944, at \$10 per man, with a quartet I put together for Ascetino's pizza parlor in Far Rockaway, New York, where I grew up." His idols? Benny Goodman and Artie Shaw, of course. Dick practiced their licks off 78 rpm records. He bought a used tenor sax with earnings as a cabana boy at the shore. He studied with classical and jazz clarinetists. And now he has produced his first CD, a live recording of a concert at Croton Free Public library in March 1990. Joe Lang reviews NOWstalgia on page 29. You may recognize Frank Tate on bass, though not the late, to now



Clarinetist Dick Joseph's first album was recorded live at the Croton (NY) Library in 1990.

unrecorded Brooklyn master, Hank Edmonds, on piano. Contact: Clarinet5@optimum.net

BEFORE YOUR TIME

*What do they mean when scientists predict
All born today will live to 100?
It's full of holes, that prophecy.
But you are on your way,
Born then, flourishing now.*

The "You" in the poem is Svend Asmussen. The Danish giant of jazz violin is on his way to rounding 100 on February 28, 2016. By his side is the younger American poet, Ellen Bick Asmussen. Her collection of love poems to her husband, *Inspiration/Expiration*, was published in Copenhagen last month. Svend's

roots burrow deep into the swing era. His idol is Stuff Smith; the two worked together in America and Europe. When they finished a gig, Svend always said, "Thanks for the lesson, Stuff!" (Listen to the two fiddlers scattin' it out as recently as September 2014 on YouTube.) Asmussen, also a singer and vibraphonist, played guest performances with Benny Goodman, Lionel Hampton and Duke Ellington. Duke invited Svend, Stuff Smith, Stéphane Grappelli and Duke's own Ray Nance to record on his *Jazz Violin Session* LP in 1963. In the late 1930s, the young fiddler worked on cruise ships with Valerie Snow and Josephine Baker. The great Dane told his life story to his wife, whose *June Nights – Svend Asmussens liv i musik* (2005) deserves to reach the world in English. Ellen has that manuscript ready.

TONY BENNETT, ONLY 89, released *The Silver Lining: The Songs of Jerome Kern* (RPM/Columbia) this fall. It's a jazz album, writes Marc Myers in *The Wall Street Journal*, revealing "his voice and gift for improvisation." These are enhanced by his instrumental backing. No lush orchestra, but New Jersey's Bill Charlap alone on piano; Charlap and his wife, Renee Rosnes, on two jazz pianos, and Charlap's trio, with Peter Washington on bass and Kenny Washington on drums. "Preorders have propelled the album into Amazon's best-selling vocal jazz and vocal pop offerings," reported Marc Myers, who spoke with the singer and painter "while sitting on a blue sofa in the studio where he paints overlooking Central Park." Some seniors got it, some don't. □



Other Views

By Joe Lang

Past NJJS President

Another month, another stack of CDs, so let's get started!

■ **Home Suite Home (BFM Jazz – 302 062 432)** finds **PATRICK WILLIAMS** fronting a big band of first-call Los Angeles area musicians playing eight scintillating selections composed and arranged by Williams. This project had its start when Williams composed musical portraits of his three children, and followed with a similar piece for his wife. Realizing that there was the start of a potential album, he filled it out with four more originals, tributes to Buddy Rich and Neal Hefti, a nod to the Roseland Ballroom in New York City, and a Sinatra-style swinger. The last of these "I've Been Around," is nicely brought to life by Frank Sinatra Jr. and Tierney Sutton, while Patti Austin's take on "52nd & Broadway" brings the memories of Roseland to life. The instrumental numbers are well conceived, and the band simply nails them. This is a very personal album of music by Williams, but it is warmly accessible, interesting and engaging music for the listeners. (www.bfmjazz.com)

■ In 1936, Russian composer Sergei Prokofiev composed "Peter and the Wolf." It has become a classic piece of music for introducing children to the instruments of an orchestra. There have been many interpretations of the work by orchestras around the world. In 2012, the Festival Jazz à Vienne commissioned **THE AMAZING KEYSTONE BIG BAND** to create a version of the piece to introduce the listeners to the instruments of a big band, and to illustrate jazz improvisation. The results can be heard on **Peter and the Wolf and Jazz! (harmonia mundi – 274 2378)**. With an English narration by David Tennant, this disc is an appealing and creative way to bring the children in your life to an appreciation of big band jazz in a manner that will resonate as much with the adult listeners as it will with the younger audience. (www.hm-distribution.com)

■ Since he arrived on the scene in the latter half of the 1970s, **SCOTT HAMILTON** has appeared on countless recordings for numerous labels with a variety of musicians. No matter the setting, his immaculate taste and innate sense of swing always shines through. That is evident throughout **Live in**

Bern (Capri – 74139). This outing finds him in the company of the **JEFF HAMILTON TRIO**, Hamilton on drums, Tamir Hendelman on piano and Christof Luty on bass. No matter the tempo, Hamilton's sax finds the right groove, and his bandmates settle in nicely alongside. He is a sublime ballad player, and his languorous reading of Billy Strayhorn's "Ballad for Very Tired and Very Sad Lotus Eaters" is one that will touch you each time that you hear it. There are 13 tracks, all pop and jazz standards except for Jeff Hamilton's robust original "Sybille's Day." If you want some music to make you happy, this is the disc for you. (www.caprirecords.com)

■ **DICK JOSEPH** is one of those cats who mirrors the passion for jazz that is exhibited by many individuals who make a living at other work, but still find ways to get out on gigs to do some blowing. He has been playing out for about 70 years, but until the release of the self-produced **The NOWstalgia Jazz Quintet at the Croton Free Library – March 25, 1990** his playing has not been documented in recorded form. This music was recorded 25 years ago, but it sounds fresh today. Joseph plays clarinet and sax, and has a fine support crew in trombonist Rod Levitt, pianist Hank Edmonds, bassist Frank Tate and drummer Joe Wright. They lend their talents to nine tunes, "Autumn Leaves," "Take the 'A' Train," "Willow Weep for Me," "I Didn't Know About You," "Memories of You," "St. Louis Blues Bogie," "Moonlight in Vermont," "Satin Doll" and "Wave." This is a pleasant mainstream jazz excursion. (E-mail: Clarinet5@optonline.net)

