

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 44 • Issue 1
January 2016



Violinist Tom Rigney, son of Major League Baseball player and manager Bill Rigney, was in the lineup for the 25th anniversary Suncoast Jazz Classic. Photo by Mitchell Seidel.

Jazz Played Sunnyside Up

Suncoast Jazz Festival Celebrates Its Silver Anniversary

Story and photos on page 28

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez	2
Bulletin Board	2
NJJS Calendar	3
Jazz Trivia	4
Editor's Pick/Deadlines/NJJS Info	6
Crow's Nest	50
Change of Address/Support NJJS/ Volunteer/Join NJJS	51
NJJS/Pee Wee T-shirts	52
New/Renewed Members	52

STORIES

Suncoast Jazz Festival	cover
Big Band in the Sky	8
Talking Jazz: Tardo Hammer	12
Bill Charlap's Birth of the Cool	22
NJPAC SASSY Awards	24
Jews, Music and the American Dream	25
Jersey's Jazz Bonanza	26
President Emeritus Writes	32
Dan's Den	34
Noteworthy	36

REVIEWS

Other Views	37
Caught in the Act	42
Book Review/Tales from Jazz Legends	44
Book Review/Jeru's Journey	44
Forgotten Jazz Photographer	45
Charles McPherson at WPU	46
Shelly Rosenberg Tribute	46

EVENTS

'Round Jersey: Morris, Ocean	48
Institute of Jazz Studies	49
Somewhere There's Music	54
The Name Dropper	55

ADVERTISERS

Marlene VerPlanck	4
Arbors Records	5
WBGO	7
Shanghai Jazz	9
Ocean County College	11
SOPAC	13
Mason Gross School of the Arts	15
Shelly Productions	16
NJPAC	17
WBGO Photo Blog	18
Rockland Music Conservatory	19
CTS Images	20
Jazzdagen	21
Beacon Hill Band/Seeing Eye	24
Rutherford Hall	31
Swingadelic	36
WPU Jazz Room	39
Roseanna Vitro	40
Jazzfest at Sea	41
Diane Perry	42
LauRio	43
Jim Eigo	43
Tunes of the Twenties	43
Sandy Sasso	46
Centenary College	51
Cadence Magazine	53
Princeton Record Exchange	56



Prez Sez

By Mike Katz President, NJJS

To all our members and all others who shall read this, Happy New Year!

The annual meeting of the New Jersey Jazz Society took place on Sunday, December 13, 2015, at Shanghai Jazz in Madison. The meeting was well attended, perhaps partly because of the relatively mild weather we have been enjoying this December, but more likely because of the great music program provided by DIVA Jazz Trio. Reports were submitted by the president and treasurer, and board members were elected to serve three-year terms. Re-elected as directors were Sandy Josephson, Caryl Anne McBride, Al Parmet, Marcia Steinberg, Elliott Tyson and Jackie Wetcher. Pete Grice, Carrie Jackson and Irene Miller, who were appointed by the Board as directors during the year to serve until the next annual meeting, were elected to full three-year terms. Two brand new directors, Stephen Fuller and James Pansulla, were also elected to the Board. The Board looks forward to working together to improve the work of the Society during the year ahead.

Three directors, Harry Friggle, Sheila Lenga and Jack Sinkway, resigned from the Board effective with the end of this year. We thank them for their contributions to the Society over the years of their service. During the meeting, a plaque was

presented to Sheila in recognition of her twenty years of service as a Board member, during which she recruited many new members at Jazzfest, concerts, socials and other events, in addition to serving as publicity chair and person in charge of 50-50 raffles at Jazzfests and Pee Wees. Although she will no longer be on the Board, Sheila has indicated that she will continue to be available to perform some of these functions going forward.

Following the annual meeting, the new Board conducted its December meeting, which included the election of officers to serve during 2016. I was reelected as President, Stew Schiffer as Executive Vice President, Al Parmet as Secretary, and Mitchell Seidel as Vice President/Music Programming. Sandy Josephson was elected to succeed Sheila as Vice President/Publicity.

Due to personal reasons, Harry Friggle elected not to continue as Treasurer, although he has agreed to continue on until a successor is chosen. At the meeting, Kate Casano, who was Treasurer prior to my assuming that office before I became president, stepped forward to reprise the part at least through 2016. Thank you, Kate!

We continue to be on the lookout for new volunteers who would like to join our various committees, and anyone who is interested should

Stay tuned to www.njjs.org

NJJS Bulletin Board

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

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

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

contact me, Stew Schiffer or Elliott Tyson.

The Board is looking forward to our next major event, the Pee Wee Russell Memorial Stomp, which will take place on Sunday, March 6, as usual at the Birchwood Manor in Whippany, and to other events to come in the new year. Once again our music programming VP Mitchell Seidel has put together an outstanding lineup for the Stomp with Michael Hashim's Widespread Depression Orchestra headlining a bill that also includes Jon-Erik Kellso and the Ear Regulars Plus and Dennis Lichtman's Brain Cloud. We hope to be able to announce the 4th band next month.

We hope that many of you will come out to enjoy some great jazz with us in 2016!



NJJS president Mike Katz presented retiring board member Sheila Lenga with a plaque in recognition of her 20 years of service at the NJJS's Annual Meeting on December 13.



April Is Jazz Appreciation Month!

For the March issue of *Jersey Jazz* we're compiling a guide to JAM related events around the state. Concert presenters, jazz clubs and college jazz studies departments are welcome to submit relevant information to our contributing editor Sandy Ingham at: halladay10@yahoo.com.

The deadline is January 15.

HELP WANTED VOLUNTEER OPPORTUNITIES AT THE NEW JERSEY JAZZ SOCIETY

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 (Directors only) and our annual events, and that you share a little bit of your time, your ideas and your talents.

✓ **Become a member of our Board of Directors**

✓ **Help manage our Web site and E-blast advertising**

✓ **Oversee our education and college relations programs**

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

for updates and details.

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
FREE admission NJJS members,
\$10 all others,
\$10 food/beverage minimum

Shanghai Jazz | Madison

2 – 5:30 PM | www.njjs.org

February 21

NJJS JAZZ SOCIAL

Elise Wood (flute)
w/Roni Ben-Hur (guitar)
FREE admission NJJS members,
\$10 all others,
\$10 food/beverage minimum

Shanghai Jazz | Madison

2 – 5:30 PM | www.njjs.org

March 6

PEE WEE RUSSELL STOMP

The Widespread Depression Jazz Orchestra, Jon-Erik Kellso and The Ear Regulars Plus, Dennis Lichtman's Brain Cloud, and 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 49)



CENTENARIANS

Here's a new crop of artists who would be 100 years old in 2016 if they were still with us. See how many you remember.

1. This interesting character was known as "McVouty" for the hip language he invented, called "Vout." He played guitar, piano and vibes and was said to speak eight languages. Perhaps best known for his partnership with Slam Stewart and their hits, "Flat Foot Floogie (with a Floy Floy)" and "Cement Mixer (Putti Putti)."
2. One of the best big band trumpeters, he came to fame with Benny Goodman and then his own band. If I told you his 2nd wife's name, it would be "Game Over."
3. Best known for his work with Glenn Miller in 1939-42, this drummer played on almost every record Miller's civilian band made. Some say his high-hat cymbals were the sound of the Swing Era. Think "In the Mood."
4. Perhaps the longest-lived of this centenarian group, this bassist was #3's partner-in-time in the Miller band's rhythm section, 1940-42. He also served in Miller's AAF band. After the war he worked in TV studios until he changed careers and became a successful photographer. He died in 2013 at the age of 97.
5. Wynton Marsalis called him "one of the best ever" high note trumpeters. Best known for his career with Duke Ellington, he could hit triple high C. His composition "El Gato" was his feature with Duke's band.
6. Perhaps Benny Goodman's most remembered vocalist for her work with his early band. It's rumored that Benny once proposed to her. Albert Marx, her husband, is remembered for his arranging to record the famous 1938 Carnegie Hall concert as a present for her.
7. This trombonist was renowned for his broad tone, quick vibrato, and highly original wit. He performed with Benny Goodman, Charlie Barnet and Eddie Condon, and went on to join Woody Herman in 1944. His solo on "Bijou" remains a classic. He later formed a group with #10.
8. Although known as a pianist, he was also a competent trumpeter. Early on, he played with Eddie Condon, Max Kaminsky, Joe Marsala and Bunny Berigan. He played with Tommy Dorsey's 1940 band where he composed "Oh! Look at Me Now." After service in World War II playing trumpet in an Army band, he worked as a pianist with Louis Armstrong, Bud Freeman and Benny Goodman. In later years, he was Bing Crosby's musical director.
9. This composer, arranger and trumpeter came from Pittsburgh. He expressed an early interest in arranging and one of his first arrangements was "Cherokee" for Charlie Barnet's orchestra. He arranged for Glenn Miller and Les Brown and served as staff arranger for Capitol Records. He wrote arrangements for Frank Sinatra, Nat King Cole, Peggy Lee and Bobby Darin as well as his own orchestra.
10. This tenor saxophonist made his name with Gene Krupa's band and tried, unsuccessfully, to make a commercial success of bebop with his band "Bop For The People." He had a long association with Jackie Cain and Roy Kral and was featured on several albums produced by Jackie Gleason.

Nutley Hall of Fame Inducts Jackie Paris

The underappreciated jazz singer and guitarist Jackie Paris was recognized by his hometown on Nov. 15 when he was inducted into the Nutley Hall of Fame. He joins 65 other notable Nutleyites who have been so honored in a biennial ceremony since the Hall's inception in 2002. The program recognizes "Persons who were born in Nutley, resided in Nutley for a minimum of ten years or who were graduates of Nutley High School who had outstanding achievements at the state, national or international level regardless of their field of endeavor."

Paris tap-danced from his youth and into his years in the US Army, entertaining his fellow soldiers. He toured with Charlie Parker and is best known for his vocal recordings of "Skylark" and "Round Midnight" from the late 1940s to the early 1950s. He performed and/or recorded with Terry Gibbs, Lionel Hampton, Coleman Hawkins, Dizzy Gillespie, Donald Byrd, Gigi Gryce, Charles Mingus and others. He won many jazz polls and awards, including those of *DownBeat*, *Playboy*, *Swing Journal* and *Metronome*. His company in the Nutley Hall of Fame includes sharpshooter Annie Oakley, TV star Martha Stewart and the late U.S. Sen. Frank Lautenberg.



Jackie Paris was a popular child entertainer, a pint-sized song and dance man, who shared the stage with such legendary black headliners as Bill "Bojangles" Robinson and the Mills Brothers.

MARLENE VERPLANCK

Surprise Me Somewhere!

Announcing the release of the latest CD —
"The Mood I'm In" — recorded in London
with the Best of the British!

"Marlene VerPlanck keeps acquiring superlatives in reviews of her albums and performances, and *The Mood I'm In* shows exactly why!"

— Joe Lang, *Jersey Jazz*



"Congrats! *The Mood I'm In* is top notch and handsome looking."
— Elliott Eames, *WVOX*

Marlene will be LIVE on Elliott's show, Sunday, Dec. 20, 6 PM on WVOX AM 1460 and

worldwide WVOX.com and on iPads via the free "tune in" app.

"A wildly winning set throughout, this is a master class on jazz vocal that you better show up on time for. Killer stuff, once again."

— Chris Spector, *Midwest Record*

"Great album. Pearce is a killer accompanist and the album is perfectly mixed. Terrific quintet."

— Marc Myers, *Wall St Journal*

www.marleneverplanck.com

New from



ARBORS RECORDS

Great Jazz Lives On

ARCD 19447

**Becky Kilgore and
Nicki Parrott: Two
Songbirds of a Feather**

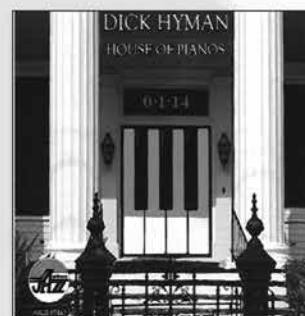
Becky Kilgore and Nicki Parrott showcase their original vocal styles performing the American popular songbook with their uniquely beautiful flair.



ARCD 19445

**Dick Hyman:
House of Pianos**

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



ARCD 19448

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



ARCD 19445
**Jacob Fischer...
In New York City**

Jacob Fischer's jazz guitar swings hard along with Chuck Redd on vibes and popular jazz drummer Matt Wilson.



