

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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December 2015



Pianist Marc Cary, center, is flanked by members of his Harlem Sessions All-Stars during their performance at the Exit 0 Jazz Festival in Cape May on Nov. 7. Photo by Mitchell Seidel.

Exit Here For Jazz...

Now in its 4th year, Exit 0, the new iteration of a twice-yearly Cape May jazz festival, expands its soul and R&B offerings (and its audience) while still serving up plenty of outstanding straight-ahead and trad jazz.

Jersey Jazz's Mitchell Seidel offers an inside view in words and pictures beginning on page 26.

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Prez Sez

By Mike Katz President, NJJS

Once again, the holiday season is upon us! For the New Jersey Jazz Society, that means (among other things) it's time for the annual meeting, at which the officers report on the state of the society and leadership is elected for the coming year. As in the past several years, the annual meeting will be held at Shanghai Jazz in Madison, and this year's meeting will take place on Sunday, December 13, starting at 2 PM. We are grateful to David Niu for making his fine establishment, which recently celebrated its 20th anniversary in business, available for the meeting. All NJJS members are welcome, indeed urged, to attend.

As provided by the Society's by-laws, the nominating committee, which this year consists of myself, Executive Vice President Stew Schiffer, and Elliott Tyson, will present a slate of nominees for the Board of Directors, to serve for 3 years, and for the officers (President, Executive Vice President, Secretary, Treasurer and Vice Presidents), who will serve for one year. The directors are elected by the members who are in attendance (a good reason to be there) and the officers are thereafter elected by the Board. As of this writing (November 1), the Nominating Committee has not yet determined the slate.

Another good reason to attend the annual meeting is that it also serves as the December monthly social, with an opportunity to meet and chat with other members and of course to listen to some great jazz. The musicians for the socials

are selected by the Music Committee, but it has become a tradition that the President selects the group to perform at the annual meeting. For this year's meeting, I have picked the DIVA Jazz Trio, consisting of Sherrie Maricle on drums, Tomoko Ohno at the piano, and Noriko Ueda on bass. They will be performing 2 sets, starting at 2:30. Get there early to have a good seat. As customary, there is no admission charge for NJJS members, but there is a \$10 food/beverage minimum. Non-members may attend for an entrance fee of \$10, which is refundable if they join that afternoon, but they of course may not vote in the election. I look forward to welcoming you all at Shanghai and to a great afternoon of music.

■ As I am writing this, we are in the midst of the World Series between the New York Mets and the Kansas City Royals. It had occurred to me when the teams were determined that there was commonality between these two cities represented by the teams in the Series and jazz. So I was not surprised to read an article in today's (Sunday, Nov. 1) *New York Times* sports section titled "Pastimes Linked by Autumn in New York—Series Offers a Reminder of Jazz Greats Who Moved East From Kansas City." The story mentioned in particular Count Basie, Lester Young and Charlie Parker as jazz greats whose careers began in Kansas City and then moved on to fame and fortune in the Big Apple. The article also noted that many of the big bands of that era, including Basie's and Duke Ellington's, were not only

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NJJS Bulletin Board

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

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



DIVA Jazz Trio — Tomoko Ono, Sherrie Maricle and Noriko Ueda — perform at the NJJS's Annual Meeting at Shanghai Jazz on Dec. 13.


comprised of baseball fans, but also played one another in an amateur baseball league. Of Young, it was said that not

only was he a big [then] New York Giants fan, but also “played on the Count Basie Orchestra team as a pitcher with nimble fingers,” the same ones which so nimbly fingered his saxophone.

■ An exciting new venture on the hot jazz scene is the New York Hot Jazz Camp, a one-week camp for jazz musicians of varying skill levels which will have its inaugural season next May at a music school in Greenwich Village in New York City, under the direction of co-founders Molly Ryan and Bria Skonberg. They report that spots are filling up fast and they are expecting a group of about 60 “campers.” Among them is our Board member, Pete Grice, who will be honing his soprano sax skills which he will put to use in several community bands of which he is a member. Musicians of all ages over 18 are welcome, and the classes will range from ensemble playing, reading harmony and navigating the music business to lots of time playing in a band led by one of the instructors, all of whom are well known to our membership,

including Dan Levinson, Catherine Russell, Kevin Dorn and Nick Russo. More information is available at

www.nyhotjazzcamp.com. This is a further sign of a revival of traditional jazz among younger musicians, and hopefully, audiences.

■ Finally, I recommend a visit to an exhibit titled “Jews, Jazz and African-Americans: Cultural Intersections in Newark and Beyond,” which is open on Sundays and Thursdays through December 13 at the Jewish Museum of New Jersey, located in the Ahavas Sholom synagogue at 145 Broadway in Newark. We were present at the opening in October, which featured a performance by violinist Aaron Weinstein and trio. The exhibit was put together with the assistance of, among others, the Rutgers Institute of Jazz Studies, the New Jersey Performing Arts Center, WBGO and our own Mitchell Seidel, who worked with IJS's Tad Hershorn to create the panels that accompany the photographs of African-American and Jewish jazz figures that are included in the exhibit. For information visit www.jewishmuseumnj.org. or call 973-485-2609. 

New Jersey Jazz Society membership makes a great gift!

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See page 47 for details!

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for updates and details.

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, Nicki Parrott, Rossano Sportiello, Ed Metz
Tickets/\$32. See ad on page 35

Prospect Presbyterian Church Maplewood
2 – 5 PM | 973-763-7955

January 17

NJJS JAZZ SOCIAL

Diane Perry, violinist/vocalist
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March 6

PEE WEE RUSSELL STOMP

The Widespread Jazz Orchestra, Jon-Erik Kellso and The Ear Regulars Plus, Dennis Lichtman's Brain Cloud, 4th band TBA
\$30 members, \$35 non-members advance (\$40/\$45 door)

Birchwood Manor | Whippany
2 – 5:00 PM | www.njjs.org

NJJS Calendar

Jazz Trivia

By O. Howie Ponder
(answers on page 48)



WHO SAID THAT?

This month Howie delves into what famous people have said about jazz. You may not recognize many of them, but should still enjoy what was said.

1. "Man, if you gotta' ask you'll never know."
2. "Music is my mistress and she plays second fiddle to no one."
3. "If you're making money people don't think you're playing Jazz. When you're not making money they think you're a great Jazz musician."
4. "Anyone who understands Jazz knows that you can't understand it. It's too complicated. That's what's so simple about it."
5. Jazz is a beautiful woman whose older brother is a policeman."
6. "I never wanted to be famous. I only wanted to be great."
7. "Jazz musicians are the only workers who will put in a full shift for pay and then go somewhere else and continue to work for free."
8. "Beiderbecke took out a silver cornet, put it to his lips and blew a phrase. The sound came out like a girl saying 'yes'."
9. "What have I got? No looks, no money, no education...just talent."
10. "I was unfashionable before anyone knew who I was."

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

In The Mailbag

I WANTED TO SEND A BELATED THANK YOU

to President Mike Katz and New Jersey Jazz Society organizers and members for the college jazz scholarship award. I greatly appreciated the award towards my continued jazz education at Rowan University. It was a great experience and a lot of fun with really high level student trios from other schools at the Shanghai Jazz club. Thank you for your generosity and for organizing a fun event to be a part of. I hope to see you at many future New Jersey Jazz Society events. With any luck I will even be playing as well as watching some great jazz at your events.

Adam Malarich
Camp Hill, PA

The NJJS funds annual scholarship grants at each of the four New Jersey colleges with degree programs in Jazz Studies: Rutgers University, William Paterson University, Rowan University and New Jersey City University. To contribute to the Fund, make checks payable to "NJJS Scholarship" and mail to: NJJS Scholarship, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit, NJ 07901. For scholarship fund contributions of \$1,000 or more the donor will be deemed a Lifetime Member of the Jazz Society with all the rights, privileges and services provided to annually renewed members for life. For more information contact James Pansulla at jamespansulla@webtv.net.



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.

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

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

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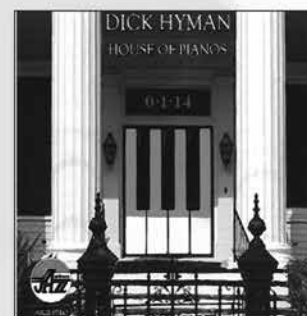
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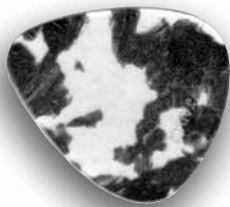
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Congregation Ahavas Sholom


THE JOINT IS JUMPIN'!

There's a long tradition of jazz being performed in churches in Newark — one that goes back at least to the city's first jazz vespers program at Memorial West United Presbyterian in the early 1970s. But Aaron Weinstein's Oct. 18 performance at Congregation Ahavas Sholom might be the first jazz heard in a city synagogue — maybe local historian Barbara Kukla knows.

The violinist's performance marked the opening of the exhibit, "Jazz, Jews and African-Americans" at The Jewish Museum of New Jersey, which is housed on the second floor of the Broadway synagogue. The free exhibit was mounted as part of NJPAC's 2015 TD Bank James Moody Jazz Festival and is a joint effort of the museum, NJPAC, WBGO radio and the Rutgers Institute of Jazz Studies. NJJS music programming vice president Mitchell Seidel was a consulting editor for the project.

Using photographs, documents and text, the exhibit tells the story of how Jews influenced and were influenced by this African-American art form as it has moved from the margins of society to occupy a central place in the American musical and cultural landscape.

Another of the museum events surrounding the exhibit was a Sunday afternoon screening of *The Gig*, Frank Gilroy's 1985 film about a group of amateur Dixieland musicians who land a two-week engagement at a Catskill's resort. The screening featured an appearance by one of the film's feature actors, and musical director, Warren Vaché. Commenting on his nicely turned performance in the rarely seen cult film, Vaché deadpanned: "Playing a lecherous cornet player is not much of a stretch; but don't ask me to play Richard the Third."

The exhibit's Dec. 13 closing reception will feature pianist, writer and sociologist Ben Sidran in a program of "Jews, Music and the American Dream." Accompanying himself on piano, Sidran explores the relationship of blacks and Jews in the music business throughout the 20th century. He is the author of the books *There Was a Fire: Jews, Music and the American Dream* and *Talking Jazz*. The event, scheduled at 2 PM, is free. Registration can be made in advance at www.njpac.org/community. 



Aaron Weinstein wasn't the "Fiddler on the Roof," but in the sanctuary instead, for the opening of the exhibit, "Jazz, Jews and African-Americans" at The Jewish Museum of New Jersey on Oct. 18. Photo by Mitchell Seidel.

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Big Band in the Sky

By Sanford Josephson

■ **Mark Murphy, 83, vocalist, March 14, 1932, Syracuse – October 22, 2015, Englewood, NJ.** When Murphy was an acting student, also gigging locally as a vocalist, at Syracuse University in the early 1950s, he went to see Sammy Davis, Jr. at the Three Rivers Inn. “He asked me come to the show. I think I even sat in,” Murphy once told *syracuse.com*. “If this guy thought I was good, then I thought I could be something.” Davis’s encouragement convinced Murphy to move to New York when he graduated in 1953, and, in 1956, he signed with Decca Records and released his first albums, *Meet Mark Murphy* and *Let Yourself Go*, followed by recording contracts with Capitol and Riverside.

Writing on *jazztimes.com* the day after Murphy’s death, Jeff Tamarkin said his singing “drew from a wide variety of styles and sources, including ballads and blues, the Great American Songbook, and Horace Silver compositions, veering daringly from traditional pop-jazz technique.” Will Friedwald, in *A Biographical Guide to the Great Jazz and Pop Singers* (2010: Pantheon Books), wrote that Murphy seemed “determined to use every tool in the jazz singer’s kit: from swinging in 4/4 to Latin rhythms, vocalese, scat singing, the blues, and spoken recitations of poetry.” Murphy’s performances, according to *The Washington Post’s* Matt Schudel (October 24, 2015), were “an eclectic mix of edgy vocal fireworks and dark-of-night dramatic recitations. He reshaped familiar tunes with his rich, flexible baritone voice and restlessly explored new musical terrain with a bold, spontaneous flair...He would sometimes hold a single note for 12 bars, or suddenly soar from a deep, dark-hued tone to an anguished falsetto cry.”

In 1963, Murphy moved to London, staying there until 1972. While in London, he recorded on some British labels and worked as an actor before returning to the United States in 1973 and signing with the Muse label. The highlight of his association with Muse was the recording in 1981 of *Bop for Kerouac*, a vocal interpretation of the author Jack Kerouac’s writing. In 2007, Murphy told the *Edmonton Journal* that, “I grew to see that Kerouac’s writing in books like *On the Road* was very jazz-like in the cadence and rhythms he used and very naturally musical. So, I borrowed that thing. I wanted to get the rush of that contemporaneous style of writing with nerve

endings.” *Bop for Kerouac*, according to Friedwald, was Murphy’s “most successful concept album...As much a cultural critic as performer, Murphy had obviously taken the decades since the Beat

Generation to formulate his ultimate statement on literary and musical beatnikism.”

While Tamarkin, pointed out that Murphy, “never placed an album or single onto the American Billboard charts, he was a favorite of discerning jazz audiences that appreciated his adventurous way with a song, particularly his vocalese, and top musicians were eager to work with him in the studio.”

In 1996, 1997, 2000, and 2001, Murphy won *DownBeat* magazine’s Readers Poll as best jazz vocalist. He was also nominated for six Grammy Awards. Vocalist Kurt Elling, greatly influenced by Murphy, acknowledged to *Jazz Times* in 2012 that Murphy’s style was an acquired taste. “For new people coming to Mark’s table,” he said, “he is such a potent flavor. It’s a very distinct and powerful spice, and not everyone’s ready for that.” In a Facebook post after Murphy’s death, Elling recalled “many intense memories of hearing Mark perform in the years before we knew one another – in Chicago, San Francisco, Minneapolis, and New York. I remember the thrill each time I would come across a Mark LP I did not know

about – in the years when there were still record stores and no Internet. I remember setting an alarm to wake up at 3 a.m. so as to record (on cassette!) a live set Mark was doing from Las Vegas. I shall always be indebted to him for the gifts he gave me – both professionally and personally. I can only hope Mark knew of my love and respect for his work, life, and soul.”