■ When a young tenor sax player comes along, and shows that he has listened and absorbed the playing of the cats who wrote the book before the John Coltrane cult arose, it is refreshing indeed. You do not have to fear that **SAM TAYLOR** will suddenly pull out a soprano sax, and attempt to charm a cobra out of a basket. On **My Future Just Passed (Cellar Live – 30315)** he is joined by bassist Aidan O'Donnell and drummer Taro Okamoto for a nicely varied nine-tune program. They explore five standards, "Love Me or Leave Me," "My Future Just Passed," "She's Funny That Way," "Mean to Me" and "You Are Too Beautiful," a couple of jazz classics, "Why Don't I" by Sonny Rollins and Thelonious Monk's "Eronel;" and a pair of Taylor's originals. This is a nicely paced collection from a young tenor man who seems headed in the right direction, at least for those who dig their sounds straight-ahead and tasty. (www.cellarlive.com)

■ **GERRY GIBBS THRASHER DREAM TRIO** is indeed a dream group with Gibbs on drums, Kenny Barron on piano and Ron Carter on bass. For **Live**

in Studio (Whaling City Sound – 076) they have added Roy Hargrove on trumpet and flugelhorn for four tracks, and Cassandra Wilson on vocals for three selections. There are 16 tracks, all familiar tunes, most of them pop songs from the 1960s like "Wives and Lovers," "The Summer Knows," "Cast Your Fate to the Wind," "What Are You Doing the Rest of Your Life" and "Girl Talk." Barron is the dominant instrumental voice on most of the selections, Carter is always a strong presence whenever he is on the scene, and Gibbs is a driving force throughout. Wilson nicely assays "The Look of Love," "Alfie" and "Watch What Happens." Although the album is just shy of the 80-minute limit available on a disc, the music moves along so pleasingly that it seems to have just about started when you realize that it is finished. (www.whalingcitysound.com)

■ When a creative life is cut short prematurely, as was that of the vibraphonist/composer/arranger Gary McFarland, their legacy is often lost in the fog of what had been. McFarland was a strong presence on the large ensemble jazz scene of the 1960s, but his life came to a tragic end at the age of 38 in 1971 in a suspicious case of methadone poisoning at a bar. His music has been mostly ignored since his passing, but through the efforts of drummer Michael Benedict that situation is being remedied starting with **Circulation: The Music of Gary McFarland (Planet Arts – 301523)** by **THE GARY MCFARLAND LEGACY ENSEMBLE**. The group, led by Benedict, also has as its members Sharel Cassity on saxophones, Joe Locke on vibes, Bruce Barth on piano and Mike Lawrence on bass. McFarland's music is full of interesting twists and turns, and these musicians effectively follow the musical paths laid down by McFarland. This is not casual listening music, but it is music full of rewards for those with open ears and a willingness to concentrate on the music coming from the speakers as the album unfolds. (www.planetarts.org)

■ **Connections (Silk River Music – 086)** is a collection of songs with lyrics by **BOB LEVY**. The music is provided by an impressive list of collaborators including Harriet Goldberg, Alex Rybeck, Ronny Whyte, Krisanthi Pappas, Dennis Livingston and John Burr, with Levy providing his own music for four of the selections. Levy writes lyrics that are very much in the mold of the writers of classic pop tunes from the days before the singer/songwriter began to dominate pop music. To sing his words, Levy enlisted Whyte, Pappas, Barbara Porteus, Judi Figel, Joyce Breach, Matt Ray, Jinny Sagorin and Dane Vannatter, who sings on ten of the twenty vocal tracks. When listening to a program of original songs, it is often difficult to feel

continued on page 30

OTHER VIEWS

continued from page 29

an immediate connection to them, but this collection quickly draws the listener's attention in a positive manner. It is nice to know that there are still writers like Bob Levy to produce songs that have solid, intelligent lyrics. (www.silkrivermusic.com)

■ **ALEXIS COLE & BUCKY PIZZARELLI** have selected a perfect title for their new album, ***A Beautiful Friendship (Venus – 1174)***. These two artists are separated in age by 50 years, but musically they are definitely on the same page. Cole has done several recordings for the Venus label in Japan that have had limited distribution in this country, but this one is receiving a push domestically, and it is well worth purchasing. In addition to Cole and Pizzarelli, the cast of players includes trumpeter Warren Vaché, clarinetist Anat Cohen, guitarist Frank Vignola and bassist Nicki Parrott who also adds vocals on two tracks. Cole has a rich voice, phrases with a wonderful jazz sensitivity and treats lyrics like her best friends. The backing for her vocals is as good as it gets. Pizzarelli and Vignola are marvelously creative guitarists who organically complement each other. Parrott is a bassist who brings smiles to the faces of her band mates, and she has developed into one of the premier vocalists on the scene. Vaché and Cohen sparkle, providing their magic whenever called upon. The 14 tracks include "A Beautiful Friendship," "I Thought About You," "Just Friends," "Stardust," "These Foolish Things," and the two tracks that pair Cole and Parrott vocally, a medley of "Blue Moon"/"Moonglow," and "On the Sunny Side of the Street." This is a must have album! (www.alexiscole.com)

■ When jazz singers address the music of Richard Rodgers, it is most often the songs that he wrote with lyricist Lorenz Hart that are the object of their attention. **KARRIN ALLYSON** has taken a different path on ***Many a New Day: Karrin Allyson sings Rodgers & Hammerstein (Motema – 183)***. Her choice proves to be a wise one. She mixes ballads like "I Have Dreamed," "Out of My Dreams" and "Something Wonderful" with more spirited selections like "Happy Talk," "I Cain't Say No" and "The Surrey with the Fringe on Top." Her performance of *The King and I's*, "Hello Young Lovers" with its verse is simply magnificent. Supported solely by the piano of Kenny Barron and the bass of John Patitucci, Allyson brings a charming and understated intimacy to Hammerstein's lyrics. She is pitch perfect as is required when her vocalizing is as it is here, front and center with her accompanists performing in the most gentle of ways. Rodgers was often upset with the way that jazz performers took liberties with his melodies and tempi. The respect that Allyson and her cohorts give to the original material while giving a jazz flavor to their interpretations would surely have pleased the composer. *Many a New Day* is a gem of a recording that is an instant classic. (www.karrin.com)