\$12.00 including s/h per CD

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

Fax: (727) 466-0432

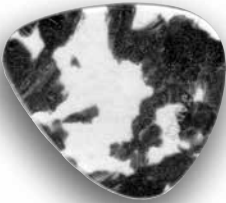
Toll Free: (800) 299-1930

E-mail: mrd@gate.net

www.arborsrecords.com

U.S. and Canada distribution by Allegro





The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

...AND ONE MORE FOR THE ROAD


You may be Sinatra'd out after the singer's never ending centennial birthday party in 2015. At times it seemed like one big fundraiser, as the public television stations dragged out old Sinatra bios to solicit donations and seemingly every local arts org held tax-deductible gala "Sinatra" concerts — not to mention several tons of "new" product rolled out by the Ol' Blue Eyes estate.

But if all that didn't give you a hangover, how about one more for the road? I do have a couple of good stories from my father, the late guitarist Tony Mottola, who toured with the singer for seven years in the 1980s — although I can only offer the following one in a family magazine like *Jersey Jazz*.

During the time my father was in the Sinatra band, he'd leave the rhythm section in the middle of the show and join the singer center stage, where they'd sit on stools under a spotlight for a couple of duets. It was a popular feature that made for many memorable performances — and one night at Boston's Symphony Hall was more memorable than most.

They were performing the old standard "These Foolish Things (Remind Me of You)" and all was going well for the first 16 bars when, at the top of the bridge, Frank stopped singing and seemed to stare out into space. My father did what any good accompanist would do in the circumstance and vamped on the turnaround while he waited for his singer to catch up. And then Frank asked him, on mic, "What's the next line?" My father, not missing a beat, or a strum, looked up and said, "I don't know, but the next chord is F-sharp minor." After the laughs died down a lady in the third row stood up, raised her arms and belted out, "You came, you saw, you conquered me!" — with which the chagrined duo finished the number to big applause.

The incident prompted my mother, a former singer with an encyclopedic memory for lyrics, to help my father memorize the first line to the bridge of each of the several dozen numbers that he'd arranged for the pool of duets they performed. It turned out to be an unneeded precaution, as the Boston show was the only time of the several hundred duets they performed that the singer was at such a loss.

Okay, it's really more of a Tony Mottola story than a Frank Sinatra story, but you can forgive a son pushing his old man on stage for one more bow. And if you'd like to see what those storied duets were like, search "Frank Sinatra/Tony Mottola 'Send In The Clowns'" on YouTube. 



Frank Sinatra and Tony Mottola performing a duet at New York's Carnegie Hall in 1981.

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



Comments?

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

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

JerseyJazz The Journal
of the New Jersey Jazz Society
Volume 44 • Issue 1
USPS® PE6668

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

All material in *Jersey Jazz*, except where another copyright holder is explicitly acknowledged, is copyright ©New Jersey Jazz Society 2016. All rights reserved. Use of this material is strictly prohibited without the written consent of the NJJS.

Tony Mottola Editor
38 Beaumont Place., Newark, NJ 07104
e-mail: editor@njjs.org

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

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

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

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

Contributing Editors

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

Contributing Photographers

Vicki Fox, Tony Graves,
Fran Kaufman, Lynn Redmile

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

NEW JERSEY JAZZ SOCIETY OFFICERS 2016

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

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

Kate Casano Treasurer
973-762-5876 | e-mail: treasurer@njjs.org

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

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

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

Al Parmet Recording Secretary
908-522-1163

Jack Stine President Emeritus
908-658-3515

Frank Mulvaney Immediate Past President
908-233-4824

DIRECTORS

Carolyn Clemente, Cynthia Fekette, Stephen Fuller,
Pete Grice, Carrie Jackson, Keith Langworthy,
Caryl Anne McBride, James Pansulla, Lowell Schantz,
Marcia Steinberg, Elliott Tyson, Jackie Wetcher,
Linda Lobdell (Ex-officio), Tony Mottola (Ex-officio)

ADVISORS

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

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

WBGO TRAVEL & EVENTS

WBGO, the world's premier jazz radio station, presents WBGO Travel. Inspired by the jazz tradition, WBGO Travel designs first-class travel packages to visit exciting locations around the globe for stellar concerts, Jazz festivals and deluxe tours. WBGO Travel Packages are available for:

- **Jazz on the Mountain at Mohonk Mountain House | January 15-18, 2016**
- **San Sebastian Jazzaldia Festival, Basque Country & Madrid | July 19-30, 2016**
- **Newport Jazz Festival, Weekend Package | July 28-August 1, 2016***
- **Newport Jazz Festival, Day Trips | July 29, 30 & 31, 2016***
- **Monterey Jazz Festival, Big Sur & Carmel | September 14-19, 2016**

***Early bird pricing ends January 15, 2016**

Our travel packages offer exclusive opportunities available only to WBGO guests. Jazz music knows no boundaries and neither does WBGO!

Travel with us!

wbgo.org/events, events@wbgo.org or 973.624.8882

88.3fm
WBGO.org

Big Band in the Sky

By Sanford Josephson

■ **Allen Toussaint, 77, producer, songwriter, pianist, singer, January 14, 1938, New Orleans – November 10, 2015, Madrid.** To say that Allen Toussaint embodied the spirit of New Orleans would be an understatement. To say he was a jazz artist would be inaccurate. His music combined rhythm & blues, gospel, pop, rock, and jazz, but, whatever the genre, it was pure New Orleans.

“More than any other person,” jazz trombonist Delfeayo Marsalis posted on his Facebook page, “Mr. Toussaint was able to capture the joy, intrigue, and exuberance of New Orleans music over the course of six decades.” Rolling Stones guitarist and songwriter Keith Richards, in a statement after Toussaint’s death, described him as, “One of the greatest songwriters New Orleans ever produced.” Producer Leo Sacks called him, “the crucible of New Orleans music.” And, in an interview published last year by the Red Bull Academy, Toussaint said of his beloved New Orleans, “It’s who we are. The food we eat, the history, Mardi Gras Indians who rehearse all year around, the second-line brass bands who strut that stuff, the syncopation, the humor, and the slightly slower pace than the rest of America — the way we mosey along rather than running the race.”

Toussaint began playing piano at the age of six, and, when he was a teenager, his playing was noticed by Dave Bartholomew, Fats Domino’s producer. Bartholomew invited Toussaint to sit in on some of Domino’s recording sessions, and, in 1958, Toussaint recorded an album of his own, *The Wild Sound of New Orleans* on the RCA label. It was not a commercial success, but, according to Randy Lewis, writing in the *Los Angeles Times* (November 10, 2015), it “established his reputation as a formidable pianist and songwriter. It also included two important instrumentals: ‘Java,’ which New Orleans trumpeter Al Hirt turned into a Top 5 hit in 1964, and ‘Whipped Cream,’ which another trumpeter, Herb Alpert, did with his group, the Tijuana Brass. ‘Whipped Cream’ eventually became the theme song for the TV show, *The Dating Game*.”

In the ’60s and ’70s, Toussaint had several hits, as a songwriter and producer. They included: Ernie K-Doe’s “Mother-in-Law,” Lee Dorsey’s “Working in the Coal Mine,” and Jessie Hill’s “Ooh Poo Pah Doo.” In the mid-’60s, his song, “Fortune Teller,” was recorded by The Who and the Rolling Stones. In 1977, his “Southern Nights” became a Number 1 hit for Glen Campbell.



Allen Toussaint. Photo by Glade Bilby II.

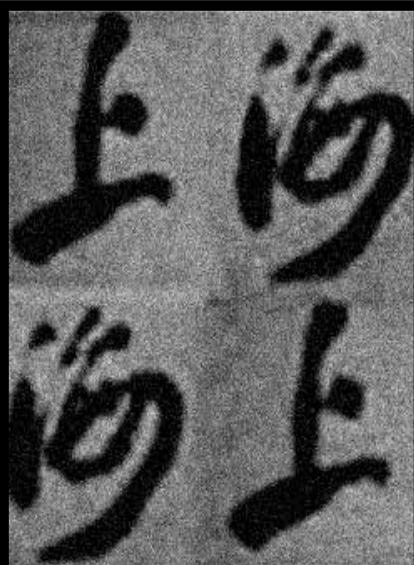
Moving to New York after Hurricane Katrina, Toussaint appeared regularly at Joe’s Pub in the Village and collaborated with Elvis Costello on an album, *The River in Reverse* (Verve Forecast: 2006); he also toured with Costello. The album was nominated for a Grammy Award for best pop vocal, and, in 2009, Toussaint received a Grammy Trustees Award, following that up with a National Medal of Arts in 2013. In 1998, he was inducted into the Rock and Roll Hall of Fame. He eventually returned to New Orleans, ostensibly to maintain a lower profile.

The night before he died he performed in concert in Madrid and was scheduled to present a benefit concert with Paul Simon in New Orleans on December 8. In an e-mail, Simon recalled that he and Toussaint “played together at the New Orleans jazz festival (New Orleans Jazz & Heritage Festival.) We played the benefits for Katrina relief. We were about to perform together on December 8. I was just beginning to think about it; now I’ll have to think about his memorial. I am so sad.”

In 2013, the New Jersey-based jazz band, Swingadelic, recorded an album called *Toussaintville* on the ZOHO label. It contained jazz treatments of many of Toussaint’s hits. Marc Myers, reviewing the album in his blog, *Jazz Wax*, said it, “not only skillfully reminds the listener of Toussaint’s important contribution as a composer of top pop hits, but also does so through a jazz prism, never losing an ounce of Toussaint’s earthy intent... If you’re unfamiliar with Toussaint, this is a good introduction. It’s just big sophisticated fun, with one foot in the big bands and the other in the Big Easy.” Dave Post, bassist and leader of Swingadelic, told *Jersey Jazz* he first heard of Toussaint “when I was a 16-year-old kid.” He was drawn to the song “Get Out My Life Woman” on the Paul Butterfield album, *East West* (Elektra Records: 1966). “I dug the song,” he said, “and subsequent inquiries from then to now informed me of a vast body of work penned by this man. When I went into the studio with Swingadelic to record *Toussaintville*, the difficulty was in narrowing down the amount of songs, as there were so many great tunes to choose from. As it turned out, we recorded and released 14 Toussaint tracks.”

Thirteen months after Katrina, Toussaint had been invited by producer Ken Ehrlich to sing the national anthem with New Orleans singer Irma Thomas at the first National Football League game to be played in the renovated Superdome, an emergency shelter in the aftermath of the storm. “You have to realize the

continued on page 10



SHANGHAI JAZZ

Restaurant
and bar

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

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

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

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

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

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

Highlights in late December and January

sat 12/26: JERRY VIVINO

sun 12/27: ASHER AND ALEX STEIN

tue 12/29: JOHN KORBA

wed 12/30: LATIN JAZZ

thu 12/31: CATHERINE RUSSELL
(by reservation only)

1/1 – 1/6: CLOSED

**sat 1/9: RUSS KASSOFF
TRIBUTE TO FRANK SINATRA**

**fri 1/15: GROVER KEMBLE
AND JERRY VEZZA**

sat 1/16: SARON CRENSHAW

fri 1/29: ROB PAPAROZZI

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

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

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

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

BIG BAND IN THE SKY

continued from page 8

emotion of that moment,” Ehrlich told the *Los Angeles Times*. “People were filing into a place they hadn’t been in almost a year and a half, a place that was such a symbol of Katrina...It was an incredibly emotional moment, and the first thing they heard was Allen and Irma. That was it. It was like, ‘Yes, we’re home.’”

Cause of Toussaint’s death was a heart attack, suffered after the Madrid concert. Survivors include his wife, Sandra; daughter Alison Toussaint-LeBeaux; and son, Clarence “Reggae” Toussaint.

■ **Lee Shaw, 89, pianist, June 25, 1926, Ada, OK – October 25, 2015, Troy, NY.** Shaw learned to play piano by ear as a child and received classical training at the Oklahoma College for Women. The first time she heard jazz was when she saw the Count Basie Orchestra perform in Chicago. That changed everything. She eventually studied with Oscar Peterson, who supposedly invited her to learn from him after hearing her play once. Through the years, she played with such jazz luminaries as tenor saxophonists Dexter Gordon and Zoot Sims and trumpeter/bandleader Thad Jones.

While living in Chicago, she met and married drummer Stan Shaw. They formed a trio and moved to New York City before relocating to Colonie, NY, in the Albany area in 1971. Stan Shaw died in 2001.