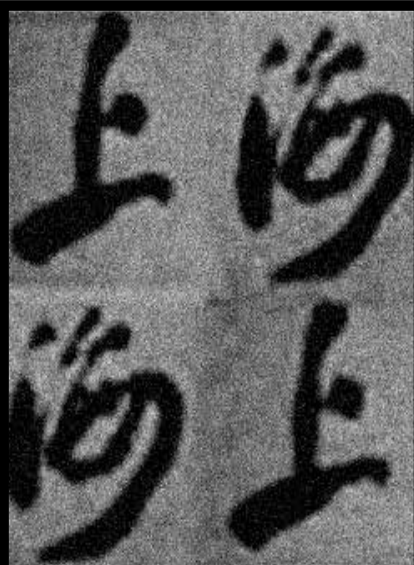
Cause of death was pneumonia, but Murphy had been ill for some time and was residing at the Lillian Booth Actors Home in Englewood, NJ. Friedwald wrote that, “rumors about Murphy’s health were circulating in spring 2009,” but, “he played in New York in the summer and San Francisco in October... That July, I caught a late show at the Kitano on Park Avenue; his powers were somewhat diminished, but he was still Mark Murphy.”

Murphy had a longtime relationship with his partner, Eddie O’Sullivan, who died in 1990. He is survived by a sister.



Singer Mark Murphy captivated his audience during an afternoon set at the Exit 0 International Jazz Festival in Cape May on Nov. 10, 2012. Photo by Mitchell Seidel.

continued on page 10



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BIG BAND IN THE SKY

continued from page 8

■ **Larry Rosen, 75, jazz producer, May 25, 1940, New York City – October 9, 2015, Park Ridge, NJ.** In 1982, the recording industry was resisting a move from vinyl records to CDs. “CDs were invented already,” guitarist Lee Ritenour explained in an interview with *The Record* on October 10, 2015, “but nobody was mass-producing them for sale. The big labels didn’t want anything to do with CDs because they had invested in all these pressing plants in vinyl and plastic and everything. It was a huge, huge thing to let that go and switch over to digital.”

Everything changed when Larry Rosen and pianist Dave Grusin co-founded GRP Records, the first label, Ritenour pointed out, “to use digital recording technology for all its releases and to issue every release on CD.”

GRP became *Billboard Magazine’s* Number 1 contemporary jazz label worldwide for five straight years, and its artists were nominated for more than 80 Grammy Awards. Its roster resembled a virtual who’s who of contemporary jazz including Ritenour as well as Chick Corea, Diana Krall and Ramsey Lewis. In 1990, Rosen and Grusin sold GRP to MCA Records for \$60 million.

Rosen, who grew up in Dumont, NJ, started his career as a drummer in the Newport Youth Band before becoming a music producer.

In a 2005 interview with *The Record*, he explained his musical philosophy. “My job,” he said, “is to find the balancing point. If it goes too far in one direction, it becomes smooth jazz. If it goes too far in the other direction, it becomes too abstract and loses its audience. The idea is to keep it in the realm that the average guy could love.”

After the sale to MCA, Rosen and Grusin



Singer Ashleigh Smith, winner of the 3rd Annual Sarah Vaughan Competition held on November 16, 2014 at the New Jersey Performing Arts Center in Newark, was presented her “Sassy” award by NJPAC CEO John Schreiber and the late Larry Rosen, who originated and produced the international vocal contest that coincides with the PAC’s TD Bank Moody Jazz Festival. Photo by Tony Graves.

founded N2K, one of the first online music sites. “He started essentially what iTunes started later,” Ritenour said. “The engineer who Larry and Dave picked to help form the digital streaming business on N2K was a guy named Dave Bell, who later went to work for Apple and helped them create iTunes.”

In recent years, Rosen had changed his focus from recording to producing live and broadcast musical events.

In 2006, he created and produced the PBS television series *Legends of Jazz* with the pianist Ramsey Lewis. Then, in 2008, he launched a Jazz Roots series at the Adrienne Arsht Center for the Performing Arts in Miami. The first season included concerts by Dave Brubeck, Paquito D’Rivera, Sonny Rollins, and Chick Corea. John Richard, president and CEO of the Arsht Center, told the *Miami Herald* (October 9, 2015) that the Jazz Roots program was, “a stunning accomplishment...a brilliant stroke of genius. He did this with love and passion for the genre of jazz and the musicians that performed. He approached it with incredible excitement, enthusiasm, tireless energy...and made it a key point that the Miami audience would continue to support

jazz long into the future.” The Jazz Roots series has since expanded to performing arts centers in other cities including Atlanta, Dallas, and Las Vegas.

In 2012, Rosen launched the Sarah Vaughan International Jazz Vocal Competition at the New Jersey Performing Arts Center in Newark. The competition is open to female solo vocalists of all nationalities who are not signed to a major record label. Singers are judged on vocal qualities, musicality, technique, performance, individuality, artistic interpretation, and ability to swing. Winners receive cash prizes up to \$5,000.

John Schreiber, president and CEO of NJPAC, told *Jersey Jazz* that Rosen “spent a valuable and unique lifetime in jazz – as a musician, producer, and mentor. Through his groundbreaking work with fusion jazz artists via GRP Records, he introduced the music to millions of new fans. His energy, creativity, humor, and passion will be greatly missed.”

Cause of death was brain cancer. Survivors include his wife, Hazel; children, Jerold (J.J.) Rosen and Sandra Rosen Honigman; his mother, Vivian Rosen; sister, Susan Zelinka; and grandchildren, Craig, Eric, Matthew, and Sammy. □

CONDOLENCES

We note with sadness the passing on Oct. 26, 2015 of Audrey M. Stine, 88, a founding member of the first NJJS Board of Directors. *Jersey Jazz* offers its condolences to her husband of 67 years, Jack Stine, and to her family. Memorial contributions may be made to the Alzheimer’s Association, P.O. Box 96011, Washington, DC. 20090.

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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Talking Jazz

A Jersey Jazz Interview with Ted Nash

By Schaen Fox

This past May, I spent some time with Ted Nash, both at the Essentially Ellington Festival and then at his Kitano gig. I have admired his playing and composing for many years, and was delighted to find that he is very friendly and approachable. I quickly arranged to do an interview. We talked about his eventful life and artistic achievements.

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

TN: In this country, people don't want to get older, because we are conditioned to believe old is not as good. Actually, it is just the opposite. When I look at Wayne Shorter or Joe Temperley or any of these experienced artists, yeah there are some difficult things that happen, but man you bring all this wisdom and your experience to everything. I embrace getting older, because I feel I'm getting better. My life has been pretty cool, and I am happy to be where I am now. I feel that I see everything more clearly, especially what I want to do creatively. My father is 87 and what an amazing career he had. He plays better and more creatively than ever.

JJ: Were your father and uncle the first professional musicians in your family?

TN: No it goes back. My father and uncle's father was a singer, a tenor. Their mom was a soprano. She sang for the church, taught piano, and did radio spots and things like that. Because she was part of the church, she didn't want her name associated with the commercial stuff, so she had a pseudonym. She would do these radio spots to make money to get by. It was the Depression. My mom's dad was also a band leader and conductor.

JJ: Is there any chance this vocation will continue into the next generation?

TN: It has. My brother's a great musician. He is a guitar player and guitar maker. His kids are both extremely talented musicians. One, while in high

school, played clarinet and saxophone. She started subbing for local professionals for local theater shows. My nephew plays bass, drums and guitar. He has a rock band. One of my two daughters, Emily, is going to be a doctor, but also sings and plays electric bass. The other one, Lisa is fully committed to playing music. She is singing and writing songs and has a lovely voice, but she is shy and hasn't done real gigs yet.

JJ: What were the parties like that your parents and uncle had when you were a kid?

TN: My parents were very social people. It wasn't partying in the sense of getting drunk or doing drugs. They welcomed so many people from all areas of life into the house, every kind you can imagine. One day the Fuller Brush man showed up at the front door and they invited him in. After talking about brushes, he ended up staying for three days. He just crashed at the house. It was the kind of typical hippy lifestyle. Even though they came from Boston and a conservative upbringing, they fit great into California in the '60s and '70s. They were civil rights activists, and we had several parties during the year with about 200 people. Plus there was the music. We had many jam sessions. It could be anybody from Carmen McRae to Sonny Criss — just great players. Ivan Lins and Oscar Castro Neves were there once. I jammed with them when I was 15.



It was a great environment and such a great way to grow up. My father went to work every day and was a very happy soul and still is. My brother jokes that he has been in the same mood for the last 50 years. Look at this world, the people who are unhappy are the ones who choose a success measured in money and how many houses they have and status, but they are not doing what they'd love to do, so they are not happy. I always encourage people to follow through on the things that are creative.

JJ: Since your parents were civil rights activists, did you meet any civil rights leaders?

TN: Yeah, we had all the Black Panther leaders at the house, Bobby Seale, Eldridge Cleaver and Charles Garry, the attorney who represented some Panthers. I remember the differences between the meetings and the parties, because the meetings were always very intense. There would be a lot of people in the living room, but it was definitely not a party.

Hakim Jamal, Malcolm X's cousin by marriage, was

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TALKING JAZZ/TED NASH

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kind of a racist Nation of Islam guy who set up a school and ran the Malcolm X Foundation. We met him and invited him into our home. His family would come over every Sunday throughout the summer. He was conflicted about it, because he started to really like us, but we were the devil. So it opened his heart and the two families became best friends. We would travel on vacations together and all that. My mom wanted to write a book about it but never did. She gave me all her notes and she has since passed. I wrote a screen play that I'm looking to get produced right now that is based on the relationship between the two families.

JJ: Did any of your friends go on to have important musical careers?

TN: [Chuckles] Yeah. I had a friend in high school, Randy Kerber. He was a year older than me. He and I studied with Charlie Shoemake, a vibes player who had played with George Shearing for several years. Randy being older was always ahead of me in his development and just kept kicking me. Our garage band, so to speak, was hanging out in my dad's studio until three in the morning, while everyone was asleep. The studio was detached from the house. We would play tunes and experiment. Randy went on to be a first-call studio pianist in L.A., and the chief orchestrator for James Horner for many, many years. He did the orchestrations for movies like *A Beautiful Mind*, *Mr. and Mrs. Smith*, *Must Love Dogs* and all those movies. I had that as my garage band buddy — someone extremely smart and talented.

I think of those years from 15 to 16 as just playing without any parameters. We put together bands and started playing in clubs. When I was 16, I sat in with my teacher Charlie Shoemake's band. The saxophone player in his band was Pete Christlieb. He is on Steely Dan's "Deacon Blues" and on "Unforgettable," the remake by Natalie Cole. He is a great jazz player. He was my idol. Then he left, and I became the saxophone player. I was about 17. For about a year and a half I did regular gigs with Charlie at Donte's in North Hollywood.

Young people, with good reason, think twice about being a musician. It is tough out here. I'm just lucky that I didn't even have a chance to question my decision to become a musician. I do love to teach, and I think it's an important part of being a creative person, a way to give back. But I worry when someone is not happy being a teacher, feeling like they are only doing this because they couldn't make it as a performing musician. I think teaching should be a choice because you feel passionate about doing it, not something that you fell back on.

JJ: Well my joke for that is that is why God gave us alcohol.

TN: [Laughs] I love good wine, but I certainly don't do it to hide behind something. It is a joke, but also it is not, for a lot of people it is the truth. Look at all the drug abuse in the jazz world, a stigma still attached to jazz musicians. Today I rarely see a jazz musician with a drug problem. It is not very common.

JJ: Is there a film, book or play that you feel

gives a good idea of what it is like being a jazz musician?

TN: I have a book that I love, and I have had heated arguments about it. It is called *But Beautiful*. It is based on facts, but it is fictitious. It takes several of our big jazz heroes like Duke Ellington, Coleman Hawkins, and Art Pepper and creates these short stories about their lives. In a very flowery it way depicts what it is like being a jazz musician. I think it is a beautiful book. I have not seen this movie *Whiplash* but every musician says it sucks, and every non-musician says it is great. I'm kind of afraid to see it, because I don't want to get mad.

JJ: Since Buddy Rich is mentioned in that movie, weren't you in his big band?

TN: It was Louie Bellson's, but similar, a big band drummer with a lot of chops. When I played with Louie, a couple of times we played opposite Buddy, so I got to see Buddy's band up close. I would say the one time I played with Buddy was when we had both bands on stage at the same time at the end of the concert. We played the same chart at the same time. That was a lot of fun. We played "Groovin' Hard" by Don Menza. I'll never forget that. I was 17. Bob Crane, the guy from *Hogan's Heroes* was also a jazz drummer. He was in the audience and a big fan of both Louie and Buddy. At one point he stood up yelling about the sound system. [Chuckles]

JJ: At 17 you had already worked with Lionel Hampton, Quincy Jones, Louie Bellson, Toshiko Akiyoshi and Don Ellis. Did you understand that you were doing something extraordinary?

TN: Not like I do in hindsight. When you are in something it feels like a natural thing. It felt like, "Okay, this is the next thing. This is natural and what I'm supposed to be doing." When I moved to New York things were extremely difficult. I couldn't get many gigs. People said, "Wait in line there are 30 saxophone players in front of you." Then I realized what a good thing I had going.

I definitely was green. I remember playing in the Louie Bellson saxophone section, which was one of the greatest saxophone



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TALKING JAZZ/TED NASH

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sections: Pete Christlieb, Don Menza and Dick Spencer. They were such great players. Every time I stuck out in the section, they would look at me like, "You're such a kid." We were recording and I could hear myself sticking out on a section. Dick Spencer said, "See man, those little phrasing things. You've got to be tight with the section." So I've learned so much from all these experiences, of course.

I think I became very good at playing in a big band, even though sometimes I wanted more exposure, more solos. When you play in a big band you give up a lot of the spotlight. It is like a community. You have to fit into a larger group, and you solo every once and a while. The Jazz at Lincoln Center Orchestra is similar to Duke Ellington's band in that it is a real collection of individuals. The Mel Lewis band I was with for 10 years felt similar, but it still was more about the community about the band coming together. I think the Jazz at Lincoln Center band gives us a little more room to be ourselves.

JJ: Are you still thinking of leaving the Jazz at Lincoln Center band? I read that you were.