■ ***Parting the Veil*** is the self-produced debut disc from vocalist **Laurie Dapice**, and it is a satisfying one indeed. This lady can sing! She has a strong and smooth voice, an intimate relationship with the lyrics that she brings to life, and convincingly performs each selection. Her program is nicely varied, several standards, "You'd Be So Nice to Come Home To," "What Is This Thing Called Love," "Midnight Sun" and "Feeling Good;" a jazz standard, "Social Call;" two

tunes by Abby Lincoln, "Just for Me" and "Throw It Away;" a spiritual, "Motherless Child;" and two lovely originals, "Goodbye Summer" and "Winter Waltz." Her musicians include Art Hirahara or Aaron Graves on piano, Elias Bailey or Rufus Reid on bass, and Dwayne Cook Broadnax, Michael TA Thompson or Yaron Israel on drums, with occasional contributions by Paul Liberman on flute, piccolo and alto or soprano sax, and Akua Dixon on cello. Laurie Dapice has made a bold statement with her first album, setting a high bar for future albums to match. It sounds like she will have no trouble doing so! (www.cdbaby.com) *Note: Laurie Dapice will have a CD release celebration at 7:30 PM on Thursday December 3 at Club Bonafide, 212 E. 52nd St., NYC, 646-918-6189.*

■ When Paul McCartney made his album of standards, ***Kisses on the Bottom***, one of the primary instrumentalists was **JOHN PIZZARELLI** on guitar. They bonded, and McCartney eventually approached Pizzarelli about having him record some of McCartney's lesser-known songs that would be adaptable to a jazz setting. The result is ***Midnight McCartney (Concord -37634)***, and it works just as well as McCartney could have imagined. Pizzarelli, his wife, Jessica Molaskey and pianist Larry Goldings spent many hours listening to McCartney's albums to choose songs that they believed could be reharmonized and put into a jazz context. It was an effort well worth it. Pizzarelli has set his vocalizing into several musical contexts. He wrote most of the arrangements with Don Sebesky providing the orchestrations for the selections with larger ensembles. Special note must be made of the terrific solo tenor sax work by Harry Allen on three selections, "No More Lonely Nights," "Junk" and "My Valentine." The selections that will probably be most familiar to those not familiar in depth with McCartney's output are probably "Silly Love Songs," and "My Valentine," a song that he wrote for *Kisses on the Bottom*, an album that reached the ears of many jazz enthusiasts. Pizzarelli has succeeded in bringing McCartney's idea to fruition. This is a well-conceived and produced album that will open many new ears to the songwriting prowess of Paul McCartney. (www.concordmusicgroup.com)

■ Several months ago recording engineer Jim Czak mentioned to me a recording that he had just done with vocalist **CHRISTIAN JOSI**. He said that Josi, who had recorded a few tracks with Czak about 20 years earlier, was a natural singer who had a fantastic band on his new recording. A few weeks ago, the results of that recent session came to me in the mail in the form of **#Legends** (DulceTone Recordings). It is, as Czak said, a gas of a recording, with arrangements by Mike Renzi, who also played piano for the session, Harry Allen and Marion Evans. There are four tracks with the big band, "Two of a Kind," a duet with Freddy Cole, "Follow Me," "Well Did You Evah," with Renzi as a vocal partner, and "How Are You Fixed for Love." Two selections have solely the support of Renzi's piano, "I Have Dreamed," a duet with Antonia Bennett, and "My Valentine." The other two songs are "Corcavado" and "Witchcraft," with backing by Allen and the rhythm section. Josi is a swinger in the Sinatra mold who sings with confidence, and a bit of swagger. If you dig straight-ahead vocalizing with some great charts and a passel of fine musicians, then this album is for you. It is only a bit over a half-hour long, but there is a lot of good music packed into that nifty little package. (www.dulcetone recordings.com)

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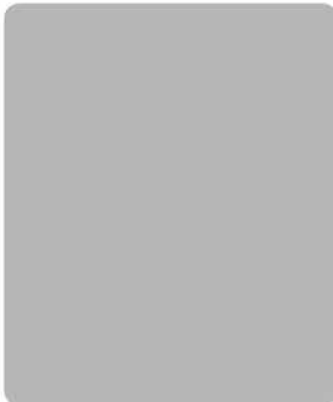
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BOOK REVIEW

By Joe Lang

Bobby Hackett: His Life In Music

By George Hulme and Bert Whyatt | Hardinge Simpole, Edinburgh, Scotland 2015 | \$95.00 (Hardcover), \$60.00 (Paperback)

Bobby Hackett's is a name that brings a smile to the face of almost everyone who loves mainstream jazz. His unique style on trumpet and cornet is almost immediately recognizable to anyone who has experienced his artistry. He has a large number of devoted fans who still, almost forty years after he left the scene, listen often and raptly to his recordings.

Two such fans from Great Britain, George Hulme and the late Bert Whyatt, were moved by their devotion to Hackett's music to undertake the task of compiling a discography of Hackett's recordings. They first conceived of the project in 1961. As they proceeded, they realized that there was a lot of information about Hackett that was non-discographical in nature, but of probable interest to Hackett devotees and they decided to include much of this information in their book.

The result is a two-part work. The initial section consists of what they call "His Life in Music," and the second is the discography or "His Music."

In the narrative portion, they address his instruments, some writings about Hackett that they gather as appreciations, and a "Biography." The latter is a mostly chronological examination of various appearances interspersed with commentary from various sources related to his activities and his artistry.

This section of the book is filled with interesting observations about Hackett's musicianship, and his personae. There is not a lot of detail about his personal life, although the basic facts are there. Of particular interest to NJJS members are several references to appearances during the 1970s at some of the Pee Wee Russell Memorial Stomps, and his gigs in New Jersey venues with various NJJS favorites such as Chuck Slate, Jimmy Andrews and Bobby Gordon.

The discography opens with a brief essay by Whyatt about Hackett on records, and informative commentary spaced throughout the discographical listings. The recordings include his first session with Dick Robertson and His Orchestra on March 24, 1937, and finishes with his last known recorded performance on the Lawrence Welk television show on May 1, 1976. In between are hundreds of listings, and these are sure to include many recordings that are in the libraries of those who will be reading the book. It is also likely to send you scurrying around looking for some gems that have escaped your attention.