Lee Shaw continued to perform regularly in the Albany area until she had a stroke in January 2015. For the last five months of her life, she played for fellow patients at the Eddy Memorial Geriatric Center in Troy, where she lived. Her last public performance was in September 2015 at the Grappa ’72 Ristorante in Albany. According to Steve Barnes of the *Albany Times-Union* (October 26, 2015), “Despite her health difficulties, Shaw was an indefatigable performer.” Of the Grappa ’72 performance, he wrote, she had “oxygen tank in tow...It was but one of the many area restaurants and nightspots over the years where local audiences could hear world-class talent for free in an intimate setting.”

Rich Syracuse, her bassist for the past 23 years, described her to Barnes as “a phenomenal force on the piano. Sometimes, we’d get to a place, and the piano would be out of tune, but she would play it with such force and musicianship that the damn thing would suddenly be in tune. It was as if she willed it into being in tune by the strength of her playing.”

■ **Giovanni Michelangelo (John) Coppola, 86, trumpeter, May 11, 1929, Geneva, NY – October 25, 2015, San Francisco.** When tenor saxophonist Virginia Mayhew was in high school in San Francisco, her musical mentor was John Coppola. “He introduced me to a lot of people and lent me a bunch of records,” she told me when I interviewed her for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio: 2009). Among those musicians Mayhew met through Coppola were tenor saxophonists Lester Young, Zoot Sims, and Coleman Hawkins.

After Coppola died, Mayhew posted a tribute to him on her Facebook page. “I am so very sad to have lost one of my closest friends and biggest influence,” she wrote. “John played lead with some of the best big bands of the swing era including Stan Kenton, Woody Herman and others...John had the most beautiful, huge, musical sound I have ever heard come out of a trumpet. His playing went right to my heart.”

Coppola was known to San Franciscans as a member of the Green Street Mortuary Band, led by his wife, saxophonist Lisa Pollard. According to sfgate.com, “One of the oldest and best-known traditions in San Francisco is the ritual of the funeral procession through the heart of Chinatown — a hearse and a cortege of cars carrying mourners, all led by a brass band playing hymns. The cortege with brass band is a combination of Asian and Western funeral tradition, and the band is unique to San Francisco.”


Growing up in Oakland, Coppola began playing professionally at age 13. In addition to Kenton and Herman, he played with Charlie Barnet, Frank Sinatra, and Dizzy Gillespie. Saxophonist Jerry Dodgion described him to sfgate.com as “a great lead trumpet player, a teacher, and a mentor to

me. He always shared what he knew. He was a special person and a really good guy.”

■ **Judith Hendricks, 78, wife of vocalist, lyricist Jon Hendricks, July 4, 1937, New York City – November 18, 2015, New York City.** In 1959, the popular vocal group, Lambert, Hendricks, and Ross was booked into the Flamingo Hotel in Las Vegas. Dave Lambert and Annie Ross were white, Jon Hendricks was black, and Hendricks’s wife, Judith, was white. The agent who booked the engagement, Willard Alexander, told Hendricks not to bring Judith with him. “I didn’t say anything, but I took my wife,” Hendricks told me when I interviewed him for the Sunday magazine of the *Toledo Blade* in February 1986. “I took her to dinner in the restaurant of the hotel, and I saw people looking at me from behind pillars. And the waiters would stand still and hardly approach my table until I waved at them. I still didn’t understand what the hell was going on. After about a week or so, I finally got the message; the rest of my group told me. I haven’t been back to Vegas since.”

Judith and Jon Hendricks were married for 56 years. Tom Henry, writing in the *Toledo Blade* the day after Judith Hendricks’s death, described her as “the guiding light behind one of the world’s greatest jazz icons.” Jon Hendricks, who is 94, is considered the “father of vocalese,” a style of singing developed by Lambert, Hendricks, and Ross that vocalized instrumentals. Judith met him at a New York jazz club where she was working as a “cigarette girl” while hoping to become a ballerina.

According to the couple’s daughter, Aria Hendricks, Judith Hendricks was being treated for a brain aneurysm at New York-Presbyterian/Columbia Medical Center when it was discovered that she also had a brain tumor. She had survived melanoma in 2006. “Make sure,” Aria Hendricks told the *Blade*, “you say she was a strong-willed, unique, and creative individual, because that’s what she was.”

Added Kay Elliott, a spokesperson for the Art Tatum Jazz Society: “She was the reason he was able to be Jon Hendricks because she took care of everything.” Both Jon Hendricks and Art Tatum were originally from Toledo. 

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.



Jay and Linda
GRUNIN CENTER
FOR THE ARTS

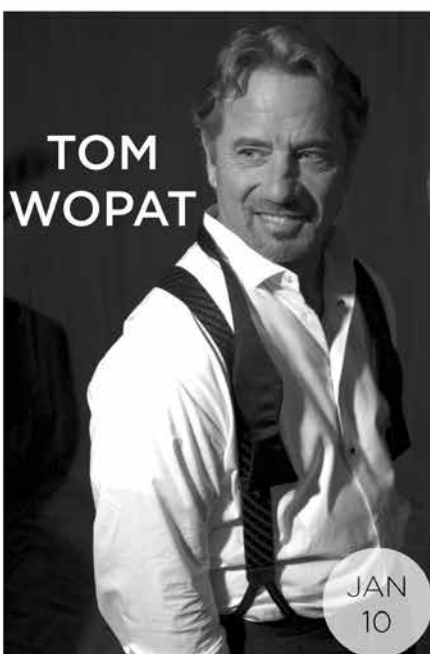
J A Z Z
2 0 1 6

January's Midweek Jazz Guests



**THE MIDIRI
BROTHERS**

JAN
13



**TOM
WOPAT**

JAN
10



**JOHN
PIZZARELLI**

JAN
30

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



RENÉ MARIE

FEB
26

Talking Jazz

A Jersey Jazz Interview With Tardo Hammer

By Schaeen Fox

Writer Zan Stewart once called this month's subject, "The underground king of New York bebop piano." And Warren Vaché added, "Tardo Hammer is one of the most musical, creative and sensitive musicians I've ever worked with. He can support you and challenge you at the same time. Nothing is ever 'just mailed in.' His heart and intellect are always fully committed to the music and to the people he's working with. He is simply a musician's musician." When we did this phone interview in September, I started by asking about his name since "Tardo" is Latin and Spanish for "slow."



JJ: Is Tardo your official birth name?

TH: No. I think it was an ironic nickname for Spanish class when I was called Ricardo, sometime around 13 years old. My birth name is Richard.

JJ: How did you get interested in doing your CD *Stop Look & Listen: the Music of Tadd Dameron* (Sharp Nine Records, 2007)?

TH: I don't know; probably from listening to his recordings. He is one of my favorite composers of jazz repertoire.

JJ: Did you get any surprises about him while preparing for the CD?

TH: Well, his wife got in touch with me via a mutual acquaintance in Ireland. She was a British nurse who had looked after him, and then they got married. She was interested in keeping Tadd's music alive. She came to New York, and I met her, but I didn't get a chance to talk to her at length. I don't have much more information about her, just that she exists. That was weird, because I didn't know he had a wife.

JJ: Nor did I. Since you mentioned a faraway place, has anything of significance in your career happened in New Jersey?

TH: I played with Charlie Rouse and Harold Ashby at Far and Away in Cliffside Park. Those were some of the first gigs I did with somebody that was famous to me. Another place was Struggles, I played with Connie Kay and I think I first played with Warren Vaché there. I met Vinnie Burke and used to go out to his house in the afternoon once every couple of weeks for maybe a year and play. That was probably around the same time, the late '80s. I knew his playing from recordings, and he called me. I said, "Sure." I didn't have a car, so I'd take the bus to Springfield, New Jersey. He was kind of a dogmatic guy, but I enjoyed his commitment to an ideal of pure improvisation, pure tone and even tempo, but no schtick, no licks, no corny stuff. I was always interested if somebody older wanted to let me partake of their musicality and experience and see what I could get off of them.

I remember one time I was playing with Art Farmer

and Clifford Jordan in the early '90s. Somebody brought Vinnie, and he gave Art and Clifford a big lecture. First he gave his little leaflet about his life and career and all the people he played with, which included Charlie Parker, Billie Holiday and all kinds of people. Then he lectured them about playing with music stands in front of them and how that had a negative impact on improvisation. That was interesting because I didn't know anybody who would school Art Farmer and Clifford Jordan on anything, but they listened. Art knew him well and was like, "Yeah Vinnie, yeah." Clifford was like, "Hmm, interesting." [Chuckles]

Vinnie started spending more and more time in Florida, and I didn't see him when he got back. I went to his funeral. He was Catholic and went to church on a regular basis. I remember at his funeral, the priest of his church, who should have known him very well, kept talking about him playing the cello somewhere. It was close, but kind of silly.

JJ: You once had a two months long gig in Japan with Vernel Fournier. What was that like?

continued on page 14

SOPAC

SOUTH ORANGE
PERFORMING ARTS CENTER

10TH ANNIVERSARY

Get *Jazzed* at SOPAC!



REGINA CARTER'S SOUTHERN COMFORT

**SAT, MAR 5
AT 8PM**

The foremost jazz violinist of her generation! Her new release, *Southern Comfort*, explores the folk music of the South.



JUAN DE MARCOS & THE AFRO-CUBAN ALLSTARS

FEATURING MEMBERS OF THE
BUENA VISTA SOCIAL CLUB

SAT, APR 30 AT 8PM

The ensemble captures the undeniable spirit of Afro-Cuban music with the potent mix of driving percussion, a powerhouse horn section, with piano, bass, tres, guitar and incomparable vocals.

Visit SOPACnow.org for more information about performances in the Loft. The intimate cabaret setting features great performances and a cash bar.

IN THE **LOFT**
AT SOPAC

BLUES IN THE LOFT

Billy Hector
SUN, JAN 3 AT 7PM

Bill Sims, Jr
SUN, FEB 7 AT 7PM

Eliza Neals
SUN, APR 3 AT 7PM

Mike Griot & Friends
with special guest
Tomas Doncker
SUN, JUN 5 AT 7PM

JAZZ IN THE LOFT

Radam Schwartz
SUN, JAN 24 AT 7PM

Tommy Campbell's
Vocal Eyes
SUN, FEB 21 AT 7PM

Theo Walentiny
SUN, MAR 13 AT 7PM

James Gibbs, III
SUN, APR 17 AT 7PM

BUY TICKETS NOW!

SOPACnow.org or call (973) 313-2787

South Orange Performing Arts Center | One SOPAC Way, South Orange, NJ 07079



SOPAC programs are made possible in part by funds from the New Jersey State Council on the Arts.
Juilliard @ SOPAC is supported in part by Samuel Convissor.

TALKING JAZZ/TARDO HAMMER

continued from page 12

TH: That was quite an honor. Vernel was really interesting. He had been working in Chicago at Sears or some kind of day job and surfaced in New York in the mid to late '80s. You would run into him around Barry Harris' scene at the Jazz Cultural Theater or around the Village. A friend said he was picked up by Vernel; he was driving a cab. Vernel was really nice, besides being a great drummer. I had sat in with him or something, but I didn't expect him to remember me. Another time I went where he was playing, and the next day somebody called me and said, "Vernel didn't know how to get in touch with you. He wanted to apologize for not saying hello." That was so off the charts different; he felt embarrassed that he didn't recognize me. I've never expected anybody to, especially an older musician after one or two meetings.

He was good to have if you had a classy private party, but you wanted a hip drummer. He could do dance beats, and not play loud but still swing and improvise. He had a trio with Kevin O'Connell and Kevin left town so he hired me. Then he got this gig in Japan. It was boom time in Japan, economically. This little club was in the basement of the tallest building in Tokyo. It was a private gentleman's club with hostesses. They were not hookers or anything, just women who sit, smile, pour the drinks, laugh at the jokes and don't say much. In lieu of men going out with their wives they just hire a professional charming person to sit with them.

JJ: Sure, a modern geisha.

TH: Yeah. They had a series of jazz trios going over there, two months a piece. Maybe you would see four or five tables of business men a night. There was no fraternizing with the customers. They would give you a meal, pick us up at the hotel, and bring us back. I learned a lot.

JJ: Did Vernel ever talk about his career, especially "Poinciana?"

TH: Sure. He said it was a modified street beat from New Orleans, and he alluded that he could have used more money from Ahmad Jamal. I don't think he said that directly. On the other hand, he did say that Duke Ellington was going to hire him, but he stayed with Ahmad Jamal. He regretted that. He was another older parent and would say, "I just have to get to X amount of years and my daughter will be 18; then my works done." I think he got there, had his stroke, and he was pretty much done after that as far as playing.