TN: Wow. Where did you read that? I've not made any formal statements about that. [Laughs] I was probably saying at a certain point you've got to move on. You can't do something forever. I've felt that in the last year. It is something that continues. Wynton and I have talked about it as we have talked about this next year. I feel a bit of a new wind because there are so many great things going on with the orchestra, and the organization's positive changes. The music is growing. To leave now would be a disservice to myself and the organization. There is still so much to do

Some critics don't seem to like Jazz at Lincoln Center, or Wynton. They think it is antithetical to jazz; it is too big and corporate. It may have that feeling to some, but if you look at what we are doing creatively, you have to say, "Well in spite of all that it is such a great organization and great situation." Maybe two or three years ago I was thinking, "Maybe my association with Jazz at Lincoln Center has some negative connotations because people putting me in the context of something they feel is not as creative." Now I realize that is just their hang-up. It is not how I feel. There is a lot of great creative work to still do. You have seen how important education is there, and it is really satisfying. This band is the best band we have had since I've been in it and that is 18 years. That is in terms of the individuals, how we play together, the writing, the attitude and maturity level.

JJ: When I interviewed him six years ago, Joe Temperley talked about how the band members would get together socially and to play sports. Does that still happen?

TN: Yeah, but not as much. It used to be a very big thing. I think that's because some of the key players are getting old. I'm 55 and Wynton is 53 and Victor is 54. In New Zealand, I broke my finger after a basketball hit it. It snapped a tendon and was just going off at a 90 degree angle. I had to pull it and put it back on while all the guys were looking the other way. It was so disgusting. I didn't even have a chance to go to a doctor. I had to play a concert. Now if Wynton sees me on the basketball court, he just won't play.

JJ: Perhaps you could all play chess instead.

TN: We do individually. Every time we go on a long tour we say we will have a chess championship, but we never do. We have about half dozen serious chess players in the band.

JJ: You had a very comfortable situation in LA. What prompted you to move to New York?

TN: A few things. One, I remember when Cedar Walton would come to Donte's, the club I played at a lot. His band had Billy Higgins and Bob Berg, who was definitely a New York tenor player with that aggressive post Coltrane sound that hit me hard. I used to look at Dave Liebman, Michael Brecker, and George Coleman and other players that I knew lived in New York City. When I played with the Don Ellis band at the Kool Jazz Festival in 1977, I ran into my friend Paul Moen, who I played with in Lionel Hampton's band. We went clubbing in the Village and the energy was just great. I was 17 and said, "I have to live here."

New York has always been the center of the universe in terms of jazz. People always want to get to New York. A lot of people that moved to different places, other countries even did that because they weren't working a lot in New York. They thought, "Well I'll be a bigger fish in this other pond," but after a little while you just end up becoming a local, not an exotic American jazz musician. For me, living in New York is not as much now about making connections or getting experience because I've done that for so many years.

JJ: How hard was it settling into the jazz scene in New York?

TN: Fortunately Dick Spencer, the lead alto player in the *Tonight Show* band (when the show moved to LA, he came with it) said, "Oh you are moving to New York? You've got to call this person and this person." I had a list of 50 or 60 names and phone numbers including Bobby Rosengarden and Chuck Israels. So I called them. Some people, like Marvin Stamm, the trumpet player, were really nice. He said, "Yeah come on down and check out this recording session." Some were like, "Man I don't know who you are and I don't need you." I got pretty much a range of reactions that you can imagine.

When I called Bobby Rosengarden I said, "Hi Bobby, this is Ted Nash. I just moved to New York. I'm a saxophone player and bla, bla, bla." He called back and was so excited, "Man I can't believe you are living here again. I loved your playing with Les Brown. You're one of my favorites." I went, "Stop, stop. I'm not that guy. I'm his nephew." He went "Oh, well listen, I have a club date. We are playing at the racetrack. It's a dance thing if you want to come and do it." I did. I still didn't have all my instruments shipped from LA but it was cool. That is one of the first gigs I did with Joe Temperley.

Chuck Israels, who played bass with Bill Evans for many years, had a band called "The National Jazz Ensemble" which in many ways was a precursor to Jazz at Lincoln Center. It was semi-repertory, and he was getting funding. He had a great band with Sal Nistico, Bob Mintzer, Tom Harrell, Jimmy Knepper, Gerry Neiwood and all these great musicians. I joined the band when I was 19 and we did a bunch of gigs until that whole thing just fell apart, and Chuck moved to the West Coast. That was an important gig. Then I joined Gerry Mulligan's band. I auditioned for that actually, which was unusual. I was in that band for a few years and at the same time I was in the Mel Lewis band.

Mel Lewis was probably my most important association for all my 20s. My dad and Mel Lewis were roommates on the road. I used to hang out with Mel with the family when I was a kid. Creatively, during that time, there were some cool things going on. It was just a struggle financially for quite a few years. I started doing pit work for Broadway shows. That was a really good way to raise a family. I did *Cats* for nine years, the entire second half of the run. Bob Mintzer

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TALKING JAZZ/TED NASH

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sat next to me. He left because he was touring with the Yellowjackets. We had a jazz piano player who had played with Benny Goodman. It felt like we had a little jazz corner in that show. It was kind of cool.

JJ: Since you used to hang with Mel Lewis, what are your best memories of him?

TN: Mel said what he felt. Sometimes it was insightful, and other times it was embarrassing. I won't go into details [laughs].

JJ: Well then do you have any standout memories of your time in the Broadway pits?

TN: Liliane Montevecchi flirted with me. But I was too naive to even understand. I think I was 19 or 20.

JJ: You also studied acting around that time.

TN: I studied for three years in my early 20s. I was just very curious since I grew up in Hollywood and have always been fascinated by acting. I decided I wanted to learn what it took to act. I played the

lead in a student show and a national commercial, and things like that, but I started to get busy as a musician and stopped doing it.

JJ: Has anything of significance in your career happened in New Jersey?

TN: Not for my career, but New Jersey feels like an extension of New York in so many ways. So many musicians I know and work with live in New Jersey. There are great clubs and performing art centers there. It never felt like a separate place. I love New Jersey. I think New Jersey is a soulful place with so many great schools and musicians; Rufus Reed and Mulgrew Miller and all these great musicians who taught at William Patterson and the other schools.

I remember going out to Cecil's in Montclair before it closed [actually drummer Cecil Brooks III's club was in West Orange. - ed.]. I was so impressed with the community there, and Jazz House Kids, of course. They were playing at Cecil's. That was an eye opening experience. I went there a couple nights in a row actually shooting a trailer for a TV show idea that I have of going around the country

and exposing young talent. We certainly did at Cecil's, seeing 10-year-old kids playing, and Mike Lee's kids and Julius Tolentino, a fantastic saxophone player. Even though you're out of New York, you've got this amazing community of people that is separate, but connected also.

One time Charlie Shoemake, my teacher, came to New York to do a record. He wanted to use a bunch of New Yorkers, so we went out to Rudy Van Gelder's and did it there [Englewood Cliffs, NJ]. I remember meeting Tom Harrell and we took the bus over the G.W. Bridge. Then we walked from the bus stop to the studio. The rhythm section was Hank Jones, Paul Motion and

Ed Schuler. [Chuckles] That was back in the '80s during a time I was questioning myself a little bit. I didn't like what I did on the record. But that was a good New Jersey experience. I've only been out there once or twice after that to do something. That was great.

JJ: Have you ever looked into your audience and seen a celebrity that threw you off?

TN: I'm a little star struck when it comes to famous actors. I grew up in Hollywood, and I was fascinated by the movies and TV. Whenever I see a famous actor, maybe Tom Hanks in the front row, I become a little self-conscious. If I see a musician I really, really respect then I become conscious of wanting to sound good. In the early days Bob Berg came into the Vanguard while I was playing. It affected me in that I don't think I played that well. I did the opposite. I think I played way too much, trying to impress him, instead of just being myself and being in the moment. Those are all learning experiences.

We met an incredible politician when we played in Prague. I found out that in the audience was Vaclav Havel. One thing he wrote had such an amazing impact on me, because he was a political prisoner in jail. He said something about they can take all your things, burn your house down and physically abuse you, but they can't take the essence of who you are, your soul, your creative spirit, from you. That was inspiring. It doesn't matter what your circumstances are, you still have that thing inside you that no one can take from you.

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

TN: The day before, the Jazz at Lincoln Center Orchestra flew from New York to Los Angeles to do a residency with the Los Angeles Philharmonic. We all woke up to the news and everything got really crazy with security at the places we were playing. The piece we were there to perform was an extended work by Wynton called "All Rise" that involves a choir. One group of singers was scheduled to be on one of the flights that went down. They had changed their flight to come out a day earlier. They were a religious group, and I remember how they felt it was God intervening or something. It was pretty amazing and the piece "All Rise" took on a whole different meaning for us — rise up and be strong.

All the planes were down after that and we

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TALKING JAZZ/TED NASH

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couldn't fly to our next destination which was Seattle. We finished the recording session, went to the hotel, got all our things and got into the bus. Evan Wilson, the principal violist in the Los Angeles Philharmonic met us with blankets and pillows. He knew we had a 20-plus hour ride and went and bought all this stuff to make our ride more comfortable. This was the kind of togetherness the tragedy created.

We got to Seattle just a little after 8 PM, when our concert was supposed to start. We threw our clothes on as we were pulling in. Wynton said, "Whoever is ready, just get out on stage and start playing." The audience had been waiting patiently. We came out one at a time and started playing small band things. Finally, everybody was suited up and we played "The Star Spangled Banner" and we all started crying. The audience stood up. It was pretty amazing.

JJ: When did you get back to the city?

TN: That was the very beginning of a tour, so we got back about three weeks later. Things had calmed down quite a bit. We were constantly watching the news and talking to friends and family.

JJ: Do you have any souvenirs of your career that you show to visitors?

TN: Not really. I have some records that I've done, and things like a poster from when I played with Don Ellis, but all in German. I think things like that are fun mementos, but I never really show people that much stuff. I'm fairly nostalgic. I keep everything. I've got all sorts of mini posters and announcements of gigs I've done, my Grammy nomination and official metal, and things like that. [Chuckles]

It is funny, my apartment is quite clean and neat and then my office is a complete disaster. There is crap everywhere, records and CDs in boxes, LPs, paintings and stuff on the walls. It is just crazy.

JJ: You are from L.A. and live in New York. How did having 10 acres near the Delaware Water Gap get into your lifestyle?

TN: I also have property in Northern California where I do think of building a dream house at some point. But regarding my cabin in Pennsylvania, I had been looking at property, raw land that I might build on and this real estate agent showed me a parcel that had a log cabin that was only about five years old. It needed to be finished, but I fell in love with it. It has been a getaway for me for years. I wrote the bulk of *Portrait in Seven Shades*, *Chakra*, and *The Presidential Suite* out there on a crappy, out of tune piano. I feel very peaceful and creative there. I think Lorraine; the owner of the Village Vanguard has a place about 15 miles from my cabin.

JJ: Would you tell us about your process for composing *Portrait in Seven Shades*?

TN: One good thing about that is the relationship between MOMA and Jazz at Lincoln Center had been going on for a while. Melanie Monios and Ann Temkin a curator there gave me passes to come whenever I wanted. They also said if I wanted to come before or after hours to just let them know. I did that a couple of times, like an hour before the museum opened. I was able to walk around, look at all the paintings, and not have the distraction of other visitors, or having to look over people's heads.

I brought my score paper and even my soprano sax one time and I jammed

right next to the painting "Les Demoiselles d'Avignon." A security guard came in and was smiling at me. [Chuckles] I did write some notes while I was there, but mostly it was the feeling of seeing the works up close that I retained in my head. I didn't come up with as many melodies while I was actually in the museum. It was more just retaining a feeling and inspiration from the paintings and coming up with the thematic material later.

JJ: I've heard stories of Tony Bennett getting similar access at museums.

TN: I didn't know that. He is an artist. I remember him coming to a Louie Bellson gig I did once in Chicago, back in the '80s. Afterwards he handed Louie a sketch of the band he had done. Louie had it photocopied and gave us all copies.

JJ: Your *Chakra* piece took years to complete, yet it was commissioned. Did your patron pester you about getting it done?

TN: It was the opposite. He disappeared. I had finished five movements out of the seven and I couldn't get in touch with him to see if he wanted to hear it. For a year, I tried contacting him and he wouldn't respond. I said, "If he's not interested, I'll come back to it when I'm feeling ready to finish it." Which I did; it became a project for myself rather than a deadline for somebody else. The commission was very real. He paid me. He had a specific idea as to why he wanted this about the Chakras. It was important to him, he is just very eccentric.

JJ: Was *Seven Shades* the reason he asked you to do seven Chakras?

TN: We might have joked about the similarity but it really was just a coincidence. If you know anything about the Chakras, there are generally considered to be seven, but you can talk to people who will say there are quite a few more, but I think they are more subgroups. The seven are always what people talk about. Seven was an automatic number there and so when I did *The Presidential Suite* people said, "Well you've got to do seven." I said, "No, no, no. [Laughs] I'm definitely not going to do seven." I did eight.

JJ: Lew Ayres became a conscientious objector from making *All Quiet on the Western Front*. Did writing any of your extended works result in any changes for you?

TN: Nothing so big. I've always been a fan of art. When I moved to New York, I went to galleries and museums all the time. That is an extension of something I already loved and was part of my life. Chakra? Yeah, as a result I became somewhat interested in other things that were spiritual and health related. I experienced some chakra treatments, but no it didn't change my life in any significant way. *The Presidential Suite* came out of my already formed interests in human rights and freedom. Everything that you do, especially if you put yourself 100 percent in it, is going to have an effect on who you are and change who you are.

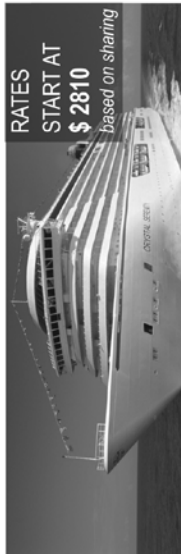
That is what I love about getting older, all these experiences really shape who you are and help identify you. These big pieces I have written have caused me to grow musically, but nothing has caused an overwhelming change in my life. *The Presidential Suite* has made me want to become more involved politically, especially in terms of human rights even though I haven't done anything particularly active about it. My hope is that people, when they hear the speeches read by these great guests on the recording, they'll reflect on how much work we still need to do, and become more aware of things in that way.

continued on page 22



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TALKING JAZZ/TED NASH *continued from page 20*

JJ: Why are there the shadow photos on the inside of the Chakra CD cover?