This volume was obviously a labor of love for the two authors. Their dedication to Hackett's legacy is impressive and appealing. It is a highly readable book, and will serve as an indispensable resource for those who are interested in exploring the music of Bobby Hackett. □



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KARRIN ALLYSON

Birdland, NYC | Oct. 6-10

Karrin Allyson has released a superb new album of songs by Richard Rodgers and Oscar Hammerstein II. (See review in the Other Views column in this issue.) To celebrate the release, Allyson came to Birdland to perform selections from the album along with a few other tunes.

On the album, Allyson is joined by Kenny Barron on piano and John Patitucci on bass. For Birdland, her musical team consisted of Miro Sprague on piano, Ed Howard on bass and Adam Cruz on drums.

Allyson said early in her show "I'm a jazzier," and on this occasion she showed what she meant with that statement. In person, she took far more liberties with the material than on the disc. There was more intense rhythm, and her vocalizing was less constricted by the melodies. She also included some intense scat interludes. Allyson has a somewhat limited vocal range, but this does not hamper her at all. Many of the Rodgers melodies are rangy, but Allyson often hints at or implies the notes that are beyond her vocal instrument, and makes it work.

She used her musicians selectively, sometimes leaving Cruz on the sidelines, and for several songs sat at the piano in place of Sprague.

Her program initially hewed closely to the Rodgers and Hammerstein theme. She opened with "Many a New Day," making the audience understand that she intended to perform the tunes in many a new way. This was evident as she assayed "Oh, What a Beautiful Morning," "Out of My Dreams," "I Cain't Say No" and "I Have Dreamed," giving each a very personal interpretation.

At this point, Allyson took her place at the piano, and was accompanied solely by Howard. Her pianism on "Something Good," "You've Got to Be Carefully Taught," her most intense moment, and "We Kiss in a Shadow," was far more sparse than the playing of Sprague, but equally effective.

She then took her first diversion from the Rodgers and Hammerstein catalog by singing her own creation, "As Long As I Know You Love Me," a song that she dedicated to her mother who was celebrating her birthday.

Allyson returned to her main theme with a nicely conceived rendition of "Hello Young Lovers," including the verse, with Sprague returning for the refrain, before taking a few more musical diversions. First was a nod to the season with "Autumn Leaves," sung in both French and English, and a 1960s-style protest song by Mose Allison, "Everybody's Cryin' Mercy." The latter was a bit jarring in the context of the balance of the program, but most of the audience seemed enthusiastic about its inclusion.

She closed with a whimsical take on "Happy Talk." Allyson returned to the stage for an encore, seating herself at the piano to give a nicely understated reading of Blossom Dearie's "Goodbye Country Boy," followed by a brief and quiet "Edelweiss." This provided a tender exclamation point to an evening of creative reimaginings of some classic Great American Songbook material.

ALEX LEONARD

A Tribute to John Bunch — "The Fred Astaire of the Piano"

Metropolitan Room, NYC | Oct. 7

Alex Leonard was an admirer and friend of the great jazz pianist John Bunch. Being a pianist himself, he recognized that Bunch was a special talent, and has striven in his career to be inspired by the approach that Bunch took in his playing.

At the Metropolitan Room, Leonard devised a program that paid tribute to Bunch by interspersing commentary about Bunch's life and musical artistry with his playing of 14 songs that were part of Bunch's repertoire. He emphasized that Bunch was an elegant player who possessed the kind of grace and taste that characterized the dancing of Fred Astaire, and used that analogy as a thread throughout his commentary.

Leonard was joined by bassist Jay Leonhart, a frequent musical compatriot of Bunch, and guitarist Al Gafa. This was the instrumentation of the group New York Swing, a trio of Bunch, Leonhart and Bucky Pizzarelli.

Being a vocalist as well as pianist, Leonard sang several of the tunes that he included in the show. He opened the proceedings with a lilting take on "Sunday." Jerome Kern was a composer for whom Bunch had a particular affinity, and Leonard chose to combine "Remind Me" and "The Way You Look Tonight" into a nifty medley that included a vocal turn on the second tune, one that Astaire introduced in Swing Time. He followed with "This Heart of Mine" another song first performed by Astaire in Ziegfeld Follies.

Bunch numbered among his inspirations "Fats" Waller, and often played "Jitterbug Waltz." Leonard based his approach on that taken by Bunch.

Another favorite of Bunch was Duke Ellington. Leonard included Ellington's "Sophisticated Lady," Billy Strayhorn's "Isfahan" and "The Duke," Dave Brubeck's tribute to Ellington in his visit to the world of Ellingtonia.

During World War II, Bunch was an Air Force bombardier who was shot down by German fire, and spent time as a prisoner of war. Leonard related details of this difficult period of Bunch's life, and that led into a touching performance of "The White Cliffs of Dover."

From 1966 to 1972, Bunch served as pianist and musical director for Tony Bennett. As a nod to this period of Bunch's career, Leonard sang and played a tune that Bunch often played with Bennett, "Let There Be Love."

Bunch was also a fine composer, and Leonard illustrated this by playing two of Bunch's tunes, "Sunday Night" and "John's Bunch." Leonard added his own well-conceived lyrics to the first of these.

To close, Leonard spoke of John's marriage to his beloved wife, Chips. They often spent time in Central Park and, following John's death in 2010, a plaque was placed on a bench in Central Park with John's name and the words "Easy to remember, but so hard to forget." Leonard then offered up a moving rendition of "Easy to Remember."

The show was greeted with an overwhelmingly enthusiastic reception from the audience, one that included Chips Bunch, and with this

encouragement, Leonard returned to the stage to honor the memory of John Bunch with a tune possessing a title that perfectly described his friend, "Too Marvelous for Words."

John Bunch had a winning smile in life, and he would have shown that warm grin if he had experienced Leonard's heart-felt tribute to him. On second thought, he was probably looking down from his current perch with a radiant smile in evidence. □

Alex Leonard will perform this show again on Dec. 9 at the Metropolitan Room. More information at www.alexleonard.com.