JJ: What was his personality like?

TH: Extremely nice, kind hearted and full of information. In fact, the drummer Neal Smith said that when he didn't have any money for lessons, Vernel would say, "Well come over anyway," and give him a long lesson. Neal's brush work is really strong, and he owes it all to Vernel, and a lot of that was unpaid. He said, "Pass it on to somebody else." He was extremely generous. Vernel could be very cranky and autocratic. I grew up with some of that. I'm alright with it.

JJ: Speaking of your growing up, your Web site says you are from Queens and then a few sentences later that you moved to New York.

TH: I should fill in the blanks there. I was born in Queens, moved to Long Island, moved to Ohio, moved to Long Island, moved to Ohio. That happened twice. Probably the most time I spent as a kid was on Long Island. I became interested in jazz on Long Island, probably in ninth grade. My family moved to Akron, Ohio when I was a junior in high school. I was very interested in playing music, and I realized that New York was the place to be. I applied for early admissions to SUNY-Purchase because that was as close to New York that I could get. I went there for about a year, and then I moved to New York. At that point I was 18.

JJ: I saw that your parents were amateur musicians.

TH: Somebody wrote that, based on an old bio I had. It makes it seem that they were playing music all of the time, which was not really the case. My father had a violin, but he put that away when I was almost too young to remember it. My mother is, to this day, a very good amateur classical pianist. She might not play for years at a time and then play the Chopin black key etude really well.

Who hires high school kids to play for New Year's? What were they thinking? ...The food was equally as ill prepared as our band. I was mad that they fired us, then I was thinking, "Oh they needed guys that could play bossa nova, a couple Beatles tunes, a tango, a cha-cha."

She decided to study jazz piano when I was eight or nine. She took some lessons and ended up with all these dittos of tunes and chord progressions that were lying on the piano bench for years. I used them to study when I became curious about that stuff.

JJ: How did your mother feel about your interest in jazz?

TH: She thinks jazz is cool, but not as a profession — bad, bad, bad.

JJ: Well sure. Who would want their child to be a jazz musician?

TH: Right, only a very strange person.

JJ: Did your parents start you playing piano, or were you already interested in it?

TH: My mother did because that is what she did as a kid. My older brother and sister were playing. She could not teach us. We would not listen to her, and I can't teach my son either. So you hire a teacher. That only went on for a year. I became a bad practicer so she said she was going to stop wasting money. Then I played clarinet for a little while, and stopped practicing that. Then I played the guitar because everybody was playing that. I moved back to piano, because I was the only guy in the neighborhood who could. Everybody else was playing guitar, bass and drums. That was that, and it worked out well.

JJ: Were you playing piano when you were fired from your first gig?

TH: Oh yeah. I was just thinking about that. Why did they hire us? They were an upscale place on Long Island. They had a New Year's band and asked a friend of mine if he knew any other bands. He sent us, because he thought we were good. They didn't check it out. Who hires high school kids to play for New Year's? What were they thinking? Everybody was getting upset. Apparently a lot of

continued on page 16

12 REASONS TO STUDY *jazz*@MASON GROSS



BE INSPIRED » BE CHALLENGED » BE ENGAGED

Undergraduate and Graduate Degrees

Jazz Performance • Music Education • Musicology

WWW.MASONGROSS.RUTGERS.EDU/JAZZINFO

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

RUTGERS

Mason Gross School
of the Arts

TALKING JAZZ/TARDO HAMMER

continued from page 14

things were wrong. The food was equally as ill prepared as our band. I was mad that they fired us, then I was thinking, "Oh they needed guys that could play bossa nova, a couple Beatles tunes, a tango, a cha-cha." We just knew nothing with that.

JJ: Did the band break up after that?

TH: Oh no. We kept playing through to the next summer.

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

TH: I guess when I realized I wasn't going to play major league baseball; this became my favorite thing to do. I enjoyed it as a social thing. I wasn't that interested in being a solo performer. I wouldn't walk into a party, see the piano, sit down and have to entertain people. I've always enjoyed playing, sparring, improvising and jamming with other musicians. That is the social/musical combination that I like. I wasn't thinking about getting paid, but it started happening, not in any earth shattering way, but enough to surprise me. Just in the interest of keeping going with it, I suspended other ideas of career and college. Then I started teaching piano and with playing I was always able to pay my bills.

It is interesting that I hardly use the word career, but it has been going on long enough that I could. Even to this day, if you were to say, "What are you doing?" I'd say, "Well usually in September a lot of students show up, and I end up with X amount of hours of that, and there are gigs, say ten a month, and I go on the

So this is all from the idea of a career. I didn't have one. It has just been day to day. All of a sudden, I look back and can say, "Oh I've been getting away with this for quite some time."

road maybe four to six weeks a year. I record maybe a few times a year." If I look ahead, there is no assurance that is really going to happen. It has been that way now for something like 35 years. It seems like I might be able to keep doing this.

Today there is jazz college and people are into marketing and all kinds of things. I was playing a place in Harlem two weeks ago with a nice, but old upright piano. I was happy to see it. It was a tile room and the band was up on stage, but the piano was down on the floor. I spent three or four hours just banging on the piano half by muscle memory, sort of hearing what I'm doing but not being able to hear that well. I was thinking, "Well I've

done this so many times in my life. I enjoy the challenge. These guys that come out of jazz college, I don't think they ever have done that. They go right to Steinways and sound systems in concert halls — sometimes." It is different now. I feel like it is a fortunate thing to learn those other survival skills: playing in a bar for people that need to dance. Even though I couldn't do it when I was 16, I can do it now. Those things we did because we needed to do it. We weren't above it.

A Juilliard jazz student came to a gig I was on, a few years ago and said, "Do you know 'Lara's Theme?'" I said, "Yeah. You know it too," and I sang it to him. He said, "That? Do I have to play it?" I said, "No, but if you can, and do it without sounding corny, it's not a bad thing to be able to do because you're surviving, and you're bringing

people in for when you go back to what you were doing." I'm not a big believer in "Let's give the people what they want. Then they are going to like Shostakovich next week." I don't believe in pandering or anything like that, but there are people, like Billie Holiday, Wes Montgomery, Erroll Garner, they'd play the dumbest songs, and they would sound like the greatest thing ever written. They didn't have the cynicism that says, "Oh this is corny. It isn't rebellious enough or brilliant enough to be worthy." I'm trying to rid myself of that. I'm doing a pretty good job. I don't want to be a cornball, but that is an interesting survival skill — take a lousy song and make it sound like a good song.

So this is all from the idea of a career. I didn't have one. It has just been day to day. All of a sudden, I look back and can say, "Oh I've been getting away with this for quite some time." It is easy to find negative things; most of the people today listen to music that has no melody. The dominant popular form has been hip hop for 35 years. Some of the positives are a lot of people are surviving nicely in a world that is a little bit not interested in what we are doing.

JJ: What got you interested in jazz?

TH: I think it is a natural thing that is going to happen to anybody that has those kinds of ears and is interested in the elements of music: harmony, rhythm and melody. If they are listening to popular music they will become thirsty for more notes, more ideas, and different structures and be attracted to more melodic and more harmonic music. They will find some Mozart, Art Tatum or something. My particular route — even in the supermarkets you'd hear standard songs. We had a little in school. Marion McPartland came around and George Benson, before he was famous. I remember hearing Arvell Shaw at our local library. He was great. I was ten or eleven. At that point some guys had guitars in the neighborhood and played a little bit of blues, but when I heard Arvell playing melody on the bass I was, "Wow. This is a whole other level."

By ninth or tenth grade there was a high school teacher named Glenn Pribek, whose brother Gary is a really great, unheard of, alto player. Glenn was a history teacher in Northport High School on Long Island. My friends had him and they started saying, "Well you have to listen to this." They would put on Miles Davis, Charlie Parker, Dizzy Gillespie, Lester Young, because they thought Glenn was so cool, because he could play the drums. That summer he put

SHELLY PRODUCTIONS PRESENTS

LIVE JAZZ

Thursday, January 14, 2016

FEATURING:

ELLEN LAFURN
vocalist &
VIC CENICOLA
guitarist

Glen Rock Inn
222 Rock Road, Glen Rock, NJ
201-445-2362

Music starts @7:00 pm No Cover Charge




Shelly Productions, Inc.
P.O. Box 61, Elmwood Park, NJ | 201-796-9582

continued on page 18

NJPAC

**JAZZ ALL YEAR LONG
AT NJPAC!**



NJPAC's Brick City Jazz Orchestra

Photo: Norman Dell'Orto



Michael Feinstein:
*Sinatra Centennial
Celebration*

Saturday, December 12 at 8pm



**Michel
Camilo**
Solo Piano

Sunday, April 17 at 4pm & 7pm



**Bill
Charlap**
Solo Piano

Saturday, June 18 at 7:30pm

Dorthaan's Place Jazz Brunches

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



Rufus Reid Trio

Jan 24



**The Antoinette Montague
Experience**

Feb 14



**Bobby Sanabria
& Quarteto Ache'**

Mar 6



Freddy Cole Quartet

Apr 10



Arts Education

Jazz Auditions:
Instrumental • Vocal

Wells Fargo Jazz for Teens and
Brick City Jazz Orchestra
January 23 from 10am-2pm

Visit njpac.org/arts-training for details.

TD Bank | Jazz Series

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



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

TALKING JAZZ/TARDO HAMMER

continued from page 16

together a band free of charge. They just opened up the school, and we had a band.

JJ: Is there a history of professional musicians in your family?

TH: No. When my grandfather was in the Ukraine he used to build violins. His father would smash them because it was not a healthy thing for a young person to be doing in that era. You needed survival skills: grow food, suture wounds, something useful. It was encouraged as a hobby, but discouraged as a profession. That is universal through my family.

JJ: When did the family get out of the Ukraine?

TH: Around 1919, just in time. He was quick to smell trouble.

JJ: Have you ever played in the Ukraine?

TH: I went once with Annie Ross. The occasion

was Robert Burns, the Scottish poet's, birthday. Apparently, no matter where you are in the world, there are Scots, and they are going to have a celebration of Burns's birthday. We went to Kiev because Annie's nephew is a businessman there. He is a Scot, and he set up a big Burns Day celebration and hired us to perform. I think we were there the better part of a week, just to play this one party. It was strange, gray and slushy. I was rich just by virtue of having a few Ukrainian coins that were worth next to nothing. Cabs had bald tires, and would be making figure-eights in the roads.

It was kind of the Wild West there. Annie said it reminded her of *The Third Man*. When I was getting out of the country, I wanted to give our driver all my change, which was worth maybe \$10. He was embarrassed, and said, "No, I can't take it." At that time, in the countryside, not in Kiev, that was a week or two weeks income for the average guy. When we got to the airport, they took Annie's

nephew into a room and shook him down for something to get us out of the country. I don't know exactly what happened, but that was weird.

JJ: Is there a film, book or play that you feel gives a good depiction of what a musician's life is like?

TH: I don't think it is *Pete Kelly's Blues*. I've seen it on TV and it's hilarious. I won't watch bio pictures in general. I'm sure there are good ones, but all like *Ray*, *Bird* and *Lady Sings the Blues* — no. Let the music speak for itself. That is the best way to know what is going on. I like to peruse jazz books, but I don't know if I have a favorite. I liked the movie *The Connection* with Jackie McLean and Freddie

Redd. They play all that great music while waiting around to get high. That is a dramatization of a sad part of some musician's lives. The music is for real, but I don't think it is an accurate depiction of anything. I like the Monk documentary *Straight No Chaser*. It has so much real footage and no fluff. I like *A Great Day in Harlem* too.

JJ: Have you ever visited the spot where it was shot? It is something of a jazz shrine.

TH: Not that I know. Harlem is changing. The same gig with the upright piano, I was walking from the subway in my 1980s mind and thinking, "Okay what is going to be the good block to walk back on after midnight?" I looked and thought, "This is different. A lot of Europeans walking around, most brownstones are in excellent repair. This has really changed."

JJ: Do you have any career souvenirs guests might see around your home?

TH: My favorite souvenirs are in a little box, and I don't know where it is. I have a Bill Hardman card that he sent me from France. Art Farmer wrote me a letter when he hired me, and I have a Sonny Clark notebook that unfortunately has nothing of earthshattering significance in it. It is a music manuscript book that Marilyn Moore gave me. I went to her place in Queens to do a rehearsal. She said, "Who do you like on piano?" I said, "Sonny Clark." She said, "That so-and-so? He used to come here to play and steal stuff. One time he left this book. Do you want it?" I said, "Yeah." I have photos from gigs and I guess more, but those are what I can think of off the top of my head.