TN: Oh, there's no heavy meaning to that. During the photo shoot, at one point, we had a light at such a strong angle that a shadow was cast across the wall and it just felt artistically cool. We could say what is the meaning of shadow and all this kind of stuff, but it wasn't anything big. I just like the look of it. When I gave materials to the person who designed the record cover, I included that photo and said it might be cool to have that behind the liner notes. When you have a cover and then you have something on the inside that refers back to the cover, but is slightly different you can put stuff over it. It was just more of a graphic thing.

JJ: That is a good place to end this. Thanks for being so generous with your time. It was a real pleasure talking to you.

TN: Sure Schaen. Thanks for calling and doing the story. □

Ted's website (www.tednash.com) is current about his upcoming performances and his blog is always enjoyable reading. The trailer for the TV show Ted mentioned is on YouTube under the title The Best You've Never Heard: On the Road with Ted Nash.

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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Luna Stage's Jazz In The Moonlight Presents "Mulligan and More" On December 13

On April 6, 1999, Scott Robinson was selected to play Gerry Mulligan's baritone saxophone at a ceremony celebrating the acquisition by the Library of Congress of the Gerry Mulligan Collection. The other musicians in the band, led by Bob Brookmeyer, were trumpeter Randy Brecker, alto saxophonist Dick Oatts, and Mulligan's last rhythm section of Ted Rosenthal on piano, Dean Johnson on bass, and Ron Vincent on drums.



On Sunday, December 13, as part of the "Music in the Moonlight" jazz series at West Orange's Luna Stage, Robinson

Multi-instrumentalist Scott Robinson, shown performing at a jazz festival in Montevideo, Uruguay last January, will be at Luna Stage in West Orange on Dec. 13. Photo by Jimmy Baikovicus.

and Rosenthal will present "Mulligan and More," a concert celebrating Mulligan's music.

Both Robinson and Rosenthal were interviewed in *Jeru's Journey: The Life and Music of Gerry Mulligan* (Hal Leonard Books), written by Sanford Josephson, curator of the Luna series. Josephson, a contributing editor to *Jersey Jazz*, and a New Jersey Jazz Society board member, will be selling and signing copies of the book in the Luna lobby after the concert.

In *Jeru's Journey*, Robinson talked about Mulligan's impact on the baritone saxophone. "Mulligan just emphasized the solo nature of the instrument to such a great degree...He brought the baritone forward as a real solo instrument because of his melodic sense."

Mulligan's melodicism, according to Rosenthal, "was second to none." Rosenthal told Josephson he believes Mulligan would have liked to have written a Broadway show. Some of Mulligan's later songs, Rosenthal added, "were unabashedly very melodic and very romantic, almost much more like Broadway show tunes than jazz tunes...that melodic characteristic in his writing and his playing was indispensable to his style."

The 90-minute "Mulligan and More" concert will begin at 7 PM. Tickets are \$18 in advance; \$20 at the door. They can be ordered online at www.lunastage.org or by calling (973) 395-5551. Luna Stage is located at 555 Valley Road in West Orange. □

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Big Band Tribute For Sinatra Centennial At L.A. Jazz Institute

By John Tumpak

Ken Poston is a nationally-recognized jazz historian, concert producer, radio personality and founder and director of the Los Angeles Jazz Institute that houses and maintains one of the largest jazz archives in the world. He has been conducting jazz conferences since 1991, starting with his Stan Kenton "Back to Balboa" event in Newport Beach that featured original Kenton alumni. These symposiums have provided outstanding musical entertainment, stimulating panel discussions, and furthered the cause of academic jazz research. T

For this year's conference Poston's Los Angeles Jazz Institute presented "Big Band Concepts: a Jazz Tribute to Frank Sinatra" as the latest in the Institute's twenty-five years of outstanding jazz programs, from October 29 through November 1 at the Sheraton Gateway Hotel near the Los Angeles International Airport. There was the usual international flavor with Sinatra devotees attending from Australia, Canada, England and France. The four-day festival that ran from early morning to late night included thirteen concerts, four film showings and seven presentations. Information about the event can be viewed at www.lajazzinstitute.org.

"Big Band Concepts" was a jazz celebration of Sinatra's 100th birthday year. The focus was centered on instrumental jazz interpretations of songs and albums associated with the singer. The festival encompassed three primary elements: concerts by active Sinatra arrangers and sidemen performing their own musical compositions, concerts featuring the original arrangements from Sinatra's jazz collaborations, and concerts highlighting new interpretations of his classic concept albums.

In addition to outstanding big band music and rare jazz films there are always special academically focused educational presentations about little-known aspects of jazz history. For example, on the first day musicologist and record producer Wayne Knight made a presentation titled "Billie Holiday and Frank Sinatra — A Centennial Tribute in Words and Music!" It was a sophisticated audio-visual production featuring rare radio broadcasts, concerts, film soundtracks, and television performances coupled with his own historical commentary.

The next day Poston, a longtime Red Norvo

enthusiast and friend, along with bandleader Mike Berkowitz, presented a very well-received "The 1959 Australian Tour with Red Norvo." Poston discussed the close relationship between Sinatra and Norvo supplemented by movie clips showing them performing together. He also talked about the Australian Tour's genesis and how it was recorded and eventually released on CD in 1997.

In the spring of 1959 Sinatra performed concerts in Melbourne and Sydney with vibraphonist Norvo's quintet and his pianist Bill Miller, his regular accompanist since 1951. Sinatra was a longtime admirer of Norvo who offered him an opportunity to work with him in 1939 when Norvo and his wife Mildred Bailey first saw Sinatra singing at the Rustic Cabin in Englewood Cliffs, New Jersey. Sinatra would have loved to sing with Norvo, but turned him down because he had just signed a contract with Harry James. According to Berkowitz the 1959 small group format gave Sinatra freedom to expand his jazz singing in a loose, more swinging style resulting in an explosive excitement that electrified the Australian audience. Sinatra clearly enjoyed singing with a small band. Many Sinatraphiles consider the Australian concert one of his best.

On the final day of the event, a Sunday Brunch featured two concerts of music taken from under-recognized Sinatra albums. First, the Bryant Byers Big Band played songs arranged by his father Billy Byers from the 1963 album titled *Count Basie Plays More Hits of the 50s and 60s*. All the album's songs were associated with Sinatra and arranged by the senior Byers. Second, Ken

Peplowski led an all-star big band playing the original Billy May arrangements for the 1967 Francis A. and Edward K. album on Sinatra's Reprise label. It was Sinatra's only recording collaboration with Duke Ellington. These concerts are examples of the lesser known kind of material Poston frequently includes in his event programming to provide a well-rounded picture of his subject's total body of work.

The audience consisted of knowledgeable Sinatra fans who knew the details of his personal and professional life very well. Notwithstanding their sophistication about the subject of Sinatra, it was obvious by their enthusiasm that they were well pleased with the entertainment and information provided at the event.

The Big Band Concepts conference was another Poston success that left his followers anticipating the next program scheduled for May 2016 that will focus on the great big band drummers. It is titled "Time Check: A Buddy Rich Alumni Reunion." J



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Off-Season Jazz (and more) at the Parkway's Last Exit

Story and photos by Mitchell Seidel

It's getting colder, leaves are dropping from the trees, Halloween candy corn is half price and Christmas decorations are in the stores. That means it's time to head to the Jersey Shore. For jazz, that is.

The Exit 0 Jazz Festival marked its fourth fall program in November as an off-season event for music lovers. But just as the weather this time of year is variable, so is the festival's definition of "jazz."

There's no debating the street cred of headliner Wynton Marsalis and the Lincoln Center Jazz Orchestra, but fans expecting that much solid jazz had to sort through a variety of performers that are more blues and R&B. If you keep in mind that Cape May is a destination unto itself and this festival is targeted towards a wider variety of fans than would ordinarily go looking for straight-ahead jazz, this was still a fun little weekend.

The festival opened Friday night with singer Bettye LaVette at Cape May's quaint seaside convention hall. The 69-year-old one-time cult favorite soul singer was as enthusiastic to be heard as the audience was to hear her. LaVette has a strong voice yet can also transform a large room into an intimate space just by using dynamics. This was evident in her use of unexpected arrangements of familiar old rock standards, taking what used to be up-tempo burners and converting them to slowly simmered torch songs. A good example is her take on Paul McCartney's "Wait," from the 1965 Beatles "Rubber Soul" album. LaVette's cover from this year's CD "Worthy," which she

performed in Cape May, takes the medium-tempo rocker and transforms it into a romantic ballad. Neil Young's 1972 "Heart of Gold" received similar treatment from the singer, who said her "sudden overnight success... only took 53 years."

While the beachfront convention center formerly served as the venue for headline acts, the expansion of the festival mandated more space, which was met by the local regional high school (unfortunately a few miles out of town back towards the actual Exit 0 of the Garden State Parkway). After being ferried via Lower Cape May Regional School District yellow buses, crowds on Friday heard drummer Terri Lyne Carrington's Mosaic Project Love & Soul with singers Valerie Simpson and Jaguar Wright. The show, which continued the evening's theme of women, soul and R&B, was marred by sound and feedback problems that should have been resolved in rehearsal. Both Wright and the legendary Simpson buoyed the evening, but never actually shared the stage.



Marking more than half a century, the Skatalites brought their brand of Jamaican ska music to the Exit 0 Jazz Festival's main stage on Nov. 7.



Israeli-born reedman Oran Etkin digs into his take on some classic swing era material with the backing of drummer Alvester Garnett of Maywood at the Congress Hall Ballroom during the Exit 0 Jazz Festival. Etkin performed selections from his new Motéma album, *What's New? Reimagining Benny Goodman* on Nov. 8.

Pianist/producer Marc Cary's Harlem Sessions at the convention hall Saturday evening brought a sizable troupe of vocalists, instrumentalists and even a tap dancer from his weekly get-togethers at New York's Gin Fizz. "This is really the neighborhood," he said of the assembled musicians. "They all come out every Thursday just to jam." Again, the mood from the previous evening carried over, with the music, while entertaining, being influenced by but not imbued with straight-ahead jazz (pianist Barry Harris used to present annual concerts that broached all moods and instruments. Cary's performance was like that, but with a more modern flair).

It was off again on the cheery yellow school buses (complete with a first-class stereo system featuring Motown) to hear a top-flight performance by Wynton Marsalis and the Lincoln Center Jazz Orchestra. Reaching into the aggregation's voluminous book, he presented a capsule history of big band jazz from the 1920s to the present. The survey of the eras only allowed for limited samplings from the decades, leaving the audience cheering for more. Due to the time constraints of a second scheduled show, the band couldn't do a formal encore, but Marsalis re-appeared with the rhythm section for a quartet performance instead.

Elsewhere during the festival, a collection of downtown venues a short stroll from the

sand made for some convenient club-hopping Friday through Sunday, with crowds sometimes spilling out of the Beach Avenue bars. Again, the selection was quite varied. Davina and the Vagabonds, a Minnesota-based retro jazz-blues quintet, not only raised the roof with leader Davina Sowers's old school singing and barrelhouse piano but also drew an audience to Carney's Other Room that threatened to bend the walls outward as well. The performance spoke not only to trad fans but casual listeners as well, with standing-room beer-drinkers surrounding the bandstand.

The use of local bars as performance spaces helped maintain an intended New Orleans atmosphere to the event, an effect emphasized by the sometimes damp November weather which mimicked that of the Crescent City in the late fall. Even without a festival pass, you could stand outside the Beach Avenue clubs and soak up music along with the rain.

In addition to the festival's collaboration with local clubs, it also partnered with the Israeli World Music Festival to present pianist Shai Maestro's trio and clarinetist Oran Etkin, who presented selections from his new Motema album, *What's New? Reimagining Benny Goodman*.

Etkin's Sunday afternoon performance at the Congress Hall Hotel ballroom featured Bryan Carrott on vibes, Sullivan Fortner on piano, Alvester Garnett on drums and Brianna Thomas on vocals. As the title of his latest album suggests, the Israeli-born, Boston-bred Etkin doesn't so much copy Goodman's repertoire as he reinterprets it.

While Goodman used a single clarinet for his range, Etkin uses two. He covers the late bandleader's material on both

regular clarinet and bass clarinet, using the former for higher register and the latter for the lower, but never on the same tunes. Carrott and Fortner, while playing parts originated by Lionel Hampton and Teddy Wilson, respectively, also added their own personal touches rather than copy the old masters. Garnett will never be mistaken for Gene Krupa, and that's all for the better because he has his own, very accomplished sense of swing, bringing more than a bit of New Orleans beat to the party. Vocalist Thomas has been winning widespread accolades her singing and her performance in Cape May demonstrated why.

Etkin's performance also was part of another festival partnership — that with Motema Records, a major sponsor that was responsible for the presence of several performers. The fit is a good and logical one. Both the record label and the festival are eclectic, aimed at broadening the definition of jazz. Both feature artists who, while not exactly widely known to the jazz public, are certainly deserving of wider recognition.

For straight-ahead jazz fans, the festival certainly saved the best for last, with two afternoon sets by Philadelphia tenor sax veterans Larry McKenna and Bootsie Barnes. Their final set, which closed out the weekend, was the kind of old-fashioned blowing session people like to remember from the "good old days." At Carney's Other Room that sunny Sunday afternoon, the mood was of two old compatriots on the bandstand, playing bop-based tunes to an audience peppered with friends. The music was fun, the setting was mellow, and it left an atmosphere to encourage fans to return in the spring, when the Exit 0 Jazz festival awakes from its winter hibernation for another season.



Wynton Marsalis joined the Lincoln Center Jazz Orchestra's rhythm section for an encore to the delight of the nearly full house for their first show at the Exit 0 Jazz Festival on Nov. 7.



Davina Sowers tickles the ivories while Vagabonds trumpeter Dan Eikmeier blows hot during at Carney's Main Room, one of the local clubs participating in the Exit 0 Jazz Festival.



Philadelphia saxophonists Bootsie Barnes, left and Larry McKenna had an old-fashioned blowing session at Carney's Other Room on the final afternoon of the festival with pianist Tom Lawton part of the backing trio.

2016 Jazz Masters Announced By The NEA

The National Endowment for the Arts will honor four jazz leaders — three musicians and an advocate — with the 2016 NEA Jazz Masters award for their significant accomplishments in the field.

This year's honorees range from fiery saxophonists who cut their teeth with the legendary John Coltrane, to a vibraphonist who reshaped the direction of jazz by introducing rock elements, to one who has dedicated her life to assisting jazz musicians in need.