Chicken Fat Ball



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Fox's News

By Schaeen Fox

In mid-September, California-based guitarist John Schott released his new CD, *Actual Trio* (TZ 4011) on John Zorn's Tzadik label. There are two reasons I was leery about it. First, the label is known for avant-garde and experimental music. Second, it is composed entirely of Mr. Schott's original compositions. I normally shy away from such collections as I have gone through too many others without finding anything I wished to hear again. I'm very pleased, however, that I took the time to listen to this. While it isn't a dance collection, it is all enjoyable and interesting. One cut, "Hemophilia (for James "Blood" Ulmer)" is especially fascinating, almost hypnotic.

Schott's playing is sharp, clear and reminiscent of Count Basie's spare and tasteful piano solos. (Like Basie, he knows what not to play.) He has worked regularly with Dan Seamans, his bassist, and John Hanes, his drummer, for four years, and the subtle support they provide here shows that they are a well-polished unit. I recommend it as a collection of new music that provides very pleasant companionship.

■ In the spring of 1991 the touring duo of Sheila Jordan and Harvie S teamed up with Alan Broadbent and played at Kimball's East supper club in Oakland, California. Fortunately, jazz drummer and National Public Radio host Bud Spangler arranged to record it for a local radio show. Nearly a quarter century later, what was designed to be heard only once is now available for all to enjoy at any time on *Better Than Anything: Live* (There Records: There 0025).

There is serendipity here. Sheila Jordan is a major jazz singer with a sadly thin discography. As the vibrant octogenarian explained, "When I'm in the studio, confined to a little box, it is something like claustrophobia. It is hard for me to record." She has an exception; "Live recordings are different. I don't know they are recording because I am so into the music." Kimball's East holds almost 400 people,

and that night, as Harvie S remembers, "The audience was phenomenal. They were strictly there to listen."

Sheila and Harvie had a comfortable working history, but Alan Broadbent was a new element. Harvie noted, "By the time we recorded, we had played for three or four nights." The result is a special treat: Three great artists in that zone mixing some familiarity with the strong possibility of completely surprising each other, playing to an appreciative crowd, and having it unexpectedly captured not with an amateur's home gear, but with professional equipment. The result is a wonderful CD.

The set list is composed of both songbook classics such as "If I Had You" and "The Best Thing For You" as well as lesser known works like "Mourning Song" and "Japanese Dream." Sheila and Harvie recorded some of these selections on other CDs, for example, "Waltz for Debbie." Here, however, we are treated to a truly rare musical moment. As they performed "Falling In Love With Love" Sheila heard Harvie scatting under his breath and puckishly presented the mic. "That was a spur of the moment thing," She explained. "My feeling is that instrumentalists all can scat." She scats as naturally as if it is her first language, but Harvie's normal voice is his bass. When the two trade lines in free improvisation, it is so good she laughs delightedly. (Harvie said he feels a little bad that the mic captured his referring to Sheila as "baby," but that was part of their common speech backstage.)

In his CD notes, Harvie states, "I am so proud to have been a part of this live recording. We all grooved together so effortlessly. Sheila is at her peak of creativity and prowess.



Better Than Anything could possibly be the most powerful musical statement of her long and distinguished career. I am thankful the broadcast was revived, and I was honored to produce this project — the only jazz recording I know of with the instrumentation of just vocal, piano and bass." It works so well, it's strange that it is so rare.

■ On August 29th, Philadelphia's Chris' Jazz Café hosted the classic **Dena DeRose Trio** with Matt Wilson on drums, Martin Wind on bass and the lady herself on piano and vocals. She was nearing the end of a long tour that had bounced her from coast to coast. She was buoyed up because they had just recorded their new CD. But I was leery once more. Years ago, we had seen a large and loud party, seated near Chris' bandstand, burst into "Happy Birthday" to one of their own, oblivious to Pat Martino soloing before them. The management did nothing, so until this evening, it was our last time there, even though the club's ownership had changed.

The place was filled as Steve Wright, the emcee, mounted the stage and, without a mic quieted everyone and introduced the artists — a noteworthy performance itself. The three master musicians began playing immediately, and the pattern remained mostly music with minimal talking. They focused on their recent HighNote CD *We Won't Forget You – An Homage to Shirley Horn*, plus Brubeck's "In Your own Sweet Way," and Carol King's "So Far Away."

Since the CD has three guest artists, hearing just the trio versions changed the experience. When they did "A Time For Love," Dena scatted softly in sync with her piano playing ala George Benson's "This Masquerade," or just about everything by Slam Stewart. It beautifully matched her playing, and transfixed the audience.

There were many other treats. For example, before doing "Don't Be On The Outside" she noted that it was Charlie Parker's 95th birthday. Then she politely referenced several of Bird's solos as she played. Of course, both Martin and Matt had ample opportunities to show why they enjoy such good reputations. The three have been a unit for at least ten years. They think as one, and, as usual, produced a great gig. □

violinist & vocalist
Diane Perry

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Dec 12, 8 PM
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Lawrenceville, NJ
908-447-1395 for info

Jan. 17, 2 PM
NJ Jazz Society Social
Madison, NJ

Jan. 31, 2 PM/Free
Mahwah Library
Mahwah, NJ

Feb. 26, 8 PM
CD RELEASE CONCERT
Minstrel Acoustic Concert Series
Morristown, NJ

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Rosalindbgrant@gmail.com

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On The Road | Ruby Lee's Dishes Up Blues, Jazz and Soul Food

By Gloria Krolak

A precocious three-year-old, Ruby Lee's in Hilton Head Island, South Carolina, serves up jazz, blues and soul food. That mix helps set the venue apart from the island's other eateries, many with enviable water views, all vying for the patronage of its 39,000 year-round residents and some 2.5 million annual visitors. Head south from New Jersey and you'll find Ruby Lee's on the quieter north end of the vacation resort.

"There are over 300 restaurants here," said proud matriarch and head chef Deborah Govan, and in just these few years Ruby Lee's has climbed to the top 45. "I won't stop till we're number one," she adds, and I was ready to believe in her as much as she believes in herself and her team.

What Govan serves is the food that her mother, Ruby Lee, fed her extended family every Sunday after church and on holidays and that's why they named the restaurant for her. Govan prepares delicious dishes of shrimp and okra gumbo, baby back ribs, fried chicken, plenty of seafood, a Low Country Boil, (a combination of shrimp, crab, sausage, corn and potatoes), with homemade sides like cole slaw, collard greens and red rice. The bar serves drinks that are tall and the coffee mugs are so big they could use diving boards. Let's not forget the tasty down-home desserts of banana pudding and sweet potato pecan pie.