JJ: How did you meet Junior Cook?

TH: I met him at the Star Café when that was on 23rd street. It was a hang. I met Bill Hardman, Junior Cook and a bunch of people who came through there. They jammed until four o'clock in the morning. Junior almost never hired me because he had other guys that he was loyal to, but we got along quite well. I used to work with him because Bill would hire me. Junior also lived here in Washington Heights, so the gigs would be in Brooklyn a lot of times. We would get off at four in the morning and it would be a long trip home. He would have a pint bottle of vodka and we would take sips and talk all the way.

He was not long winded. He would say things with very few words, usually with a pun or some other



Fran Kaufman photo

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

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

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

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



continued on page 20

Rockland Conservatory of Music

OVERTURES



Frank Vignola & Vinny Raniolo

One of the most sought-after duos in the world, these stars of their own PBS special take you on a whirlwind musical tour of virtuosity and fun.

Bach and Beethoven are freely mixed with Ellington and Waller, blended with Gershwin and Carmichael, peppered with Marley, Sting and Lennon/McCartney, and spiced with Rodrigo and Lecuona.

Saturday, January 9, 2016

7:00 PM

45 South Main St, Pearl River, NY

Tickets \$25, 18 and under free

Seating is limited. Reserve tickets at
RocklandConservatory.org/tickets
or by calling 845 356-1522 x108



Overtures is the Rockland Conservatory of Music's community concert series.

To make a supporting donation, visit us online at RocklandConservatory.org/giving

TALKING JAZZ/TARDO HAMMER

continued from page 18

cryptic and funny way of speaking. My favorite thing about him was he could keep complete high standards on a jam session without saying a word, or telling someone not to play, or to leave. He would let people play and then take it to a level where they knew they should get off. If it went on too long, I'd feel a tap on my shoulder. He would sit down and play the piano for 15 minutes. He'd say, "Go to the bar." He could really run a jam session. We need him now.

JJ: Did he ever talk about his years with Horace Silver?

TH: Not really. My sense was his take on that was similar to Gene Taylor's. I played with him a couple of times. Everybody would want to play those tunes. They recorded probably hundreds of them, and none were any more monumental than any other. They were all good tunes. *Nica's Dream* became kind of a hit and made the fake books, so all the young people knew it, but they didn't think anything special about any of that stuff. They were probably puzzled why people expected them to play that.

JJ: What was his personality like off the bandstand?

TH: He had a good game face so he could be intimidating. He usually wore dark glasses, even at night. He could be off putting, but when I knew him for a length of time he was easy, supportive, kind, but could be very difficult. I'm not really fazed by gruff, cranky or coarse. That is okay. I speak fluent cranky.

JJ: When was the last time you saw him?

TH: I think it was for Bill Hardman's memorial at St. Peter's in probably '93/'94. He was devastated. It just seemed like one of those things when an old couple had been together for so long; then one dies and the spouse dies shortly thereafter. Even though Bill had moved to Paris and was not around, they were bonded in some way. I don't think he lasted a year past that. They were in their mid to late fifties.

JJ: What about Chubby Jackson?

TH: We went to Paris because Duffy had booked a two-week gig at the Meridien Hotel. Duffy was able to get Chubby to do the gig, and I think that was the selling point, a father and son thing. Chubby hadn't performed in a while. I got the gig because Duffy said to the bass player Pat O'Leary that he needed a bass player that can play piano. At that time I used to pick up the bass at jam sessions and played the blues in G. I could get through simple tunes that weren't too fast with some out

of tune bass playing. I went to the rehearsal and played the blues in G and Duffy said, "That's good enough for my band. Can you play some drums?" He gave me some sticks; I went "ting, ting, ting." He said, "That's good enough for my band."


The band was Duffy, Joe Cohn who plays a lot of instruments well: the bass, of course the guitar great, trumpet very well and drums just fine and Barry Ries an excellent trumpet player and a good drummer. Duffy's idea was: Chubby couldn't play bass for the whole set, so we needed people to replace him. When Chubby put the bass down, somebody else would play it. We would change formation and run to other instruments. [Chuckles]

We went to France and Duffy didn't care that I wasn't going to do any heavy lifting on bass. Chubby brought a five string bass as well. Every time I put my finger down I was on the wrong string. Chubby would sometimes come down from his room, just wearing his robe, scat sing two tunes and go back to bed. We got through it, but Joe played more bass than he wanted to. I think he was mad at me in a joking way.

JJ: What are your memories of Dennis Irwin?

TH: Dennis was a high level musician and a very significant force. In 1970 whatever, all jazz bass players were expected to carry an electric bass with them, if not play it all the time. Even when people played the upright bass, they were amplified like crazy. Those of us who appreciated the tradition of the music were at a loss to know where we would find bass players who played unamplified and with a natural sound. A few guys were interested in it, but Dennis was the foremost at that time. He was visible as he was playing with Art Blakey, and playing acoustic with a real sound. That is relatively commonplace now, but was touch and go for a minute. That was almost gone.

JJ: That is a good point to stop. Thanks so much for doing this. I enjoyed talking with you.

TH: My pleasure. Bye. 

CTSIMAGES | The Face of Jazz

LICENSING • RESEARCH • APPRAISALS




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

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

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

Tardo will be at Mezzrow in New York City on January 31 playing duo with Peter Washington. His most recent CD is Simple Pleasure on the Cellar Live label.

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.



DISCOVER THE WORLD WITH JAZZDAGEN TOURS

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



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



Rates start at \$ 2395
based on sharing

NORTHERN CLASSICS

JUNE 5 - 12, 2016

8 day trip from London to Copenhagen on the Crystal Symphony
Visit London, Antwerp, Amsterdam, Arendal, Göteborg and Copenhagen.

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

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



Rates start at \$ 2995
based on sharing

COLUMBIA RIVER

JUNE 26 - JULY 3, 2016

**8 day rivercruise on the Columbia & Snake Rivers
Jazzdagen charter on the American Empress**
Visit Portland (OR), Vancouver (WA), Astoria (OR), The Dalles (OR), Stevenson (WA), Tri-Cities (WA) and Clarkston (WA).

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

**2 NIGHT
HOTEL PACKAGE
IN NEW YORK**



Rates start at \$ 2700
based on sharing

JAZZ ALIVE 2016

OCTOBER 2 - 9, 2016

8 day roundtrip New York on the Crystal Serenity
Visit New York, Newport, Boston, Bar Harbor, Saint John and Halifax.
Travel with mostly Arbors Records musicians:

Nicki Parrott	Harry Allen
Banu Gibson	Antti Sarpila
Warren Vaché	Joel Forbes
Jacob Fischer	Eddie Metz Jr.
Chuck Redd	Pieter Meijers
Adrian Cunningham	Yve Evans
David Boeddinghaus	Bill Allred

Ehud Asherie
Paul Keller
Danny Coots
Jon-Erik Kelliso
Russ Phillips
Stephanie Trick
Paolo Alderighi

**2 NIGHT
HOTEL PACKAGE
IN NEW ORLEANS**



NEW ORLEANS FLAVORS

NOV 22 - DEC 6, 2016

14 day roundtrip New Orleans on the Crystal Serenity
or **7 days from New Orleans to San Juan**

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

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

- **Celebrate 2016/2017 New Years with Jazzdagen Tours! More info coming soon....**
- **March 2017: Discover Australia and New Zealand with Jazzdagen Tours!**

Bill Charlap Leads Updated “Birth of the Cool” Band At NJPAC’s TD Bank James Moody Jazz Festival

By Sandy Josephson

Gerry Mulligan wrote or arranged six of the 12 selections on the classic Miles Davis album, *Birth of the Cool* (Capitol: 1957), so it was only fitting that Bill Charlap led off with a Mulligan composition, “Jeru,” at his “Miles Davis’ Birth of the Cool” concert on November 14 at the New Jersey Performing Arts Center. “Jeru” (also Mulligan’s nickname, given to him by Davis) has been called a “jazz masterpiece” by Frank Tirro, author of *The Birth of the Cool of Miles Davis and His Associates* (Pendragon Press: 2008).

The concert was part of the TD James Moody Jazz Festival, and pianist Charlap assembled an all-star band consisting of his own rhythm section of Peter Washington on bass and Kenny Washington on drums, Jeremy Pelt playing the Miles Davis role on trumpet, Frank Basile channeling Mulligan on baritone saxophone, Jon Gordon filling the Lee Konitz alto saxophone seat and Bob Stewart playing Bill Barber’s part on tuba. Jason Jackson played trombone, and Jeff Scott was on French horn. On the original recording, there were two different trombonists (J.J. Johnson and Kai Winding) and three French horn players (Junior Collins, Sandy Siegelstein and Gunther Schuller). John Lewis and Al Haig alternated on piano, and there were three bassists: Nelson Boyd, Al McKibbon, and Joe Shulman. The band at NJPAC played all 12 selections from the album, plus two Mulligan compositions, “A Ballad” and “Curtains” that were performed by just the rhythm section.

Charlap proved to be the perfect host for this event. His broad knowledge of jazz history, combined with a warm, casual manner with the audience, resulted in an enlightening and thoroughly enjoyable afternoon.

Several of the key players in the creation of the *Birth of the Cool* recording, Charlap pointed out, had previously been members of the Claude Thornhill Orchestra, and many of them spent time in Gil Evans’s apartment on West 55th Street in New York City, taking the arrangements Mulligan and

Evans had written for Thornhill and shaping them for music that Charlap described as not quite cool and not quite swing. “It was like the lid was on the pot and just about to bubble over,” he said. Mulligan once told the *New York Herald Tribune’s* George Simon that he “learned the art of underblowing or controlled violence, and still getting a full, rich sound, from working in Claude Thornhill’s band.”

Evans arranged two of the *Birth of the Cool* selections, “Boplicity,” which he wrote with Davis (although it was credited to Davis’s mother, Cleo Henry because Davis wanted it handled by a different publishing house); and “Moon Dreams,” written by Chummy MacGregor and Johnny Mercer. As he introduced “Moon Dreams,” Charlap compared Evans to “a great painter. He used all of the colors of Debussy and Ravel and Hindemith and yet the composition is jazz.”

Another important contributor to the *Birth of the Cool* collection was John Lewis, who went on to become musical director and pianist with the Modern Jazz Quartet. He arranged his own composition, “Rouge,” along with the Davis/Bud Powell piece, “Budo,” and Denzil Best’s “Move.”

Charlap emphasized that the solos in all of the *Birth of the Cool* selections “aren’t particularly long, but they are perfectly placed. Miles Davis was, above all, an impressionist. He wanted to find a note that fertilized the sound.” “Rouge” featured some spirited interplay between Charlap and Pelt. When Gerry Mulligan released a *Re-Birth of the Cool* recording in 1991 on the GRP label, Wallace Roney, a protégé of Davis, played trumpet and savored the opportunity to play with Lewis. When I interviewed Roney for my book, *Jeru’s Journey: The Life and Music of Gerry Mulligan* (Hal Leonard Books: 2015), he



Bill Charlap

recalled the experience. “On ‘Rouge,’ I’d take a solo, and we just started interacting. We were playing off each other. He would just look at me and smile.”

Trumpeter Johnny Carisi arranged his own composition, “Israel,” for the *Birth of the Cool*, and Charlap said it demonstrated Carisi’s “love for Stravinsky” combined with a feeling for the blues. Every member of the brass-reed section of the band had a solo during

“Israel”. Carisi didn’t play on the *Birth of the Cool* recording, but he was an important part of the group that hung out at Gil Evans’ apartment, and he later contributed arrangements to Mulligan’s Concert Jazz Band in the ’60s.

Kenny Hagood’s vocal on the Eddie DeLange/Jimmy Van Heusen standard, “Darn That Dream,” arranged by Mulligan, always seemed to pale on the recording in comparison to the instrumental tracks. But at the NJPAC concert, the tune was given a richer treatment by vocalist Sandy Stewart (Charlap’s mother), that transposed it into an audience favorite.

The concert concluded with Gerry Mulligan’s “Rocker,” loosely based on Leroy Anderson’s “Sleigh Ride.” “That’s Gerry’s genius, to come up with something like that,” Charlap told me in *Jeru’s Journey*. “It’s not ‘Sleigh Ride’; it’s a new composition, and Gerry wrote his own harmonic terrain, using those Stravinsky ideas.”