The NEA Jazz Masters award is the highest honor that our nation bestows on a jazz musician and includes a cash award of \$25,000 and an award ceremony and celebratory concert, among other activities.

As part of the National Endowment for the Arts' 50th anniversary events, the annual NEA Jazz Masters celebration will take place in April 2016 in the nation's capital, in collaboration with the John F. Kennedy Center for the Performing Arts.

The 2016 NEA Jazz Masters are:



GARY BURTON

Vibraphonist, Bandleader, Educator
Burton's four-mallet technique on the vibraphone gave the instrument a new musical vocabulary in jazz and a fuller, more piano-like sound than

the traditional two-mallet approach. He was one of the progenitors of jazz fusion in the late 1960s, and had a decades-long educational career at Berklee College of Music.



WENDY OXENHORN

Musician's Advocate
Oxenhorn is the executive director and vice chairman of the Jazz Foundation of America, an organization headquartered in New York City committed

to "providing jazz and blues musicians with financial, medical, housing, and legal assistance as well as performance opportunities, with a special focus on the elderly and veterans who have paid their dues and find themselves in crisis due to illness, age, and/or circumstance."

She is the recipient of the 2016 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy, which is bestowed upon an individual who has contributed significantly to the appreciation, knowledge, and advancement of the art form of jazz.



PHAROAH SANDERS

Saxophonist, Composer
Sanders is a Grammy Award-winning jazz saxophonist who has shown a remarkable facility performing in a variety of styles, from free to mainstream, displaying what has been called "hard-edged lyricism." Emerging from John Coltrane's groups of the mid-1960s, Sanders is known for his distinctive sound marked by overblowing, harmonic, and multiphonic techniques.



ARCHIE SHEPP


Saxophonist, Composer, Educator
Shepp is best known for his Afrocentric music of the late 1960s, a unique style of free-form avant-garde jazz blended with African rhythms, and his collaborations with John Coltrane, Horace Parlan, Cecil Taylor and the New York Contemporary Five ensemble. His long career as an educator has focused on ethnomusicology, looking at the history of African-American music from its origins in Africa to its current state.

A free concert honoring the 2016 NEA Jazz Masters will be presented at 8:00 PM on Monday, April 4, 2016 at the Kennedy Center's Concert Hall and also available in a live video stream at arts.gov, Kennedy-Center.org, and NPR.org/Music.

NEA Jazz Master awards are bestowed on living individuals on the basis of nominations from the public including the jazz community. The NEA encourages nominations of a broad range of men and women who have been significant to the field of jazz, through vocals, instrumental performance, creative leadership, and education. Visit arts.gov/honors/jazz for more information and to submit a nomination.

About NEA Jazz Masters

Each year since 1982, the NEA has conferred the Jazz Masters award to living legends in recognition of their lifetime achievements and exceptional contributions to the advancement of jazz. With this new class, the NEA has honored 140 great figures in jazz.

The NEA also supports the Smithsonian Jazz Oral History Program, to document the lives and careers of NEA Jazz Masters. In addition to transcriptions of the comprehensive interviews, the website also includes audio clips with interview excerpts. This project has transcribed the oral histories of more than 90 NEA Jazz Masters. 



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Peter and Will Anderson Salute Basie and Ellington

By Joe Lang

Over the past several years, Peter and Will Anderson have presented critically acclaimed shows at the 59E59 Theaters paying tribute to Artie Shaw, the Dorsey Brothers, French jazz, and jazz saxophonists. They are now planning their next show, *The Count Meets the Duke: The Andersons Play Basie and Ellington*.

The reed-playing brothers were attracted to jazz at an early age, and among the artists who were included in their listening from the start were Count Basie and Duke Ellington. They paid particular attention to the saxophonists in the bands like tenor saxophonist Lester Young on the Basie band and alto saxophonist Johnny Hodges on the Ellington band.

Peter plays mostly tenor sax and clarinet, while Will concentrates mainly on alto sax and clarinet. They will have support from the excellent rhythm section of Jeb Patton on piano, Clovis Nicholas on bass and Phil Stewart on drums.

Much of the music played by the Basie and Ellington bands has



Peter and Will Anderson.
Photo by Lynn Redmile.

become standard fare for jazz players of all generations. Since both bands were active for several decades, their catalogs are diverse, and the brothers are faced with many difficult choices in trying to narrow down the selections to fit into their 90-minute program. They expect to include in all of the shows some of the tunes that are indelibly associated with the jazz royalty who serve as the subjects of their tribute, but will also vary the balance of the program from show to show, making each performance unique.

As they have with some of their prior shows, they will include video and photographs to enhance their salute to Basie and Ellington. This all should add up to another fascinating musical treat from the Andersons.

The show will be presented on Tuesday through Sunday from December 8-January 3, with no show on Christmas Day. Detailed performance information can be found at www.59e59.org. Tickets are \$25 from December 8 through December 20, and \$35 from December 22 through January 3.



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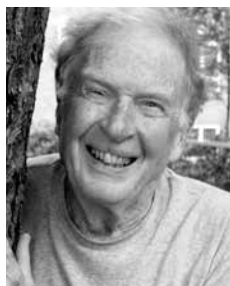
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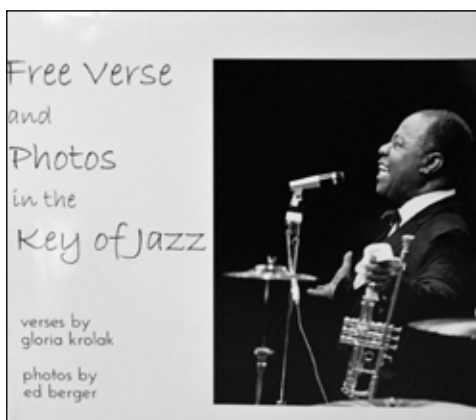
Noteworthy

Fradley Garner International Editor *Jersey Jazz*

NEW BOOK 'IN THE KEY OF JAZZ'... YOU CAN'T FOOL BILL CHARLAP...NARY A 'PATTER OF APPLAUSE' WHEN BILLIE FIRST SANG 'STRANGE FRUIT'...THAT OLD TYPO DEVIL STRIKES AGAIN

CHRISTMAS SHOPPING? A new tabletop book, *Free Verse and Photos in the Key of Jazz*, was offered at press time on Amazon. This may be just the present for collectors of jazz poetry and/or black and white photographs, or people just getting into the genre. The Princeton jazz historian and photographer, Edward Berger, is better known than the Flemington, NJ poet, columnist (“On the Road” in *Jersey Jazz*), and broadcaster, Gloria Krolak. But the 84-page, 13 by 11-inch hardback is her baby, and she took the initiative in producing and getting it to market. Ed Berger’s magnificent photos have been exhibited across the country, recently at the Institute for Jazz Studies in Newark. Louis Armstrong beams across the cover, and inside are page after page of Pops’ contemporaries: Wynton Marsalis, Lee Konitz, Christian McBride, Winard Harper, Joe Lovano, many others. Each verse is creatively constructed of song titles around a given theme: “Alexander’s Ragtime Band,” “Cookin’ at the Continental,” “Sweet Jazz o’ Mine,” to cite three. Hard to believe there could be so many tunes — 1,049 in these poems, and none are repeated. The longest — “My Little Brown Book” — has 73, the shortest only four. You can look them all up in the index, and learn who wrote them. The new book price from Amazon, excluding delivery, is \$112. You can do better by ordering directly from the author: gloriaredpen@comcast.net

IF YOU MISSED the Oct. 8 *New York Times* feature on Bill Charlap, “Teaching the Marriage of Music and Lyrics,” do search for it online. The New Jersey master pianist had recently been appointed director of jazz studies at William Paterson University in Wayne, NJ. Phil Lutz interviewed the trio leader in Bill’s car, on the way to a gig at the Village Vanguard in Manhattan. The driver slipped a copy of his new album, *The Silver Lining*, into the CD player, and they enjoyed “the unmistakable voice of Tony Bennett singing ‘All the Things You Are,’ with Mr. Charlap accompanying him on piano. On the recording, Mr. Bennett was in playful form, and when he pulled one of his signature surprises — a sudden change of key — Mr. Charlap responded without losing a beat.” The pianist had just taught the first class of the fall term, audited by the *Times* reporter. He had warned the small group to be on the



This coffee table book is slim enough to slide under your tree and compelling enough to turn its 84 pages for hours.

lookout for sudden changes in key. “That was a perfect example of why you do your homework,” Charlap said as the CD played on.

THE NIGHT BILLIE HOLIDAY first sang “Strange Fruit,” at Café Society in New York, she writes in her autobiography, “there wasn’t even a patter of applause when I finished. Then a lone person began to clap nervously. Then, suddenly, everybody was clapping.” That was in 1939. Quickly, the song about lynching became a nightly rite for Lady Day, tearing down the houses where she could sing it. But Billie took risks. As did Josh White, a black singer who picked it up in the 1940s. The two “were abused, sometimes physically, by irate nightclub patrons — ‘crackers’ as Holiday called them. Columbia Records, Holiday’s label in the late 1930s, “refused to record it,” notes author David Margolick in *Strange Fruit: The Biography of a Song* (Harper Perennial paperback). The song “marked a watershed, praised by some, lamented by others, in Holiday’s evolution from exuberant jazz singer to chanteuse of lovelorn pain and loneliness. Once Holiday added it to her repertoire, some of its sadness seemed to cling to her; as she deteriorated physically, the song took on new poignancy and immediacy.”

TYPO DEVIL STRIKES AGAIN. In the October Noteworthy column, I gave the wrong death date for George Gershwin. Ping! In came a friendly correction from alert reader John Becker. He said he received the journal on October 5, the day before he e-mailed. “Looks like the typo devil has struck again,” wrote Mr. Becker. “The first item in Noteworthy says ‘George Gershwin (1898-1936).’ Gershwin died on July 11, 1937 (not 1936). Also, and this is probably something that can’t be helped — ‘Talk of Limited Runs’ [another Noteworthy item opener -fg] refers to a photo exhibit that runs from October 1 to October 3, which is now in the past.” I wrote reader Becker a “Dear John” email, apologizing and revealing that I’d developed a visual disorder called macular degeneration. Not that this was an excuse. I asked John whether he would consider taking on the task of fact-checker and proofreader. Now I’m over deadline for the December issue. Here’s wishing John, and all our readers, happy holidays and a gyncgende (swinging) 2016. 🎵



Other Views

By Joe Lang
Past NJJS President

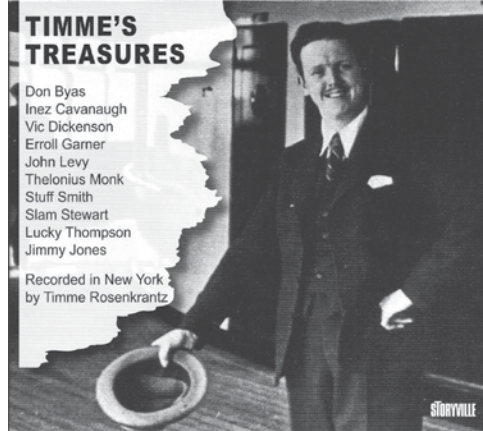
As the Holiday Season approaches, there are presents to buy, and here are a few suggestions for those on your lists who like music.

■ There has been much notice given to this being the Centennial year of **FRANK SINATRA**. Among the many items that have come onto the market relating to this celebration, one of the most interesting is **A Voice on Air (1935-1955) (Columbia/Legacy – 88875099712)**, a four-CD set that provides a representative sampling of radio appearances by Sinatra from the start of his career to the point in the mid-1950s when television replaced radio as the primary broadcast outlet for live musical performances. The selections include Sinatra's first radio performance as a member of the Hoboken Four on the Major Bowes Amateur Hour to a performance of "Hello Young Lovers" on the January 14, 1955 edition of *The Frank Sinatra Show*. 108 tracks are spread over the four discs, and each of them comes close to filling all of the 80 minutes available on a single disc.

There are remotes with Harry James and Tommy Dorsey, and appearances as a featured vocalist on a variety of radio series including *Fame and Fortune*, *Your Hit Parade*, *Reflections*, *Broadway Bandbox*, *Songs by Sinatra*, *Frank Sinatra in Person*, *Light Up Time*, *Meet Frank Sinatra*, *To Be Perfectly Frank* and *The Frank Sinatra Show*. While Sinatra recorded over 1,200 songs commercially during his career, there were many standards that he sang on the radio that never had a commercial recording. Among those are "Lover Come Back to Me," "Long Ago and Far Away," "Ac-Cent-Tchu-Ate the Positive," "Haunted

Heart," "I Wish I Didn't Love You So" and "Tenderly." In addition, there are many songs that he recorded for release that have different arrangements for his radio performances. There is also an ample sampling of the dialogue from many shows, some commercials, and a variety of interactions with other performers such as Milton Berle, Bob Hope, Bing Crosby, Nat Cole, Peggy Lee, Jimmy Durante, Irving Berlin and Dorothy Kirsten. The informative liner notes by Chuck Granata provide substantial background information about the material contained on these discs.

It is fascinating to hear how the sound of Sinatra's voice changed and matured over the years, but that his magical musical instincts were present almost from his first live appearances. This set provides a different kind of listening experience than one finds when listening to Sinatra's commercially released albums. For those old enough to have heard some of these performances when they were first



Other Time" and "The Water Is Wide" with a selection of Brazilian tunes, the Italian standard "Estate," and an original by Werner and Moreno, "Second Love Song." Werner backs Moreno's vocals with wonderfully sparse and understated accompaniment, and keeps his solo interludes to the point and engaging. Moreno's voice is wonderfully expressive, making even the non-English lyrics come alive. Gentle and

uncluttered performing is a rarity in today's musical environment, and that is exactly what Moreno and Werner deliver with this recording. (www.pirouet.com)

■ **Timme's Treasures (Storyville – 101 8349)** has an interesting story attached to it. In the 2012 July/August issue of *Jersey Jazz*, I reviewed *Harlem Jazz Adventures – A European Baron's Memoir, 1936-1969* by Timme Rosenkrantz. Rosenkrantz was a Danish jazz enthusiast who spent many years stateside, hanging with jazz musicians, listening to them play, producing some recording sessions, and writing about his experiences. Among his recording activities was a series of private sessions that he recorded in his apartment or various studios around New York City with many of the jazz giants. These recordings are now part of the archives found in the Music Library of the University of Southern Denmark. The folks at Storyville Records have culled these recordings, and have selected for release a dozen tunes by the likes of Jimmy Jones, Slam Stewart, Don Byas, Thelonious Monk, Stuff Smith, Frank Froeba, Lucky Thompson and Erroll Garner. The recording quality is definitely not high fidelity, but the engineers at Storyville have done a remarkable job of restoring Rosenkrantz's acetates. The only major shortcoming is the low volume on the vocals by Nita Bradley and Inez Cavanaugh. These historic recordings are deservedly now available for public consumption. Let us hope that there is more to come of Timme's Treasures. (www.storyvillerecords.com)

■ The self-produced **Voyages** is the debut album for vocalist **MYRIAM PHIRO**. She has already developed a sure sense of phrasing, and uses her clear soprano voice to great effect. Phiro has wonderful taste when it comes to musicians and songs. Her band includes Vinny Raniolo on guitar, John di Martino on piano, Nicki Parrott on bass and

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broadcast, this will be a pleasant trip down Memory Lane. For those too young to have heard the broadcasts, it will serve as a terrific introduction to the wonderful days when the radio served as a primary source of entertainment for the nation. Either way, A Voice on the Air will provide many hours of pleasurable entertainment.