The musicians who come to play six nights a week (closed Sundays) bring their own recipe for deliciousness. On this particular Wednesday night, the Lavon Stevens Trio with Stevens on keyboards and vocals, Earl Williams on tenor saxophone, harmonica and vocals, and Delbert Felix on electric bass, offered a hefty helping of jazz, blues, and R&B. Williams delivered the blues with his harmonica on "Hoochie Coochie Man," "Kansas City" and "Down Home Blues." When Stevens introduced B.B. King's "The Thrill Is Gone," you knew it was something special. Lovers of the blues — Ruby Lee had been one — listened up as Stevens sang "The King Is Gone," in homage to the master bluesman, guitarist and songwriter who passed away in May.

All eyes were on Williams as he painted the blues with multi-colored jazz riffs on his sax. A seasoned entertainer, Williams has played with Aretha Franklin, Ray Charles and Isaac Hayes, and toured with funk-soul hit makers the Commodores. He remembered many audience members' names and bantered with every one.

Once, as he flirted with three pretty ladies, Stevens deadpanned the theme song to TV soap opera *Days of Our Lives* on his keyboard.

They offered pop songs "My Girl," "Joy and Pain," and Barry White's "My Everything," and introduced at least one listener to the single-named bluesman, Latimore, with "Let's Straighten It Out." Diners crowded between the front door and the bandstand for a makeshift dance floor, not unusual even for a weeknight at Ruby Lee's.

The soulful Stevens has been recognized by the mayor of Hilton Head as an outstanding citizen. One of the producers for the Native Island Gullah Celebration — the Gullah are descendants of enslaved Africans who have lived in what is called the Low Country for generations developing a unique culture — he has studied and taught the history of blues, jazz, and gospel music from a cultural perspective. On stage his voice is thickly warm, his piano versatile and his style engaging.

Felix kept his bass lines funky like the



Framed by Ruby Lee's silhouette, Delbert Felix arrives for the gig. Photo by Gloria Krolak.

Seinfeld intro. Diamond sharp, the bassist was both authoritative and laid-back, enjoying his band mates as much as they dug him. The original bass player in the Branford Marsalis Quartet, Felix is as nimble on his instrument as he is at acoustic bass and yoga. The island abounds with musical talent; most of the musicians know and play in each other's combos. They are a vibrant force in island life and it's not hard to run into one.

Such was my great good luck to meet Delbert at a yoga studio where I can only say that my "Savasana" (the corpse pose, where the idea is to imitate one), was equal to his.

Ruby Lee's is a family business. Owner Tim Singleton is well-known and respected on HHI. His sister Tressa oversees the dining room and waits tables while mom Deborah and dad Martin Govan govern the kitchen. The dining room and bar are decorated with sports memorabilia — Willie Mays' No. 24 jersey, Michael Jordan's 23 and photos of tennis champion Arthur Ashe are just a few. Five large-screen TVs soundlessly broadcast the day's sports. The family is reaping the success of one common sense guideline; recreate the cherished Sundays with Ruby Lee. With that in mind, the upward move from No. 45 shouldn't take long. □

Ruby Lee's

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

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'Round Jersey

Morris Jazz

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

This is the month to give thanks for family, friends, life, love of country — and of course — great jazz.

The **Full Count Big Band** under the leadership of **John Patterson** will host a musical party on the Bickford stage to celebrate the 100th birthday of one of New Jersey's own, the Chairman of the Board, Mr. Frank Sinatra, on Monday, November 2 at 8 PM. Recreating his performance at the Sands Hotel in Las Vegas with the Count Basie Band, this tribute will be highlighted with the crooning sounds of **Joe Ferrara** (vocalist), singing Sinatra's popular tunes along with previously unknown anecdotes from Sinatra's very early years as provided to him by Frank's old friends and some of Joe's family who knew Ole Blue Eyes back in the day. Undeniably, Frank was an artist of such uncommon talent and had a nickname envious to many singers of his day, "The Voice."

Banu Gibson stands virtually at the top of her field. A superior and swinging jazz singer, she is one of the few vocalists of her generation to maintain exclusive loyalty to songs of the 1920s, '30s, and '40s. Rather than mimic singers of the past, she mixes fresh renditions of Tin Pan Alley standards and jazz classics by Gershwin, Ellington, Berlin, Carmichael, Waller, Porter and others. She seldom ventures up the East Coast from the Big Easy, but this month she brings her fresh and imaginative variations of timeless, unforgettable music to the Bickford on Monday, November 9 at 8 PM. She's assembled a top-notch band to back her, **Mike Davis** (cornet/trumpet), **David Sager** (her particular favorite on trombone), **Dan Levinson** (various reeds), **Mark Shane** (piano), **Joel Forbes** (bass) and **Kevin Dorn** (drums).

The fifth annual **Bickford Benefit Concert** will once again both surprise and dazzle the musical ears of the audience on Monday, November 16 at 8 PM. All of the proceeds of the concert help support the year-round programming at the Bickford Theatre including its superb concert line-ups for the

Bickford Jazz Showcase including its Jazz Summer-FEST. Band leader, **Dan Levinson** (cornet), once again has taken the reins and hired a posse of "Who's Who" of area jazz All-Stars to share the

swinging tuneful ride with him. Let's start with the ladies, **Bria Skonberg** (trumpet/vocals), **Nicki Parrott** (bass/vocals), **Molly Ryan** (guitar/vocals), and not to forget the men, **Rossano Sportiello** (piano), **Joe Midiri** (reeds), **Jim Fryer** (trombone), and **Paul Midiri** (drums). Special pricing for this benefit: \$20 in advance and \$25 at the door, if any seats are left (which have been few in the past). Still the best value for a benefit anywhere.

Upcoming Music: December 1, Rio Clemente and Carrie Jackson; January 4, Bucky Pizzarelli's 90th Birthday Bash
— *Eric Hafén*

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

After a long stretch of returning favorites like Bucky Pizzarelli, Geoff Gallante and The Jazz Lobsters, it's exciting to showcase a new face at MidWeek Jazz. Though in the case of **Daryl Sherman**, she might be new to the attendees of Ocean County College when she makes her debut there on Tuesday,



Onstage for the 2013 Bickford Benefit Concert (l-r): Mark Shane, Molly Ryan, Dan Levinson, Bria Skonberg, Jim Fryer and Paul Midiri. All the musicians return for this year's benefit show with the exception that Rossano Sportiello replaces Shane on piano. Photo by Tom Salvat.