AllMusic’s Stephen Thomas Erlewine once described the *Birth of the Cool* as “one of the defining, pivotal moments in jazz. This is where the elasticity of bop was married with skillful big-band arrangements and a relaxed, subdued mood that made it all seem easy even at its most intricate.”

Charlap was more succinct. “It was performed in 1949,” he told the audience, “but it still sounds fresh and hip.”



A FESTIVAL OF SOUND 2

A CONCERT TO BENEFIT THE SEEING EYE®

SATURDAY, APRIL 9th, 2016

Dorothy Young Center for the Arts
DREW UNIVERSITY

7:30-9:30 PM

Special Guest Appearance

JUSTIN KAUFLIN

GRADUATE OF THE SEEING EYE &
2012 JAZZ ARTIST OF THE YEAR - *Veer Magazine*



JAZZ MUSICIAN • PIANIST • COMPOSER

FEATURING



RIO CLEMENTE



MARTY EIGEN



CARRIE JACKSON



GROVER KEMBLE



ROB PAPAROZZI



GENE PERLA



GORDON LANE

PROCEEDS FROM TICKET SALES
WILL BENEFIT THE SEEING EYE
10 Washington Valley Road., Morristown, NJ 07960

SeeingEye.org



The
Seeing
Eye®

DREW UNIVERSITY

36 Madison Avenue, Madison, NJ 07940

Tickets can be purchased online at <https://festivalofsound2.eventbrite.com>

22-Year-Old Arianna Neikrug Wins 4th NJPAC Sassy Award

One of the unique aspects of NJPAC's TD Bank Moody Jazz Festival is the Sarah Vaughan International Vocal Competition which honors the great jazz singer born and raised in Newark, NJ. Like the festival the competition is in its fourth year, and on Sunday, November 15, the competition's five finalists competed for a chance at the grand prize — a recording contract with Concord Records, a \$5,000 cash prize and a slot at the 2016 Festival International de Jazz de Montréal. Arianna Neikrug, a Miami-based jazz/pop/R&B vocalist originally from Los Angeles, was named the first place winner.

The second place winner of the competition was Angela Hagenbach from Kansas City, who was awarded a \$1,500 cash prize, and the third place winner was Nicole Zuraitis from Brooklyn, who received a \$500 cash award. Emma Lee Aboukasm and Lulu Fall rounded out the finalists.

"I cannot accurately put into words how grateful, honored, humbled, and downright excited I am to have won," exclaimed Neikrug. "This is just the first step of a long, incredibly fulfilling, beautiful life of music for me."

Only 22 years old, Neikrug graduated from the University of Miami's Frost School of Music in May with a Bachelor of Music degree in Studio Music/Jazz Vocal Performance and with an Outstanding Senior award from her department. Neikrug has already performed at some of the biggest jazz clubs in the U.S., including the Catalina Jazz Club in Los Angeles and DazzleJazz in Denver. She has shared stages with artists such as Al Jarreau, Steve Miller, Alice Cooper, Kenny Burrell, Neil Young, Mindy Abair, James Moody, George Benson, Karrin Allyson, Gretchen Parlato, and Roseanna Vitro.

John Schreiber, President and CEO of New Jersey Performing Arts Center said, "Everyone at the Arts Center sends their congratulations to Arianna — an expressive, creative, exciting and swinging new voice in jazz. We look forward to her success in seasons to come."

The Sarah Vaughan Competition, also known as The SASSY Awards, provides a platform for one outstanding jazz singer to launch a career within the music business. Jazz fans were encouraged to vote for their favorite vocalist on NJPAC's social media platforms, where they were able to listen to an audio track



A WINNING TRIO: NJPAC President and CEO John Schreiber poses with winners of the 4th Annual Sarah Vaughan Vocal Competition (l-r): Nicole Zuraitis (3rd place), Angela Hagenbach (2nd place) and Arianna Neikrug (1st place). Photo by Tony Graves.

submitted by the five finalists. The competition is co-produced by NJPAC and WBGO.

Entrants from around the globe, including Australia, Italy, Canada and the Czech Republic were represented on the Web site. A total of 119 were deemed eligible submissions. The competition also drew more than 2 million social media impressions.

Judges for the competition included Grammy Award-winning bassist Christian McBride, WBGO Jazz Radio host Michael Bourne, acclaimed jazz vocalist Vanessa Rubin, Edward Arrendell, founder of The Management Ark, a personal management firm for leading entertainers, and Cyrille Aimée, the first winner of NJPAC's Sarah Vaughan International Jazz Vocal Competition.

The competition itself recalls the humble beginnings of jazz icon Sarah Vaughan who, back in 1942, was a

Newark teenager and winner of an amateur singing contest at the legendary Apollo Theater. That memorable night helped launch the career of one of the most successful, influential jazz vocalists in the history of American music.

It was also announced at the competition that Jazzmeia Horn, the 2013 winner of the Sarah Vaughan competition who works as a teaching artist with NJPAC, recently won first prize in the 2015 Thelonious Monk Institute International Jazz Competition in Los Angeles.

The TD James Moody Jazz Festival is intrinsic to Newark, a city renowned as the home and creative inspiration for jazz icons including Sarah Vaughan and pianist Willie "The Lion" Smith, and institutions such as Savoy Records, the Rutgers-Newark Institute of Jazz Studies and WBGO Jazz Radio. The festival's unique events are the Sarah Vaughan International Jazz Vocal Competition; One on One with Christian McBride, a concert-and-conversation series featuring jazz's top talents; a free Day of Swing family program at NJPAC's Center for Arts Education; Dorthaan's Place Sunday jazz brunches at the Arts Center's NICO Kitchen + Bar; and a schedule of concerts and special attractions held off-campus throughout Newark.

The festival's title sponsor is TD Bank and the presenting sponsor is The Prudential Foundation. It is supported in part by The Geraldine R. Dodge Foundation.



Jews, Music and the American Dream

While the main body of the 2015 TD Bank James Moody Jazz Festival concluded with the Sarah Vaughn International Vocal Competition finals on Nov. 15 (see facing page), the actual closing performance of the festival took place on Dec. 13 when pianist, writer and sociologist Ben Sidran appeared at Newark's Congregation Ahavas Sholom.

His performance was titled "Jews, Music and the American Dream" and served as the closing event of the exhibit "Jews, African Americans and Jazz: Cultural Intersections in Newark and Beyond" presented at the Jewish Museum of New Jersey in the Broadway synagogue. The exhibit was co-sponsored by NJPAC, the Rutgers Institute of Jazz Studies and radio station WBGO-FM as a part of this year's Moody Jazz Festival.

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

The exhibit also addressed longstanding and sensitive questions that arise when evaluating the contributions of groups including Jews making their mark in what many consider an African American art form.

Sidran is the author of the books "There Was a Fire: Jews, Music and the American Dream" and "Talking Jazz." He has been a major force in the modern day history of jazz and rock & roll having played keyboards with or produced such artists as Steve Miller, Mose Allison, Diana Ross, Boz Scaggs, Phil Upchurch, Tony Williams, Jon Hendricks, Richie Cole and Van Morrison.

His performance at the Congregation Ahavas Sholom was highlighted by — and made all the more ecumenical by — the surprise guest appearance of Latin jazz star Paquito D'Rivera.



Pianist Ben Sidran is accompanied by surprise guest Paquito D'Rivera during his presentation on "Jews, Music and the American Dream" at Congregation Ahavas Sholom in Newark on Dec. 13. Photo by Mitchell Seidel.



Rabbi Greg Wall performs during a Dec. 6 presentation of "Jazz, Dance and Dialogue" with choreographer Carolyn Dorfman and her dancers at Congregation Ahavas Sholom in Newark. The event was one of several free performances held in conjunction with the exhibit "Jazz, Jews and African Americans: Cultural Intersections in Newark and Beyond," at the Jewish Museum on New Jersey in Newark that was a part of his year's NJPAC TD Bank James Moody Jazz Festival. Photo by Mitchell Seidel.

Jersey's November Jazz Bonanza

There was an abundance of great jazz in New Jersey this November and Jersey Jazz's indefatigable contributing photographer Tony Graves was on the scene for much of the action.

4th Annual NJPAC Moody Jazz Festival

There was no lack of star power at the 4th Annual TD Bank Moody Jazz Festival in Newark with performances on NJPAC's main stages by Tony Bennett, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Christian McBride and Bruce Hornsby, and Diane Reeves. But along with the big name/big ticket shows the 11-day festival offered many free events at satellite locations around the city including a sizzling opening show by Oliver Lake and Freddy Hendrix at Bethany Baptist Church, a family-oriented "Day of Swing" celebrating Billie Holiday's centennial at the NJPAC Center for Arts Education, and a unique exhibit focusing on "Jews and Jazz" at the Jewish Museum of New Jersey.



Freddie Hendrix and Oliver Lake opened the Moody Jazz Festival at Bethany Baptist Church on Nov. 4.



TD Bank James Moody Jazz Festival Artistic Director Christian McBride joined the eclectic multi-Grammy nominated pianist and singer Bruce Hornsby in concert and conversation for "One on One" at NJPAC's Victoria Theater on Nov. 12.

All photos by Tony Graves.

The remarkable drummer T.S. Monk and his Septet kicked off a new season of Dorthaan's Place at NJPAC's NICO Kitchen & Bar on Nov. 15. The popular series, curated by WBGO jazz radio's Dorthaan Kirk, combines a sumptuous brunch with performances by top-flight jazz artists. The upcoming DP schedule for 2016 includes: the Rufus Reid Trio (Jan. 24), a special Valentine's Day show with Antoinette Montague (Feb. 14), Bobby Sanabria and Quarteto Aché (Mar. 6) and the Freddy Cole Quartet (Apr. 10).



18th Giants of Jazz Honors George Cables

This is one event that lives up to its name. The Giants of Jazz, produced by John Lee's Legacy Productions, is a virtual jazz festival in one night.

The 18th iteration of Giants on Nov. 28 at the South Orange Performing Arts Center included performances by jazz luminaries




George Cables and John Lee

Gary Bartz, Don Braden, Tommy Campbell, Sharel Cassity, Larry Coryell, Roberta Gambarini, Mark Gross, Russell Hall, Roy Hargrove, Billy Harper, Jimmy Heath, Freddie Hendrix, Vic Juris, Victor Lewis, Jeb Patton, Justin Robinson, Claudio Roditi, Wallace Roney, Ameen Saleem, Evan Sherman, Lenny White and Buster Williams.

Proceeds from the event support the Village's free summer music performances.

This year's honoree, George Cables, was born in New York City in 1944 and was classically trained as a youth. He attended the High School of the Performing Arts, and then Mannes College of Music.

By 1964 he was playing in a band called The Jazz Samaritans which included such rising stars as Billy Cobham, Lenny White, and Clint Houston. Gigs around New York at the Top of the Gate, Slugs, and other clubs attracted attention to Cables's versatility and before long he had recorded with tenor saxophonist Paul Jeffrey, played on Max Roach's *Lift Every Voice and Sing*, and earned a brief 1969 tenure at the piano bench with Art Blakey and the Jazz Messengers. Collaborations and recordings with tenor saxophonists Joe Henderson and Sonny Rollins (*Next Album*), trumpeters Freddie Hubbard and Woody Shaw (*Blackstone Legacy*), and vibist Bobby Hutcherson made Cables's wide-ranging keyboard skills, often on electric piano, amply evident. Demand for his sensitive accompaniment increased and by the end of the 1970s, Cables was garnering a reputation as a favorite sideman.

Giants of Jazz was founded in 1997 by John Lee to honor impressive musicians and to keep jazz alive and well in the South Orange area, which many jazz musicians call home. It was devised as a way to not only honor excellence in musicianship, but also to award those who have had an impact within the jazz community through teaching and mentoring younger musicians. 

Sullivan Portner, piano; Terrence Stafford, trumpet; Buster Williams, bass; Jimmy Heath, sax; Lenny White, drums



Larry Coryell and Vic Juris



Roberta Gambarini



Suncoast Festival Celebrates 25 Years Of "Good Time Jazz"

Story and photos by Mitchell Seidel

A quarter-century earlier, it was "a Mickey Rooney and Judy Garland moment" when a group of Tampa Bay jazz fans decided to get together and put on a jazz festival, recalled current director Joan Dragon. Back in 1990, the event was known as the Suncoast Dixieland Jazz Classic. By 2015, allowing for changes in general content, "Dixieland" was removed from the title but not from the lineup, with various permutations of traditional jazz.