■ Brazilian vocalist **JOYCE MORENO** and American pianist **KENNY WERNER** have collaborated on a hauntingly beautiful album, **Poesia (Pirouet – 3087)**. This collection of 13 selections mixes English language songs like "Mad About the Boy," "Throw It Away," "Smile," "Some

continued on page 34

OTHER VIEWS

continued from page 33

Rob Garcia on drums. The program is nicely paced, with standards like "I Love Paris," "It Had to Be You," "Skylark," "I Don't Want to Set the World on Fire" and "Moonglow." Raniolo wrote the fine arrangements, and served as musical director and co-producer. The band nicely complements Phiro's vocalizing, with di Martino at his sensitive best. Myriam Phiro's first full album suggests that there should be many more to come. (www.cdbaby.com)



■ For lovers of classic jazz, the date June 17, 2007 is a memorable one — for on that evening, trumpeter Jon-Erik Kellso and guitarist Matt Munisteri started their weekly Sunday night sessions at the Ear Inn on Spring Street in Manhattan. They opted to invite a horn player and a bassist to join them each week to form a group that they dubbed the **EarREGULARS**. Though the cast of players changes from week to week, and there are usually some other cats who drop

in with their axes, the music is always first-rate. On ***In the Land of Beginning Again* (JAZZology – 404)**, Kellso and Munisteri headed down to New Orleans where they called upon clarinetist Evan Christopher and bassist Kerry Lewis to head into the Audiophile Studios to get some swinging sounds captured for eternity. The results of their efforts provide a package of pure musical pleasure. They play ten selections, mostly from the 1920s and 1930, but also including "EarRegularity" and "Out if the Gate" by Kellso, and

"Surrender Blue (El Azul de la Rendicion)" by Christopher, all three of which fit seamlessly into the program of older music. Kellso is in top form, as is Christopher, each of them among the very best players on their respective instruments. Munisteri plays steady rhythm, has several sparkling solo turns, and offers warm vocals on "Sposin" and "In the Land of Beginning Again," a 1918 ditty that was given new life when Bing Crosby revived it in *The Bells of St Mary's* many years later. This is a guaranteed smile-inducing recording! (www.jazzology.com)

■ Pianist **JACK REILLY** shows his versatility on ***Live at Dean Clough* (Borderline Records)**, a two-disc that features Reilly with Dave Green on bass and Stephen Keogh on drums. It was recorded before a live audience in the Crossley Gallery located in the Dean Clough business complex in Halifax, Yorkshire. The program consists mostly of original compositions by Reilly. He is a wonderfully creative composer who blends elements of jazz and classical music in a manner that will appeal to enthusiasts of both musical genres. Reilly is an imaginative pianist, as illustrated on the last two selections on the second disc where he performs variations on "I Loves You Porgy" and "All the Things You Are." The trio has bonded well, and the results are consistently satisfying. Reilly has been on the scene for over 60 years as a player, composer and educator. This set is a superb representation of his playing and composing talents. (www.jackreillyjazz.com)

There is an interesting and informative interview with Jack Reilly at this link: www.billevanswebpages.com/jackintview.html



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MLB v. Jazz: The Cubs Lose Again

By Schaen Fox


On Wednesday, October 21, 2015, the climatic day of battle for the MLB National League Championship between the New York Mets and the Chicago Cubs, the very date that the film *Back to the Future* // predicted glory for Chicago, the New Brunswick Jazz Project (NBJP) of Virginia DeBerry, Jimmy Lenihan and Michael Tubin hosted the Igor Butman-Conrad Herwig Sextet. Virginia said this dream opportunity simply “fell into our lap” when saxophonist Ralph Bowen asked if they could provide a gig for the outstanding group.

Igor Butman is probably the best-known jazz musician to emerge from the former USSR. Conrad Herwig is a world renowned jazz trombonist long tenured at Rutgers University. Trumpeter Alex Sipiagin is another Russian jazz musician with a blooming reputation. The rhythm section was keyboardist David Kikoski, a New Jersey native, Robbie Ameen, a “Lebanese drummer,” by way of New Haven, Connecticut, and bassist Kenny Davis, another highly talented Rutgers faculty member.

The NBJP scrambled for a venue. Mike turned to the people running the New Brunswick Hyatt because they had been extremely generous in the past. Virginia noted, “We can only do what we do because of their help.” Instead of their regular space, the hotel’s Glass Woods Tavern, the trio committed to try to fill the ballroom. To do so, they kept their policy of no cover charge, no minimum and did their best to publicize the event.

Then major league baseball threatened. The Chicago Cubs, baseball’s beloved losers, had a shot at the World Series. The last time they took that championship, those watching undoubtedly included veterans of the Civil War. Challenging them were the Mets, a team that long seemed determined to duplicate the Cubs dismal history. Would enough jazz/ baseball fans ignore the critical game to catch this star-studded line up?

About half-an-hour before the gig’s starting time, the musicians, the three NBJP leaders, and a small crowd waited in the cavernous room. Fearing the sound level, organizers of a conference next door asked that the musicians delay almost an hour. The NBJP agreed, because they believe a good neighbor policy is best. As all waited, some patrons talked, others checked on the game, but the crowd continued to grow. By the time the gig began, the room was full.

The musicians started with a happy “Who Cares?” The Russian saxophonist next called for “Samba De Igor,” which, he noted, “the composer dedicated to himself.” Then Conrad Herwig introduced two of his originals, “Big O’s Blues” —dedicated to Orrin Evans — and “Reflections” which he said might have been for Igor, but actually was for his wife. “It was written for me, but it turned out to be so good he changed his mind,” Igor said. The musicians performed the ballad with real feeling, and when they finished, Conrad said this was the first time that Igor had seen the music. He also added that this gig was a rehearsal as they were soon going into the recording studio. The music was great and I expect the CD will be as well. When the set concluded, we exited through what was by then an appreciative Standing Room Only crowd. The Cubbies had kept their record intact, but the NBJP had again hit one far out of the park. 

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Caught in the Act

By Joe Lang
Past NJJS President

OPENING NIGHT 2015 A Gershwin Celebration

Theresa L. Kaufmann Concert Hall – 92nd St. Y, NYC
Oct. 20

Concerts at the 92nd Street Y mainly feature jazz or classical music. For the opening of their 2015-2016 concert season, these two genres were addressed by presenting two works by George Gershwin that have elements of both jazz and classical music, *Piano Concerto in F* and *Rhapsody in Blue*.

Vince Giordano and the Nighthawks have made jazz from the 1920s and 1930s the center of their musical attention. Among those bands that served as an influence on the Nighthawks was that of Paul Whiteman.

On this occasion, the Nighthawks were augmented by a string section, and additional brass and woodwind players to approximate the instrumentation used by Whiteman when he debuted the *Rhapsody in Blue* in 1924. Other participants included Maurice Peress who conducted the program, and Ted Rosenthal who was the featured pianist on the two extended works.

The concert opened with the *Overture to Strike Up the Band*, arranged by Peress. This sprightly interlude was a fine way to warm the audience up with a taste of widely familiar Gershwin material before giving attention to his orchestral pieces.

Walter Damrosch, conductor of the New York Symphony Orchestra, was so impressed with the original performance of *Rhapsody in Blue* in 1924, that he commissioned Gershwin to compose a piece for piano and

orchestra to be played by the NYSO. It took Gershwin 18 months to complete this assignment, and it was initially presented in December 1925 with Gershwin at the piano. Whiteman later had Ferde Grofé arranged the piece for jazz band and piano. This was the version used for this concert. The music was reconstructed and arranged by Giordano and Peress.

With Rosenthal at the piano, the three-movement piece was presented with precision and passion. Rosenthal, who was a last-minute replacement for Kirill Gerstein, was simply magnificent. His touch, feeling and jazz sensitivity was the perfect combination for the material. He flawlessly performed the piece with minimal rehearsal time, and without any music to reference during his performance.



Despite being a last-minute replacement Ted Rosenthal performed flawlessly as the featured pianist in an all Gershwin orchestral program at the 92nd St. Y on Oct. 20.

Blue. This piece was commissioned by Whiteman for a concert that he dubbed "An Experiment in Modern Music" planned for February 12, 1924 at Aeolian Hall in New York City. Grofé orchestrated the parts from Gershwin's two-piano score. Gershwin had not completed the piano score that he was to play, so he improvised much of his performance. Grofé later expanded the piece for a full orchestra, and that is the version most commonly performed.

For this concert, the Grofé orchestrations for the original presentation of *Rhapsody in Blue* were used. As with the *Piano Concerto in F*, the performance of *Rhapsody in Blue* was mesmerizing. From Adrian Cunningham's opening clarinet glissando it was apparent that this would be a memorable performance. As Rosenthal proceeded through the piece, again without any music in front of him, there was a palpable feeling of being present for a special happening in the audience. Since there was no written score for the piano part, Rosenthal provided his own improvisations as he played the various themes, and they were simply brilliant. At the conclusion, the audience rose to its feet almost as one to recognize the magic of the moment.

This was a *Rhapsody in Blue* that will linger in the memories of those present forever.

Vince Giordano, Maurice Peress and Ted Rosenthal, as well as the other musicians on the stage deserve all of the accolades that have come their way for blessing those in attendance, and those who watched the live streaming of the concert with a special musical experience. J

Following a brief intermission, the second half of the concert began with some more Gershwin theater music, with Giordano translating performances by Gershwin of "That Certain Feeling" and "I Got Rhythm" for the band. In between these selections, the band played excerpts from *An American in Paris*. The solo contributions by pianist Peter Yarin, trumpeter Jon-Erik Kellso and trombonist Jim Fryer during this segment deserve special mention.

The concert concluded with a much-anticipated performance of *Rhapsody in*

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BOOK REVIEW

By Joe Lang

The View From The Back Of The Band: The Life and Music Of Mel Lewis

By Chris Smith | University of North Texas Press, Denton 2014 | 400 Pages, \$24.95

Chris Smith took the title for his fascinating biography of drummer Mel Lewis, *The View from the Back of the Band*, from the title that Lewis gave to his unfinished memoir, a document that brings an engaging intimacy to Smith's book. It is a title that well describes the perspective that enabled Lewis to create the musical magic that he supplied to many big bands and small groups during his impressive career.

By including excerpts from the Lewis memoir, the many interviews that Lewis gave at various times, and personal reminiscences from his fellow musicians, Smith, a professional drummer himself, presents a full picture of Mel Lewis, man and musician.

Lewis hailed from Buffalo, New York, and was the son of Sam Sokoloff, also a drummer. By his early teenage years, Mel Sokoloff, who was born on May 10, 1929, had started playing professionally around Buffalo in dance groups of various sizes before landing his first ongoing big band seat on the Bob Seib Band, when he was only 14 years old. His next association was with a band led by Harold Austin playing some dance venues in the area. It was during this period that Mel Sokoloff met and established a friendship with a young Canadian trumpet player named Maynard Ferguson. That was an association that would have a positive impact on Lewis in years to come. A few years later, he joined the Lenny Lewis Band, one of the best of the local Buffalo bands.

Lenny Lewis set his sights high, and in 1948, with his eighteen-year old drummer in tow, went to try his luck with a move to New York City. Despite a lineup of top talent, the band was not a financial success, but its drummer caught the ear of Count Basie who offered him the drum chair on his band. Circumstances related to then prevailing racial attitudes precluded Sokoloff from going out with the band.

Sokoloff hung around New York, acquainting himself with several of the rising star drummers like Max Roach, Kenny Clarke, Shelly Manne and "Tiny" Kahn. It was through Kahn that Sokoloff ended up on the musically progressive Boyd Raeburn Orchestra where he was soon reunited with his friend Ferguson. Unfortunately, Raeburn disbanded his unit within a few months, but Lewis soon joined the band of Alvino Rey. This proved to be another short-lived gig, but it was not long before he found a home with the new Ray Anthony big band.

Anthony and Sokoloff were at loggerheads almost from the beginning. Anthony was not enamored of the fact that Sokoloff was Jewish. One night, after Anthony had met Mel's younger brother Lewis, Anthony suddenly announced his drummer as "Mel Lewis," a practice that he insisted on continuing. Despite his unhappiness with the renaming, he suddenly became known professionally as Mel Lewis, a moniker that he retained throughout his playing days.

After a year, Lewis moved to the Tex Beneke Orchestra where he remained for three years, returned to Anthony's band for about a year, and then came the opportunity that he had dreamed of, a call in September, 1954 to join the Stan Kenton Orchestra.

For a bit over two years, Lewis was in the center of a musical environment that was energizing and exciting. Kenton was known for preferring heavy brass dominated arrangements, but with the addition of Bill Holman and Gerry Mulligan to his arranging staff the band, helped along by the drumming of Lewis, developed a much more swinging approach. This never fully satisfied Kenton, and he eventually began to deemphasize the swing side of things. Lewis realized that his days with the band were numbered. He finally broke the ties with Kenton in December, 1956.

During his tenure with Kenton, Lewis occasionally had the opportunity to record some small group sessions. It was also during this period when he first met and became friendly with a man who would become one of the most important people in his life, Thad Jones.