November 10, but to jazz fans around the world, she is one of the most respected singers and pianists on the planet. Recently, she picked up the "fan favorite" award in the Best Female Vocalist category from *Hot House Magazine*, a good indicator of her popularity on the New York scene.

New York is where she has made her home for the bulk of her career, highlighted by a 14-year-run at the Waldorf-Astoria where performed regularly on Cole Porter's Steinway piano. When she first hit New York, she performed at rooms ranging from Jilly's and Eddie Condon's to Michael's Pub and the Knickerbocker and today still performs around the City in venues such as the Algonquin Oak Room, the Kitano Hotel and at Bryant Park. Sherman is also in demand around the world, making annual pilgrimages to Europe and Japan, spending nearly three months performing six nights a week in Tokyo this past spring. She is also a regular at the Satchmo Summerfest in New Orleans, playing, singing and even giving symposiums on "Satchmo the Singer."

For her Toms River debut, Sherman is bringing two longtime friends and collaborators, each of whom happens to be among the finest exponents of their instruments: cornetist **Warren Vaché** and bassist **Boots Maleson**. Vaché is one the most respected cornetists in the world and



Singer/pianist Daryk Sherman makes her OCC Midweek Jazz debut on November 10.

a familiar face to the MidWeek Jazz faithful, having led concerts in the past with his brother, clarinetist Allan Vaché. Vaché burst onto the scene in 1972 with help from his mentor, trumpeter Pee Wee Erwin, and spent years playing with the likes of Rosemary

Clooney, Benny Goodman, Hank Jones, Bill Charlap, Gerry Mulligan, Woody Herman and Benny Carter. He regularly plays in duo with Sherman billed as the “Daryl Sherman/Warren Vaché Famous Duo.”

Maleson is also a regular duo partner of Sherman’s. He, too, has played with a “who’s-who” of the New York jazz scene, including Milt Hinton, Elvin Jones, Dexter Gordon, Archie Schepp and more. He has also had the honor of being the double bassist in ensembles led by legendary bassist Ron Carter for the past 25 years.

Though this will be Sherman’s first show as a leader at Ocean County College, we have a feeling the combination of her talents and those of her talented sidemen will make them returning favorites in the future.

Scheduling Note: Dan Levinson and Molly Ryan were scheduled to perform at MidWeek Jazz on Thursday, December 10 but due to a scheduling conflict, they have had to reschedule, with Levinson returning on March 9 to do his Bix Beiderbecke show. Once again, pinch hitting off the bench on December 10 will be yours truly, **Ricky Riccardi**, at the piano with my trio. More details to come next month. — *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.

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free roundtables

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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.

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

free concerts

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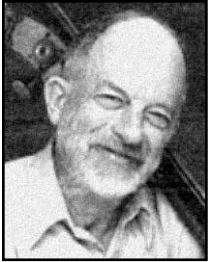
Newark Jazz Legacy Concert Series

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

■ Jerry Dodgion had just joined Red Norvo's group in 1958

when they played a gig opposite the Count Basie band in Las Vegas. Jerry and his then wife Dottie invited a few of the Basie musicians to their home for dinner. Frank Foster, Joe Williams and Benny Powell sat down to a nice dinner, and Frank and Joe went back to the kitchen for second helpings. Jerry tells me he was a slow eater, and Benny Powell was even slower. When they finally were ready for second helpings, there was no food left.

Jerry ran into Benny a short time before his death, and told me they reminisced about that dinner. Jerry said, "Living in New York, with the faster pace, I guess I've learned to eat a little faster. How about you, Benny?" Powell replied, "No I'm still slow. I'm so slow, I chew water!"

■ During the 1945-46 season of the Fort Wayne Philharmonic, when William Zinn was principal second violin and alternate concertmaster, the orchestra often gave three concerts in a row, and later in the week the first chair players would give a fourth concert of chamber music for string quartet. The main local critic, Armond Gemmet, was annoyed at having to hear Borodin's Polevetsian Dances three nights running, he wrote, "If the Polevetsian Dances would be played at the chamber

music concert on Thursday, the cycle would be complete!"

Zinn couldn't resist the challenge. He borrowed the Borodin score from the conductor and spent the next three days writing an arrangement for string quartet. They played it that Thursday as an encore. The conductor explained the story to the audience, and announced that the arrangement was dedicated to the critic, who sat in the front row, red with embarrassment.

The following day, in an article titled "It Is Now Complete," the critic wrote, "The arrangement was well done and the quartet played with ill-concealed delight. May it now rest in peace!"

■ Rick Stepton posted this story on Facebook: Joe Romano was playing a gig with a piano player he wasn't very happy with. As the job wore on, Joe finally stopped playing, pulled out a handkerchief and threw it on the piano and said, "Fifteen yard penalty for illegal use of the hands!"

■ And, also on Facebook, Vic Juris left this bit of philosophy: "Man cannot live by provolone."

■ Jerry Botte told me about a club date that Leo Ursini was leading at a country club in Connecticut. Paul Ringe was setting up his drums, and decided to use some gaffers tape to secure the bass drum to the floor. While

he was applying the tape, he added a few strips to the shoes of Linc Milliman, who was sitting next to the drums, adjusting his bass. Linc never said a word, and sat there with his shoes taped to the floor through the whole first set.

When the band took a dinner break, Linc slipped out of his

shoes and walked around in stocking feet, slipping back into the shoes when they resumed playing. At the end of the gig, Linc removed the tape before packing up, but he kept a straight face, acting as if it were the most normal thing in the world.

■ Ronny White supervises the music that is presented at Midday Jazz at St. Peter's church. He told me that the blind singer Frank Senior had just introduced a song and was about to begin singing when a small child in the audience let out a little cry. Frank, without missing a beat, called out, "I hear you, baby!"