With many participating musicians making early departures for the airport, the stage for the finale of the 25th Suncoast Jazz Classic was populated with more board members than performers. Nov. 22, 2015.



Dancers Bri Emge of St. Petersburg, Florida and Sam Mahfoud of Gulfport, Florida trip the light fantastic at the 25th Suncoast Jazz Classic.

The anniversary was celebrated with a pre-festival gala evening replete with mayoral proclamation and some of the performers who performed at the original event, along with a good number of the audience members, who while older and grayer, fondly appreciate what they still call "good-time jazz."

The years may have passed and the festival evolved, but the spirit of enthusiastic local jazz fans gathering in a barn (or in this case, beachfront hotel ballrooms) to put on a show has continued. The weekend before Thanksgiving, the Sheraton Sand Key and the Marriott resort hotels in Clearwater Beach, Florida played host to an event that was every bit the result of the efforts of the fans as it was the musicians.

No matter where you turned, there seemed to be some evidence of a volunteer or local business lending a hand. Musicians who came in from across the country were sponsored by a variety of jazz society members. Ballroom decorations of colorful foil and cardboard appeared to be the handiwork of superannuated high school elves. Ushers were volunteers. Even some



Singer Ruth Crews conjures up the spirit of the "Last of the Red Hot Mommas" as she performs at the Silver Jubilee Suncoast Jazz Classic in Clearwater Beach, Florida.

of the green room dessert treats came from somebody's kitchen.

The music covered everything from the Brooklyn-based neo-trad Yerba Buena Stompers to Michigan clarinetist Dave Bennett's Benny Goodman and rockabilly to San Francisco violinist Tom Rigney's cajun-flavored combo Flambeau. Even if you didn't appreciate every style of music presented during the weekend, the common tenets of melody and swing were present no matter where you turned. Floridians Nate Najar and John Lamb were ubiquitous on guitar and bass, respectively, while trombonist Bill Allred, who assembled a big band especially for the event, could also be found jamming everywhere.

Rigney's band was one of the busiest during the weekend, not surprising, since it's also one of the most popular on the jazz party circuit. The group mixes a bit of jazz, some zydeco and a sampling of blues and boogie-woogie. More interesting is how Rigney comes by his work ethic: via his father, professional baseball player, manager and executive Bill Rigney.

"My brother and I grew up in center field of the Polo Grounds," he said of having a well-known ballplayer for a father. "Particularly on this jazz circuit, I run into so many people who either met him or followed his career, just people who felt they knew him, so I get to talk to a lot of people who were just admirers of him...he had this very personable way of dealing with the world."

During his time with the New York Giants, the elder Rigney "hung out with all the jazz guys at Eddie Condon's," his son recalled. "Jake Hanna was a really close friend of his and they'd go out after the games to hear jazz."

Why did the younger Rigney go into music and not baseball? "you could not grow up in my family and not realize that dad had found something that he loved and he felt so passionately about. That was the lesson I took from him: find something you feel like this about and pursue it."



The years may have passed and the festival evolved, but the spirit of enthusiastic local jazz fans gathering in a barn to put on a show has continued.



Tom Hook, left, and the Terrier Brothers (alias drummer Ed Metz and bassist Bobby Durham) perform at the 25th Suncoast Jazz Classic. Hook and Metz appeared at the first Classic as members of the Black Dog Jazz Band in 1987.



Trombonist Bill Allred, standing center, assembled a special big band for the Suncoast Jazz Classic's Silver Anniversary event on Nov. 21, 2015.

More photos on page 30.

More Views of Suncoast Jazz

Photos by Mitchell Seidel



Vocalist Lorri Hafer and former Duke Ellington bassist John Lamb perform in the tavern at the Sheraton Sand Key Resort, renamed "Condon's Corner" for the Suncoast Jazz Classic.



Clarinetist Dave Bennett made a departure from his usual Benny Goodman-esque playing to engage in a little Jerry Lee Lewis rockabilly, particularly with some posterior piano playing at the Suncoast Jazz Classic.

Hotel ballrooms served as the primary venues for the the Silver Jubilee Suncoast Jazz Classic in Clearwater Beach, Florida.

Paul and Theresa Scavarda, aka Bakey and Bette, perform some vintage vocals from the 1920s and 1930s at the Suncoast Jazz Classic.



GREAT JAZZ CONCERTS



Deanna Witkowski



Tomoko Ohno



Jill McCarron

PIANO EXTRAVAGANZA

Three Outstanding women pianists with a great rhythm section

February 7, 2016 (3pm-5pm) - \$22.50 Advance - \$27.50 Door

Tickets Online: www.RutherfordHall.org
www.rutherfordhall.tix.com

Tickets at these locations in Hackettstown, NJ:
 Mama's & Cafe Baci • Bea McNally's • Panther Valley Pharmacy

*Coming March 20th ... The "Warren Wolf" Quartet
 One of the great vibraphonist with Aaron Diehl on piano.*



Rutherford Hall
 1686 Route 517 • Allamuchy, NJ 07820
 908-852-1894 x334



Produced by Coyne Ent., Inc in cooperation with Rutherford Hall & WRNJ Radio



The President Emeritus writes...

Letter For A Jazzy New Niece (Part 4)

By Jack Stine

This is the fourth and possibly last piece I'll be sending to Jersey Jazz detailing the early

years of the New Jersey Jazz Society. It's taken a little doing, but now that I've gotten into it I must say the Society's story makes a pretty good yarn.

It all started for us a half century or so ago when a hard core of jazz fans would get together now and then to spend evenings listening to each other's hot recordings. There were differences of opinion about certain performers of course, but the common belief was never at issue. What emerged from those meetings was the belief that we weren't alone, that there must be others who shared our enthusiasm for le hot. But where were they?

Believe it or not, they weren't far afield. We found them in the commonality that turned out on weekends to hear Chuck Slate's bands live at the Hillside Lounge in Chester. Some of the music was pretty tough going but we never really expected it would be the place of what we'd been accustomed to on the old 78s. Yet there was enough there in the earnest efforts to keep us returning each weekend. And we were all pleased to see the audiences steadily grow once the word got out that something unique was going on at the Lounge under Chuck's guidance that warranted attention. Indeed, we sensed there might even be enough believers in our midst to support a modest jazz society, a New Jersey Jazz Society if you please. It was nothing if not a possibility. One evening at one of Chuck's gigs at the Hillside Lounge the founders made the announcement and distributed mimeographed solicitations for membership. NJJS was off and running and we never looked back.

With pardonable pride I think it cannot be questioned that what we started that evening and brought to full flower during the ensuing years served notice that NJJS, without competition worthy of the name, might seriously be taken as a force in jazz presentation that far exceeded our State's boundaries. This was no idle boast as a look at the Society's golden years will show. Bear with me while I set the table.

A few months ago Tony Mottola, editor of Jersey Jazz, dropped a suggestion my way that the time might be ripe for an informal look at NJJS's history. I had to agree. We had acquired a new generation of members along the way to our present state and Tony and I agreed that as newcomers to the fray they were owed some kind of statement about who we were and how we got that way. The same idea surfaced at about the same time as a prod I got from the wife of one of my nephews. She must have overheard me telling someone a story or two about some of the concerts I'd had a hand in and she wanted to hear more. Well, I've always been a sucker for complaints from the fair sex. Though there was a chance she might have been pulling my leg for purposes unknown, I said okay to her request.

Bearing in mind the age old claimer of "ladies first" I suggested the eventual draft might be written as a personal letter to the lady I was bent on impressing. You may have already read the first three articles I submitted and the responses I received to them seemed to agree that the whole thing could be offered as an extended billet doux. And so...

Dear Ellen:

I don't think anyone would seriously disagree with my contention that the New Jersey Jazz Society's golden age lay in the dozen years between 1976 and 1988. There's plenty I could lay on you to support this claim. Just take a look.

Up to those years in question, great jazzmen were having pretty hard times getting by. Over were the happy pre-war years that had provided havens for the best soloists in jazz as side men in the nation's best orchestras. (Think Bunny Berigan with Benny Goodman and later Tommy Dorsey, of Harry James with Goodman, of Billy Butterfield with Bob Crosby, of Roy Eldridge with Artie Shaw, and Bobby Hackett with Glenn Miller). Big bands were among the first casualties felled by the exigencies of waging war and when peace returned they were among the slower ones to recover. But this was okay since a new workplace for returning jazzmen was discovered on West 57th Street in New York. Joints like Kelly's Stable and Famous Door, to

name a few, had welcome mats set out for them and in the parlance of the trade, they let the good times roll.

What great fun it was for jazz fans on any evening back then to begin at one end of the street and go from Art Tatum's piano wizardry to that of Marian McPartland and her quartet, and then to itinerant groups led by Joe Marsala, or Stuff Smith, or Red Allen. Too soon, however, reality took over. Dime beers and quarter shots of harder stuff could not provide what was needed to keep up with exploding rentals and rising costs of doing business. Musicians, many of the best in jazz, no longer found mats out front and padlocks on doors once open to the street said more than words could that the party was over. It's a shame to look back on the time when great talents like Teddy Wilson and his peers had to depend on takes from tip glasses for take home pay, but that's the way it was.

Back at the Hillside Lounge Chuck Slate, ever ready to spot an angle or two, found that musicians without regular employment were eager to spend weekends in New Jersey playing for the kind of fees the Lounge could afford. If it was a far cry from the bread that once could be made back in the good old days on Swing Street, it was still okay. It was important to keep the chops in shape, but more than that, there was encouragement and perhaps a promise of better days ahead in the overwhelming reception musicians like Jimmie McPartland, Max Kaminsky, Gene Krupa, Teddy Wilson, George Wettling and Bobby Hackett — especially Bobby Hackett — received there in Chester.

Bobby Hackett became a regular here in New Jersey, and it was a sad day indeed in 1976 when word reached us from Cape Cod that he had died. Just as sad was news we heard here that Edna, Bobby's widow, was at the point where she was about to lose their homestead in Chatham. We at NJJS felt it was incumbent for us to do something, anything, within our power to help Edna hang on to her home. Bobby had left a lot of markers behind, and now it was payback time.

A benefit concert was all we could think of, but we had never before produced anything

on the scale that this situation demanded. At a hastily convened meeting of the NJJS board, we decided that the old Meadowbrook in Cedar Grove would be an appropriate place in which to hold the affair. It had been shuttered for many years by 1976, but its reputation in popular music was unique, especially as the place where the Glenn Miller Orchestra with Bobby Hackett (who would ever forget Bobby's signature obbligato on Miller's Decca "In The Mood"?) was such a draw. One of our founders, Jack McSeveny, lived pretty close to the Meadowbrook and offered to chase down the current owners of the place which, along with the music we loved, had also fallen on hard times. Bankruptcies and delinquencies, shifting audiences and the ravages of time had all combined to reduce the great old girl to a spot that nobody loved or cared to remember. But we needed it, and we needed it badly.

Jack was uniquely qualified to be our messenger in this. He was a feisty little guy, always quick with a rebuttal and a better alternative to any proposition he didn't care for. Getting the current owners to allow us the use of the Meadowbrook for free on a Sunday afternoon in September, 1976, was a walk in the park for Jack. Predictably he had his way with the owners and so we went to work.

I felt it only proper to keep Edna posted on our desire to honor Bobby in the way only other musicians could know, by playing in memory of a lost friend just as he himself had done so many times for other downed players. Of course she was thrilled yet possibly hesitant that little NJJS could handle the job at hand. Nevertheless she had her lawyer send me a letter with her permission to go ahead with our plan. It arrived at just about the same time as notes and phone calls of intent came in from the myriad of Bobby's friends, promising to be at the Meadowbrook for him. There was no doubt we had a winner on our hands.

I had an idea. One of the most important guests we expected that day was Bill Challis, no doubt one of the most beloved figures in jazz history. Bill's classic orchestral arrangements made it almost possible to believe that Paul Whiteman, back in the 1920s, really was the King of Jazz. It will soon be almost a century since Bill blended the talents of Bing Crosby, Frank Trumbauer and Bix Beiderbecke under Whiteman's aegis in some of the finest big band recordings jazz has to offer. There's a lot to the Challis story to tell, but not right now. Remind me some time.