When he left Kenton, he made a decision to move his family from New York to Los Angeles. During that time Lewis had the opportunity to play on several superb big bands, those of Maynard Ferguson, Bill Holman, Shorty Rogers and, most notably, the Terry Gibbs Dream Band.

He was also busy as a sideman for both small group and vocal recordings, including several as a member of the Marty Paich Dek-Tette, and as a studio musician for ABC and NBC.

This interlude lasted until 1963, although within a few years, he was splitting his time between Los Angeles and New York. He had returned part-time to New York when he got a call to become a member of the Gerry Mulligan Concert Jazz Band, among the most heralded big bands of the era.

In 1964, Lewis reconnected with Thad Jones, in a small group with Pepper Adams, and eventually as members of Mulligan's big band. These two musicians had a natural affinity, and when Mulligan disbanded his large ensemble, Lewis and Jones agreed that they wanted to start their own big band, a band that would allow more playing freedom for the soloists than was afforded them on Mulligan's band.


In later 1965, their dream became a reality, and they began rehearsing their hand picked, star-studded Thad Jones/Mel Lewis Orchestra. Their formal unveiling took place on February 7, 1966 at the legendary Village Vanguard, and a new tradition was born, big band Monday nights at the Vanguard, one that continues to this day.

The artistic success of the Thad Jones/Mel Lewis Orchestra stands as a tribute to the vision of the two founders. Smith details all aspects of the band's evolution and success. He gives direct commentary by many of the players, as well as many of the insights provided by Mel in his memoir and interviews. The band under their co-leadership lasted until late 1968 when Jones suddenly accepted a position with the Danish Radio Orchestra, and Lewis found himself without his musical partner.

Although it was a difficult adjustment for Lewis, he kept alive the big band, now known as Mel Lewis and The Jazz Orchestra. There were some difficult times at first, as the absence of Jones led to a falloff in attendance at the Monday night Vanguard sessions, and Lewis struggled with getting together some new material. It was fortuitous that his longtime friend Bob Brookmeyer was willing to contribute arrangements to the band, and eventually the band became a worthy successor to the Jones/Lewis aggregation.

Mel Lewis succumbed to cancer on February 2, 1990 at the age of sixty.

He had an exceptional career, and was recognized as one of the giants of jazz drumming. Whether in a big band or small group, his sensitivity to the players surrounding him, and his innate musicality made him a drummer admired and valued by his peers.

The professional side of the Lewis story is interesting, but it is the added dimension provided by Smith through his judicious use of extensive quotations from Lewis and his associates that fills out the picture of Lewis the man, and puts this book on a special level among jazz biographies. 

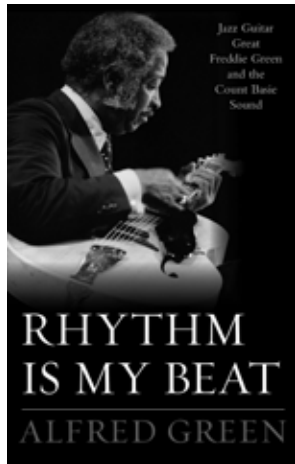
BOOK REVIEW

By Joe Lang

RHYTHM IS MY BEAT: Jazz Guitar Great Freddie Green and the Count Basie Sound

By Alfred Green | Rowman & Littlefield, Lanham – Boulder – New York - London 2015 | 325 Pages, \$75.00

When a jazz fan hears the words rhythm guitar, two other words come immediately to mind, Freddie Green. *Rhythm Is My Beat: Jazz Guitar Great Freddie Green and the Count Basie Sound* chronicles the life and artistry of this legendary player, and is told by his second son, Alfred Green.



Freddie Green was born in Charleston, South Carolina in 1911. His father died when Freddie was ten or eleven, and his mother, who was pregnant with a second son, was unable to control her rather free-spirited son. Young Freddie was sent north to live with his Aunt Nana, his mother's sister, in New York City.

From his youth, he was attracted to the world of entertainment, particularly music, and at an early age became determined to follow his musical muse as a way of life. He started playing on a ukulele, eventually switched to banjo, and ultimately to guitar.

By the time that he was in junior high school, Freddie was committed to becoming a musician, so he dropped out of school in pursuit of his dream. It was not an easy road, and there were many bumps along the way.

Freddie's mother died when he was 18. He returned to Charleston for his mother's funeral where he soon married his childhood sweetheart. With a wife, and soon a son as responsibilities, Freddie found his way back to New York where he did odd jobs while forging ahead with his musical dream.

Eventually, he found himself playing regularly in a small band that attracted the attention of John Hammond, the jazz enthusiast who was promoting the Count Basie Orchestra, helping them make the transition from a Kansas City territory band to the national status that he helped them to attain. Hammond often involved himself in attempting to influence Basie with personnel decisions, always looking for players who would raise the profile of the Basie band, at least from Hammond's perspective. One of these players was Freddie Green.

Hammond had discovered Freddie while hanging at a Greenwich Village club, the Black Cat Club located near his apartment, where Freddie was playing with a group led by Lonnie Simmons. The tale of how Hammond got Basie to hear Freddie is interesting, but the bottom line is that on February 1, 1937 Freddie became the rhythm guitarist on the Count Basie Orchestra, a position that he was to hold, except for a brief interlude in 1950 when Basie downsized to a sextet, until his death on March 1, 1987.

Freddie became an indispensable driving force on the Basie band. With no prior big band experience, he quickly developed the technique that became so revered by Basie, his fellow musicians on the band, his peers throughout jazz, and the public at large.


Alfred Green has done a marvelous job of gathering the facts about his father's life, interviewing musicians and others who knew or were influenced by Freddie, providing analyses of his style and technique, and providing relevant information about their personal relationship.

Also covered are the many instances where Freddie recorded as a sideman or very occasionally as a leader on non-Basie recordings. He was in great demand, especially in the 1950s for a wide variety of mostly small group recordings, many of them with others from the Basie band.

The picture that evolves presents a man of high intelligence with marvelous natural musical instincts. He

was often somewhat distant in personal relationships outside of the family, and reticent when asked about his personal life and the technical aspects of his playing. Many new members of the band were initially intimidated by him. When approached for advice by younger players, he was often vague or even dismissive. He had a subtle sense of humor that often came through at unexpected times and in unexpected ways.

There are several appendices that examine various technical aspects of Freddie's playing. Also included are selected lists of his compositions, recordings and videos.

This book is valuable on many levels. For the layman who loves jazz and big bands, there is ample information and entertainment, for musicians, particularly guitarists, the technical aspects of Freddie Green's artistry are addressed, and for whose approach to jazz is an educational one, it offers a wealth of information about various areas of jazz history. It is well conceived and nicely written, a valuable addition to jazz literature. 

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NBJP Presents Young Leonieke Scheuble at Hyatt Hotel

By Schaeen Fox

On November 5 the New Brunswick Jazz Project (NBJP) presented one of New Jersey's 13-year-old Leonieke (pronounced "lay-o-nee-ka") Scheuble on organ and keyboard. She was backed by her father Nick Scheuble on drums, Bill Crow on bass, and the great saxophonist Bill Easley as her special guest. I am always interested in seeing Bill Crow and Bill Easley, but was unfamiliar with the prodigy, so I checked her website, and spoke to Bill Crow.

When she was four years old, Leonieke was inspired by the soundtrack of *Ray*, the Ray Charles biopic, to spend more and more time at the piano. Her parents responded to her deep interest by getting Steve Ash to be her piano teacher. After more years of study and development, she began sitting in with jazz stars such as Joey DeFrancesco, won the International Women in Jazz "Youth in Action" Award, and made her first CD, *Debut*.

Bill Crow said that he was aware of Leonieke's talent because he has known her father long enough to have played with him at the old Cornerstone in Metuchen. "It's been interesting to watch her development. She started with talent, has been studying and just

keeps expanding what she is able to do. She's got a good feel for the blues. I've enjoyed playing with her."

Before the gig started the petite teen looked like any young girl out with her family. Then she opened the set with Jimmy Smith's "The Cat," and it was easy to believe there was an old soul performing. She played with confidence and authority.

The set ran about 90 minutes, and was packed with standards such as "You and the Night and the Music," "Cantaloupe Island," and "Georgia." Both Bill Easley and Bill Crow had ample time to demonstrate their art, and Natasha Scheuble, Leonieke's sister, sang two numbers.

The hotel's Glass Woods Tavern was packed with an enthusiastic audience, and an impressive number of them kept photographing and recording the young artist.

When the set ended, Michael Tublin, one of the three comprising the NBJP, exclaimed that it was a rare treat to experience someone with such talent at the early stage of what should become an impressive career. I completely agree. □

November Jazz Social Is Something To Crow About



Bill Crow gets a rise out of guitarist Flip Peters as he relates an anecdote during the November Jazz Social at Shanghai Jazz. Photo by Mitchell Seidel.

Assist and author Bill Crow sang, played and shared stories of his long career as a jazz musician at the November 15 NJJS Social at Shanghai Jazz in Madison. His tuneful and humorous presentation was abetted by the genial guitarist and singer Flip Peters. The NJJS's next Jazz Social is scheduled for Sunday, Jan. 17 at 2 PM and features violinist/vocalist Diane Perry. Admission NJJS members and \$10 all others, \$10 food/beverage minimum. □

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On The Road | At Mara's...Sweet, Savory & Seasoned with Jazz

By Gloria Krolak

On a Friday night at Mara's Café and Bakery in Berkeley Heights you can satisfy several cravings at once — answer the dinner bell, fill a sweet tooth and hear eight New Jersey locals wail at some not-so-standard jazz tunes. The octet is Jazz Lab 6+2, which began as a sextet, then added two more players. All New Jersey boys, they are serious and gifted multi-instrumentalists who just want to share what they've concocted in the laboratory. Jackson Liu, Mara's owner, gave them free rein over his 75-seat café and the result was rewarding.

The group has no real leader but drummer Mitch Germansky doubles as head of promotion and organization. Jean-Louis Saillot, electric bass player on this gig, gets leader recognition for hosting rehearsals at his spacious and instrument-filled practice space. Marc Ferranti, who plays tenor, soprano sax and flute, directs solo traffic on some of the tunes some of the time, as does Frank Grasso, valve trombonist whose primary instrument is the trumpet but since Bob Seeley plays trumpet, no need for two. Larry DeLucca on alto sax, Ed Werner on keyboards and Bob Balogh on guitar complete the eight pieces.

Warming up with a nicely swinging mid-tempo "Days of Wine and Roses" and the Jobim favorite, "One Note Samba," the octet got into a Wayne Shorter thing, including the ballad "Infant Eyes" with drummer Mitch Germansky opting for mallets. Germansky wears big ears — he's alive to what the others are doing, pouring it on or hanging back unselfishly. Mallets, brushes, sticks and even bare hands as on "My Little Suede Shoes," are all in his repertoire. He's as creative as drummers come and flexible too.

Saillot and Balogh nailed the Pat Metheny tune, "Question and Answer," a personal favorite and not one I expected to hear. Balogh said his son introduced him to the Metheny CD of the same name and fell in love with it. Small wonder, Metheny's trio included Dave Holland on bass and Roy Haynes on drums. "Jersey Bounce" followed, a number one hit for Benny Goodman in 1942 and a success here.



Jazz Lab 6 +2 gathers for a group photo. Left to right: Frank Grasso, Ed Werner, Marc Ferranti, Bob Seeley, Jean-Louis Saillot, Mitch Germansky, Bob Balogh and Larry DeLucca. Photo by Michael J. Ryan.

Then, another surprise and another favorite, Chick Corea's "Sea Journey," with Ferranti featured on soprano sax and Germansky concluding with a splash of cymbals. A great tune, well played, and not that well known outside of Corea's fandom. The last set included Blue Mitchell's "Fuji Mama" with solos by Ferranti on flute, trumpeter Bob Seeley and Germansky on drums, the very kit that traveled the world with his father, Al Germansky and took Mitch five years to refurbish.

Then a string of Horace Silver with "Strollin'" arranged and directed by Grasso, and "Filthy McNasty," giving Ferranti, DeLucca and Werner some of their best solos.

As loose as their organization is, it's amazing they sound so together. After a few warm-ups they coalesced into a whole, their separate chemistries blending into an alloy. "Silver Serenade" and "Nica's Dream," with a fine Werner solo, both Silver tunes, were as smooth as the gelato in the display case.

Speaking of gelato, picture maker and helpmate Michael enjoyed not one, not two, but three desserts, following a plateful of ribs that begged to be photographed for its luscious color and arrangement. I had the chicken pot pie which was a little on the dry side, with a nice mixed-greens salad. We lingered over coffee, but others drank the wine they brought with them. Liu encourages BYOB, as long as you are of age. There is plenty of well-lit parking and the venue is suitable — and recommended — for children.

One last word about the acoustics: In spite of all the hard planes in the room (the only velvety surfaces were on the cheesecakes) and amid concerns by the musicians, the sound turned out not to be an issue. Support Mara's Café and your local talent. And satisfy that sweet tooth while you're at it. □

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An annual tradition at the Bickford is turning yet into another milestone as world renowned jazz guitarist **Bucky Pizzarelli** celebrates his 90th birthday on Monday, January 4 at 8 PM. In 2011 Bucky was inducted into the New Jersey Hall of Fame and in 2012 recorded with Paul McCartney on his latest Grammy winning album, "Kisses on the Bottom." Recently, Bucky became one of the very first musicians in New Jersey to have two of his guitars, along with a recorded history of his lifetime in music, included in the collection of the Smithsonian Institution in Washington, DC. Joining him on stage in the celebration will be **Ed Laub**, a fine jazz guitarist and vocalist whose singing style has been compared to a blend of Kenny Rankin, Chet Baker and James Taylor. Ed is one of the more accomplished 7-string guitarists, taught by that instrument's master, Bucky

himself. He is sought after by many of the top guitarists in the NYC metropolitan area to back them up and adds a pianistic style that makes a duo sound more like a trio. Don't miss this annual celebration. Bucky's birthday party always sells out so get your tickets now.

The staff at the Bickford Theatre and Morris Museum wants to wish all jazz lovers, their friends and families a warm, peaceful and happy Christmas, Hanukah, Kwanzaa, Winter Solstice, as we all look forward to a fabulously musical New Year.

Upcoming Music

- January 18: Geoff Gallante
- February 15: Stefané Séva and Friends
- February 29: Grover Kimble's "Durante"
- March 7: Big Bix Beiderbecke's Birthday Bash with Dan Levinson and Friends

— Eric Hafen

All shows 8–9:30 PM; \$18 at the door, \$15 with reservation.