■ Bill Spilka has been playing with Mike Vax's Kenton Legacy Band. They showcase the brass-heavy arrangements from the Kenton era. The band director of a school where they played told Mike that during the football season, his band had a great success playing Kenton's arrangement of "Malaguena," and requested that Mike include that number on his concert. Mike was happy to comply, since he always closed his concerts with that number.

After the concert, the band director told Mike how much he had enjoyed it, but asked, "How come your eighteen guys can play "Malaguena louder" than my two-hundred piece marching band?"

■ When Vido Musso left the Woody Herman band, he was eventually replaced by Flip Phillips, whose name originally was Filipella. Woody once asked Flip if he spoke Italian. Flip said, "Sure... Vido Musso!"

■ In my last column I ran a story from Herb Gardner, who remarked that "Cheek to Cheek" was written by Cole Porter. Since publication, several callers and e-mailers have pointed out to me that the tune was written by Irving Berlin. (Bad fact-checking on my part.) Herb sent me an e-mail saying that he realized it himself, too late. "My legacy is tarnished," he added. I hope it doesn't keep him from sending in more stories.





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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



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2. Mary Lou Williams
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4. Laurie Frink
5. Daryl Sherman
6. Virginia Mayhew
7. Billie Rogers
8. Nikki (bassist) & Lisa (saxophonist) Parrott

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About NJJS

Mission Statement: The mission of the New Jersey Jazz Society is to promote and preserve the great American musical art form known as Jazz through live jazz performances and educational outreach initiatives and scholarships.

To accomplish our Mission, we produce a monthly magazine, JERSEY JAZZ, sponsor live jazz events, and provide scholarships to New Jersey college students studying jazz. Through our outreach program, "Generations of Jazz," we go into schools to teach students about the history of jazz while engaging them in an entertaining and interactive presentation.

Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music events, awarding scholarships to New Jersey college jazz students, and conducting Generations of Jazz programs in local school systems, among other things. The membership is comprised of jazz devotees from all parts of the state, the country and the world.

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

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

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.

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

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. & Mrs. Michael Banas,
Hillsborough, NJ
Carol Bruskin, Roseland, NJ
Mr. Russell B. Chase, Nantucket, MA
Edward G. Coyne,
Great Meadows, NJ
Mrs. Rae Daley, Morristown, NJ
Anthony DeMeo, Mahwah, NJ
Dave Dilzell, Westfield, NJ *
Alan Eisenberg, Hackensack, NJ
Ms. Cynthia A. Feketic,
Morris Township, NJ *
Mr. & Mrs. Jerry Gordon, Troy, NY
Mr. Morris Grossman, Springfield, NJ
Mr. Robert Gunhouse & Jean
Crichton, Summit, NJ
Mr. Willi Hegelbach, Kendall Park, NJ
Mr. Carl Hexamer, II,
Lakewood, CO *
Mr. Dan Katz, West Orange, NJ
John Lasley, Princeton, NJ
Ms. Sheila R. Lenga, Union, NJ
Mr. David McLean, Nutley, NJ *
Nadine Milberg, Morristown, NJ
Mr. Greg Natic, Scotch Plains Music
Ctr., Scotch Plains, NJ
Mr. & Mrs. Henry Parker,
Madison, NJ
Mr. Stanley Parker, Saddle Brook, NJ
Alex Samu, Valley Stream, NY
William Sanders, Williston Park, NY
Gail Schulz, Little Egg Harbor
Township, NJ
Maggi Sellers, Morristown, NJ

Mr. & Mrs. Cornelius Sewell,
New York, NY
Ms. Arlene Siebel, Nalcrest, FL *
Mr. Don Jay Smith, Lebanon, NJ
Mr. Frank Sole, Green Village, NJ *
Ms. Jane Stuart de Kovessy,
Nutley, NJ
Mr. David Sullivan, Hackettstown, NJ
Mr. & Mrs. Thomas Swartz, Jr.,
Chatham, NJ
Nicholas Verdi, South Plainfield, NJ
Mr. Jerry Vezza, Madison, NJ *
Mr. Herb Young, Lancaster, PA
Mr. & Mrs. John Zoller, Hamilton, NJ
Mr. Gil Zweig, Randolph, NJ

New Members

William Allen, Long Valley, NJ
Terri Behnke, Hillsborough, NJ
Arnold and Shari Bernard,
Rockaway, NJ
Thomas Cuff, Toms River, NJ
Paulette Dorflauer, Livingston, NJ
Betsy Garber, Princeton, NJ
Jack Giller, Frenchtown, NJ
Donald Graff, Bellemead, NJ
Tom McNellis, Monroe, NJ
Caridad Miranda, Teaneck, NJ
Charles Puleo, Caldwell, NJ
Thomas Ranese, Chatham, NJ
Mario Rutualo, Ewing, NJ
Nick Scheuble, Rockaway, NJ
Dot Westgate, Skillman, NJ

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

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.

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.

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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

PULEO'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

275 Market St.
 973-623-8161
 Jazz vespers, 1st Sunday

DE'BORAH'S JAZZ CAFE

18 Green St.
 862-237-9004
 Thursday evenings
 & Sunday afternoons

DUKE'S SOUTHERN TABLE

11 Clinton St.
 862-763-5757
 Friday/Saturday evenings,
 Sunday brunch, \$5 cover

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 –

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.

contact venue for schedule

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
njazzlist.com

The Name Dropper

Recommendations may be sent to editor@njjs.org.

THE GIG — A rare screening of the 1985 film about six Jewish amateur musicians who recruit an African-American professional jazzman (Cleavon Little) to help them fulfill a two-week engagement at a Catskills resort, with music by Warren Vaché. At the Jewish Museum of New Jersey, 145 Broadway, Newark, Nov. 8 at 2 PM. Free.

DARYL SHERMAN — Midweek Jazz at Ocean County College, Toms River, Nov. 10 at 8 PM, \$22.

JERRY DODGIEN — With the WPU Big Band "In The Jazz Room" at William Paterson University, Wayne, Nov. 15 at 4 PM. Q&A with the artist at 3 PM, \$15 (\$12 seniors).

MAUD HIXSON — The fabulous singer from St. Paul returns to Shanghai Jazz, Madison, Nov. 25, no cover.

RICKY LEE JONES — The two-time Grammy winner at the intimate South Orange Performing Arts Center, Nov. 28 at 7 PM, \$48-\$60.



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

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 to the address above

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