Jazz For Shore

Midweek Jazz at the Arts & Community Center at Ocean County College, Toms River, NJ
Tickets/Information: 732-255-0500

In the words of the late, great Yogi Berra, "It's déjà vu all over again!" After a scheduling conflict has forced Dan Levinson to give up his previously scheduled December 10 date, yours truly, **Ricky Riccardi**, will be pinch hitting with my longtime friends **Brendan Castner** on ukulele and vocals and **Dennis Valencia** on drums.

When I took over the scheduling of MidWeek Jazz at Ocean County College from Bruce Gast in 2013, I never, ever expected to book myself as one of the acts. One year ago, the duo of Gelber and Manning were booked to play the College in



Singer Carrie Jackson teams with pianist Rio Clemente at Morristown's Bickford Theatre on Dec. 1.

December but when showtime got a little too close to Kate Manning's baby due date, I filled in with my little Toms River-based trio. Two months later, Blind Boy Paxton canceled with 24 hours notice and once again, I swooped in with Castner, my longtime duo partner.

I was humbled by the reaction of the MidWeek Jazz faithful, who gave a standing ovation after each performance and insisted I book myself in 2016, which I did, taking the date of March 9. Dan Levinson, who is a true professional, felt terribly about needing to reschedule but it was easy once I suggested we swap dates. Thus, Levinson will be back at Ocean County College on March 9 with a Bix Beiderbecke-themed evening of music. More details to come in the future.

But as for December 10, it will once again be an honor to take the Grunin Center stage. It's been a pretty wild year in my piano-playing endeavors. Most people know me from my Louis Armstrong-related work, authoring *What a Wonderful World: The Magic of Louis Armstrong's Later Years* and working as the Director of Research Collections for the Louis Armstrong House Museum. Playing the piano has always been a "secret talent," mainly because I've maintained only one regular monthly gig at d'jeet? in Shrewsbury for the past six years. (In fact, after announcing that I was playing



Ricky Riccardi, shown here hamming it up with drummer Brendan Castner at d'jeet? in Shrewsbury, performs at Midweek Jazz on Dec. 10. Photo by Chris Barry.

MidWeek Jazz last year, I was the recipient of a bona fide piece of hate mail from an anonymous, disgruntled musician incredulous that I took the gig.)

But since the first Ocean County College performance, things have been on the upswing. My hero, Dan Morgenstern, attended one of my d'jeet? performances (along with Daryl Sherman) and gave it a rave review in these very pages of *Jersey Jazz*, I got to sit in multiple times with the fantastic Shotgun Jazz Band in New Orleans and just this past October, I did a private gig at Birdland with David Ostwald's Louis Armstrong Eternity Band, holding down the piano chair alongside musicians I admire tremendously such as Ed Polcer and Anat Cohen.

I'll never be a full-time pianist as my Armstrong duties (not to mention my home duties — my wife and I just welcomed our third daughter!) keep me so busy but I love to play, especially with my friends, with whom I've been playing with for over a decade. We usually have as much fun as the audience when we play and are really looking forward to doing it again on December 10 at 8 PM!

— Ricky Riccardi

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

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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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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.

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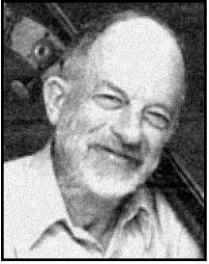
Newark Jazz Legacy Concert Series

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.

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JAZZ ORAL HISTORY PROJECT

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



From the Crow's Nest

By Bill Crow

■ Phil Woods spent his last years suffering with emphysema, but he still managed to

play the saxophone with his customary brilliance. When it finally got too tough for him, he ended his career with style. He played one last concert, reprising the arrangements from the “Charlie Parker with Strings” book, then announced that it was his last public performance. He played the last number, left his alto on the stage and walked off into retirement. Not long afterward, his health took a turn for the worse. Phil stopped his medical treatment and slipped quietly away on Sept. 29.

I met Phil in 1954 on a record date that Jimmy Raney put together. Joe Morello was the drummer and John Wilson the trumpeter. Phil amazed us all, and the date went very well. We became good friends immediately. Phil went on to record many albums of his own.

I was lucky to be able to play with him now and then, and it was always a musical party. Phil often subbed for Gene Quill when I was in Gerry Mulligan’s Concert Jazz Band. We made the tour of the Soviet Union with the Benny Goodman band. And I always enjoyed playing with him at the Zoot Sims festivals at the New School and in East Stroudsburg, Pennsylvania.

During the busy recording years, Phil was one of the first-call reed players, but when recording conditions changed, he chose to stay on the jazz scene. On a record date, he

discovered that the rest of the band had recorded their part the day before, and he was alone in the studio, overdubbing with headphones. He was disgusted. “Who am I supposed to laugh with?” he asked.

Since the news of Phil’s death spread, the Internet has been filled with comments by friends, colleagues and fans mourning the loss. Bill Bray sent me a consoling e-mail from Boston when he heard the news. He included this story:

“Around 1990, while I was waiting for Emilio, Boston’s famous sax doctor, to bring out my repaired Selmer, I walked Phil Woods to collect his alto. In awe, I stepped aside while Emilio brought out Phil’s horn. Phil stood it up on the counter and proceeded to blow the most gorgeous “something” imaginable. Then he turned toward me, smiling, and said; ‘What the hell, it beats working!’ and left us all in stunned silence.”

■ Dan Levinson sent me the following story. It’s long and will take up the rest of my column...but it’s worth it.

New York clarinet legend Sol Yaged, who will turn 93 on December 8, famously gives out candies and mints — the kind that restaurants offer free to customers — to people when he greets them. He often takes a handful of them when he’s leaving a restaurant and puts them in his pocket.

Twenty years ago, Sol came to hear Dick Sudhalter’s big band, who was playing for the Chartwell Booksellers’ “Holiday Tea at

Three” concert series at Park Avenue Plaza in Manhattan. I was one of four reed players in the band. During the break, I was talking to Ray Beckenstein, who was playing lead alto.

Suddenly and alarmingly, Ray, looking over my shoulder, said, “Hey, some guy just took your clarinet off the

stand and is playing it.” I turned around and said, “Oh, that’s Sol Yaged. He sometimes shows up to big band concerts without his horn. If he’s asked to sit in, he borrows one from one of the reed players.”

Ray said, “Well he’s not borrowing mine. Nobody plays my horn but me. But I guess I should go over and say hello. I haven’t seen him in about 30 years.”

When Sudhalter invited Sol up during the next set, Sol picked up Ray’s clarinet. Ray didn’t even flinch. Sol played it for his feature. At the end of the number, I said to Ray, “I don’t understand...I thought you told me no one played your horn but you.” Ray replied, “I did say that. When Sol asked me if he could play it, I told him I had a cold. He said he didn’t care and gave me a cough drop.”

Three years ago, I was once again playing at Park Avenue Plaza, this time with Vince Giordano’s Nighthawks. It was Sol’s 90th birthday, and he was there, this time with his clarinet. During the break, Vince asked him to sit in.


As Vince began to announce Sol on the mic during the next set and talk about his lengthy career, Sol was warming up in an area to the right of the bandstand where I could see him, but the audience couldn’t. I happened to glance over just as the bottom half of his clarinet fell off and hit the ground hard.

I watched as he picked it up, put it back on, and tried in vain to get a sound on it. Nothing came out. No one else in the band had seen what happened.

Just then Vince said, “Ladies and gentlemen, please welcome Sol Yaged!” I saw the look of panic on Sol’s face and said, “Here, Sol — take this one!” I handed him my horn while taking his, all in one seamless motion.

Sol walked to the front of the stage with my clarinet and played “Where or When” on it. When it was over, he thanked me, handed my horn back to me, and gave me a mint.

— Dan Levinson

Thanks, Dan, for that story. 

TUNES OF THE TWENTIES

And all that jazz...
The Stories Behind the Songs
by Robert Rawlins

Published by Rookwood House
Available November 15, 2015 from
TunesOfTheTwenties.com
or amazon.com

“A fascinating book about songs of the Jazz Age”

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.

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 NICU 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)**
- **Jazzer (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)** Members at Jazzer Level and above receive special benefits. These change periodically, so please contact Membership for details.
- **Bandleader \$500+/family)**
- **Corporate Membership (\$100)**

**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.

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Full Name	Complete Mailing Address

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	(2) Free or Nominal Rate In-County Copies included on PS Form 3541	13	0
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h. Total (Sum of 15f and g)		972	908
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a. Paid Electronic Copies			
b. Total Paid Print Copies (Line 15c) + Paid Electronic Copies (Line 16a)		846	752
c. Total Print Distribution (Line 15f + Paid Electronic Copies (Line 16a))		972	908
d. Percent Paid (Both Print & Electronic Copies) (16b divided by 16c x 100)		87%	83%

I certify that 50% of all my distributed copies (electronic and print) are paid above a nominal price.

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If the publication is a general publication, publication of this statement is required. Will be printed Publication not required in the **November 2015** issue of this publication.

18. Signature and Title of Editor, Publisher, Business Manager, or Owner



Date
10/10/2015

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

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. Stephen Bach,
Kinnelon, NJ
David Brudnicki, Jersey City, NJ
Mr. Russell B. Chase, Nantucket, MA
Mr. & Mrs. Joseph Conte,
Montville, NJ
Edward G. Coyne,
Great Meadows, NJ
Dave Dilzell, Westfield, NJ *
Alan Eisenberg, Hackensack, NJ
Ms. Faith Giovino, Bound Brook, NJ
Mr. Robert J. Haines, Roselle, NJ
Mr. Charles M. Huck, Somerville, NJ
Sam Landsman, Rockaway, NJ
Ms. Sheila R. Lenga, Union, NJ
Jack and Clare May, Montclair, NJ
Joe McManemin, Netcong, NJ
Mr. James Penders, Madison, NJ
Mr. & Mrs. Ted Radzewicz,
Oxford, NJ
Alex Samu, Valley Stream, NY
Danny Scher, Kensington, CA
Adam H Schikkinger, Andover, NJ
Ira Schlitt, Metuchen, NJ
Ms. Valerie Servis,
Princeton Junction, NJ
Mr. & Mrs. Cornelius Sewell,
New York, NY
Ms. Susan Shaw-McLemore,
Hopatcong, NJ
Shelly Productions, Inc.,
Elmwood Park, NJ
Ms. Arlene Siebel, Nalcrest, FL *

Holley A. Simmons, Toms River, NJ *
Ruth and Paul Steck,
Green Village, NJ
Mr. Edward Stuart, Short Hills, NJ
Willie and Sheila Thorpe,
Somerset, NJ
Mr. Jerry Veza, Madison, NJ *
Roseanna Vitro, Warren, NJ *
Mr. Peter Ward, Marshall's Creek, PA
Ken Weaver, Randolph, NJ
Mr. & Mrs. William Weisberg,
Fort Lee, NJ
Dr. Ira L. Whitman,
East Brunswick, NJ
Mr. & Mrs. John Zoller, Hamilton, NJ

New Members

Terri Behnke, Hillsborough, NJ
Arnold and Shari Bernard,
Rockaway, NJ
Paulette Dorflauer, Livingston, NJ
Betsy Garber, Princeton, NJ
Jack Giller, Frenchtown, NJ
Donald Graff, Bellemead, NJ
Rebecca Kilgore, Portland, OR
Tom McNellis, Monroe, NJ
Caridad Miranda, Teaneck, NJ
Rocco Pellegrino, Brick, NJ
Charles Puleo, Caldwell, NJ
Nancy & Robert Rawlins, Clayton, NJ
Mario Rutualo, Ewing, NJ
Nick Scheuble, Rockaway, NJ
Dot Westgate, Skillman, NJ

Great Gift Idea!

Jazz Up Your Wardrobe



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

At \$15, they make great gifts for yourself and your friends. You can buy them in person at some of our events, and we can bring them to Jazz Socials on request. But if you don't want to wait, order via mail and get your shirt within days! Shirts are 100% cotton, crew-neck, short-sleeved shirts; they may run slightly snug. Cost is \$15 per shirt + \$4 shipping fee.

Styles — choose from:

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

Sizes — choose:

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

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

JAZZ TRIVIA ANSWERS

Questions on page 4



- | | | |
|--|------------------|---------------------|
| 1. Louis Armstrong
(responding to a request to define jazz) | 3. Pete Fountain | 7. George Carlin |
| 2. Duke Ellington | 4. Yogi Berra | 8. Eddie Condon |
| | 5. Sid Caesar | 9. Sammy Davis, Jr. |
| | 6. Ray Charles | 10. Paul Desmond |

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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The FREE site from Cadence Magazine
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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 CAFÉ

23 E. Palisade Ave.
 201-848-4088
 Sundays

Ewing

VILLA ROSA RESTAURANTE
 41 Scotch Road
 609-882-6841

Fairfield

BRUSCHETTA RESTAURANT
 292 Passaic Avenue
 973-227-6164
 Live piano bar every night

CALANDRA'S MEDITERRANEAN GRILLE

118 US Highway 46
 973-575-6500
 Piano – 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 CAFÉ
 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 & CAFÉ
 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 CAFÉ
 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.

RED BANK JAZZ ORCHESTRA — The Jazz Arts Project presents its 18-piece orchestra for a "Sinatra Centennial Birthday Bash" at a fundraiser featuring Joe Piscopo. Count Basie Theatre, Red Bank, Dec. 6 at 4 PM. Tickets: \$25-\$100. The top ticket includes VIP seating and a pre-show reception. (www.jazzartsproject.org)

SWINGADELIC — The Hoboken band and a gaggle of would-be Sinatra vocalists for a "Sinatra Swinging 100th Birthday Bash." Stevens Institute, Hoboken, Dec. 12 at 7 PM. Overlooking the New York skyline, in the Bissinger Room. Another fundraiser with tickets priced accordingly, \$75-\$150. (www.hobokenmuseum.org)

MICHAEL FEINSTEIN — Not to be outdone, NJPAC presents the sophisticated singer/pianist for a "Sinara Centennial Celebration" on Dec. 12 at 8 PM. Tickets (\$49-\$100) include pre-concert "Frank" discussion with Sinatraphiles Will Friedwald and Chuck Granata in The Chase Room. (www.njpac.org)



c/o New Jersey Jazz Society
 Michael A. Katz
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