I thought that some of Bill's charts might have been used in backing Frank Sinatra in the early years, and it was well known that the Meadowbrook was the locale of some of Sinatra's first recognition. Bobby Hackett had done wonders for lots of the early Sinatra recordings as background soloist. If I could manage a reunion of Sinatra and the Meadowbrook in honor of Bobby Hackett, I thought, the New Jersey Jazz Society would have an even bigger legend of its own, if only for bragging rights.

Bill Challis was happy to give me Sinatra's address in California and I got off a letter, telling Frank of the urgency of Mrs Hackett's needs and how appropriate we felt it was to honor Bobby's memory in the Meadowbrook, still evergreen in his generation's memories. I enclosed a copy of the letter from Edna's lawyer that had given us the "go" to proceed with the project. Modestly, I wrote that if Frank could send a note of support and appreciation of Bobby Hackett's playing, it would add a great deal to our effort here on his behalf.

A week or so later, I received a phone call just as I was leaving my liquor store to go home for supper. The caller had a sweet voice.

"Mister Stine?" she began. I said I was, and felt it sounded like it might possibly be a nice order from one of the companies in the area. It was better than that. It was Frank Sinatra's secretary telling me that Frank had my letter, that he wanted me to know that if he had any prospect of being anywhere in New Jersey on the day of our Hackett tribute, he'd stop by. (Hooray!!).

But sadly, he was committed to perform out west somewhere and this was going to make such a visit impossible. (Boo!!) But his secretary noted the letter I'd enclosed from Edna's lawyer and said that Frank would be using this to support his deduction claim at income tax time for a thousand dollars to the New Jersey Jazz Society for the benefit of Edna Hackett. (Hooray again!!)

I asked her how she got my phone number at work. She said Frank had given it to her. "He got your home number from the directory and wanted to congratulate you all for what you were doing for Bobby. Your wife answered the phone — is her name Audrey? Mine too — and she gave Frank your number at work. Unfortunately he had several calls waiting and had to leave without talking to you, but anyway it was nice for me talking to you. (Hooray!)", and we said good-bye.

The call completed, I drove home for supper. Maybe I was feeling a bit cocky when I walked into the house, gave Audrey the mandatory hug, and innocently asked if there had been any calls.. I'll leave the rest of the scene for you to imagine.

A few days later Frank Sinatra's check for \$1,000 arrived along with two front row tickets to an upcoming concert of his at the Meadowlands. In pencil there was a note: "Meadowlands/ Meadowbrook, it's still New Jersey..." Must I say that after the Sinatra interlude the Hackett benefit was almost anti-climactic? I guess it really might have been, but more than anything else the concert itself was sort of a baptism in fire. I recall we had been able to send some \$15,000 to Edna from the day's take. True, we had been successful in helping Edna Hackett in her trouble with the bank and that was reason enough to feel good about the whole thing.

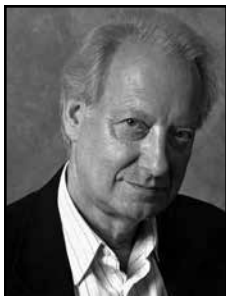
But more than that, we knew we'd moved to a new level of production in the music world, left behind the rooms in the Martinsville Inn, the Hillside Lounge, and the Watchung View Inn and would probably never go back. Ahead lay new worlds to take on — giant weekends at Waterloo Village, a working arrangement with George Wein's Jazz Festivals, Benny Goodman's 75th birthday concert, the PBS two hour survey of Benny's career, and, finally, the concert we'll probably always be known for, the Carnegie Hall event, presenting the 50th Anniversary of Goodman's epochal 1938 concert where it actually took place.

You know something? As much as anything I miss the old days and the departed buddies from way back, listening to the old 78 shellacs, arguing performance personnels, maybe drinking too much beer but never breaking a record, and never dreaming of what lay ahead.

Either way, it's been a hell of a ride, and a lot of fun.

Love,

Uncle Jack



Dan's Den (Back) On The Town

By Dan Morgenstern

Not sure you missed me, but I've been sort of hibernating from my Den due to various matters of no specific reader interest. I won't try to catch up on everything musical I've been up to in recent months, but concentrate on more recent events.

Billy Strayhorn's centennial got quite a bit of deserved attention in many places, but I'm quite sure that the New York event I attended presented the most imaginative and unhackneyed program of the great composer-arranger-pianist's music. This was Michael Hashim's project, "The Billy Strayhorn Orchestra," at the Baruch College Performing Arts Center, a nice Manhattan venue with good acoustics. Mike has been a Strayhorn admirer for much of his musical life, and it showed. This was not the Orchestra's first concert, but the first I caught. The heart of it is the classy reed section, anchored by the leader's alto, with Ed Pazant manning the other alto, Bill Easley and Tad Shull, tenors (the former doubling excellent clarinet) and Laureen Sevan, baritone. (In my days as a judge at collegiate jazz festivals in the '60s and '70s, the sole female band member usually was assigned the baritone chair, with no solos, but Ms. Sevan happily had a lot of spots, and of course that chair is of particular significance in the Strayhorn-Ellington canon, having been occupied by Harry Carney. The trombones, David Gibson, Art Baron (the sole member with Ducal experience) and Joe Fiedler, were solid. The trumpets were Shawn Edmonds, Marty Bound, Jordan Sandke (an old Widespread Depression Orchestra colleague of the leader) and Charlie Caranicas, a particular favorite of mine. The distinguished rhythm section was anchored by Kenny Washington's drums, with Kelly Friesen on bass and Mike LeDonne at the piano.

Bookended by two masterpieces, "Midriff" and "Raincheck" (with a Hashim feature, "Isfahan," as a tasty encore), the program consistently avoided the obvious. Thus we were spared another "Satin Doll," but treated to a never-before-heard-live arrangement of "Take the A Train," from the Norman Granz Ella Fitzgerald *Ellington Songbook* album, quite different from what is arguably the most famous treatment of Strayhorn's most famous work. Interestingly, "Chelsea Bridge" became a showcase for Baron's



Bandleader Michael Hashim, a longtime admirer and curator of the music of Billy Strayhorn, performed an imaginative centennial tribute to the composer at Baruch College. Photo by Mitchell Seidel.

plunger trombone (excellent). On "Snibor," Shull came up with some swinging Gonsalves-flavored tenor, sharing solos space with Caranicas and Sandke, plus Easley's tasty clarinet. "Rock-Skipping at the Blue Note," a blues, was a stretcher, with solos including a nice one with plunger by Sandke. The real test for the band came on "Upper Manhattan Medical Group," so memorably recorded by Ellington with guest Dizzy Gillespie, and one of Billy's most brilliant up-tempo pieces. The tempo was challenging, but Wash kept it firm but swinging (what a kick to hear him with a big band). Caranicas was the other star here.

The leader's love for Johnny Hodges came into full view on "Passion Flower," the first of the many specials Billy created for the master of the expressive alto. Another of the uncommon choices was "All Day Long," with good work from Sandke. And for an example of what Strayhorn could do with the work of others, we were treated to "I'll Buy That Dream," a Madgison-Wrubel opus. All told, a splendid sampler of Strayhorn, and considering the challenging material and the undoubtedly limited rehearsal time, great work by the band.

The only downer was the trumpet section's often uncertain intonation — but they made up for it in panache.

■ Strayhorn was a prominent ingredient in "The Count Meets the Duke: The Andersons Play Basie and Ellington," presented by Peter and Will, those noted reed twins, at 59 East 59th at year's end. Abetted by Clovis Nicholas, bass, Phil Stewart, drums, and, subbing for Jeb Patton at the show we caught, Tardo Hammer at the piano, the talented twosome did its usual imaginative and entertaining job, the music augmented by interesting video and film clips, and commentary. And behind and on the sides of the bandstand were some fine Al Hirschfeld drawings (the "Line King" was a lifelong jazz fan). All this in the intimate setting of the theater's club-like upstairs space. Aside from the by now expected superb blend of Will's alto and Peter's tenor, we were much impressed with Hammer's ability to step into a pretty demanding role (no standard repertory here), doing well indeed in the ensemble and on solo spots, and also with Stewart's excellent work, his drums not only doing first-rate pacing, but also contributing fine-tuned pitching

and sound shading to the ensemble. (Not to slight the good work by Nicolas.)

The show opened with the Basie segment, concentrated on what Albert Murray dubbed the “New Testament” period, which is to say the re-shaping of the band that began in the 1950s. So we got for openers Frank Foster’s caloric “Blues in Hoss’ Flat,” at just the right tempo (essential to doing justice to Basie). Neal Hefti’s “Cute” showcased Will’s flute, while his “Lil’ Darlin’” (slowed down by Basie to that perfect ballad pace) spotted duet work by the twins. “Tickle Toe,” the sole sample from the “Old Testament” era, was a disappointment. This classic composed by the one and only Lester Young had a pointless solo alto intro, was taken too fast, and omitted Lester’s decrescendo ending, with that wistful final quote adopted from Paul Whiteman’s “When.” Freddie Green’s “Corner Pocket” was again well paced, and the concluding “Midgets,” (with a warm mention of composer-arranger Frank Wess) was perhaps the best of the Basies, with Will’s flute to the fore and fine work by the rhythm section. Notable among the clips was one from an Oscar Peterson interview of The Count.

The Ducal portion, as noted above, was heavily weighted on Strayhorn, opening with his “Johnny Come Lately,” a minor-hued jumper that was not credited to Billy by our hosts, but spotted good Hammer. The pianist was given a solo showcase and chose “I Got It Bad,” the program’s sole standard (and coincidentally arranged by Strayhorn for the famous recordingg featuring Ivie Anderson), nicely done. “The Star-Crossed Lovers,” from the Ellington-Strayhorn “Such Sweet Thunder” suite, was another Billy opus, fittingly showcasing Will’s alto in the Johnny Hodges role. The show’s finale was Duke’s “Ad Lib

On Nippon,” an independent showcase for his piano and Sam Woodyard’s drums that he incorporated into the “Far East Suite,” In our quartet’s hands, it became, appropriately, a feature for the rhythm section, and Phil Stewart really shone here, with one of those very rare extended drum solos that made musical as well as visceral sense. Oh, almost forgot “Single Petal of a Rose” from the “Queen’s Suite,” which has become a set piece for Joe Temperley’s wonderful bass clarinet. As I hope my readers know, Joe plays just the melody, but that “just” is informed by his special phrasing and sound — he does it a capella. Though it seems unlikely, the twins must have missed hearing Joe’s version, for they made the error of improvising on Ellington’s regal melody. Well, no one can win ‘em all, and this was a very enjoyable show.

■ And so was Daryl Sherman at the Kitano, assisted by two of her most seasoned partners, guitarist James Chirillo and bassist Boots Maleson. These two stalwarts were particularly welcome on this occasion since Daryl was suffering from laryngitis — not a singer’s best viral friend by any means — and thus needed more instrumental aid, as well as more of her own piano, than customary. It all came off well indeed through two excellent sets, Daryl’s voice limbering a bit as things moved along. Among the many highlights: The opener, “Living In A Great Big Way,” featuring



Despite a case of laryngitis, pianist/singer Daryl Sherman turned in two excellent sets at a recent appearance at NYC’s Kitano.

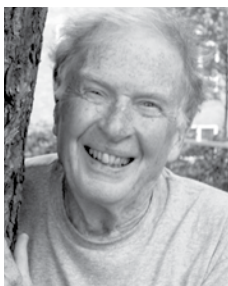
much interplay; “Moonburn,” a Bing Crosby special, taken at a nice tempo, with fine bass solo (Boots has a special full sound and is a melodically inventive soloist, not to mention his time), a tip of the Sinatra cap with “Don’t You Go Away Mad,” melody by Illinois Jacquet, “East of the Sun,” featuring the string section, lovely improv by James, great duet

work, and ending on the dime, “La Vie En Rose,” Piaf yet another 2015 centennary, with a capella work by James and Daryl doing a bit of French, and Daryl featuring her always swinging piano on Ellington’s “You and Me.”

That was just some of the first set, very well attended — the second not so, as customary weeknights at Kitano, but thus very relaxed. This included “Why Try To Change Me Now,” with a bluesy guitar solo, “I Love You,” from Daryl’s Porter bag, done very fast, with some great fours exchanged with Boots, a nice song unfamiliar to me, “My One and Only You,” and a “My Fair Lady” medley, in which James got off on “Church In Time.” Vocally Daryl outdid herself on “Body and Soul,” and she managed to get through all of the lengthy melodrama of “Guess Who I Saw Today.” in response to a request.

When this appears, Daryl will be in England on her annual visit, with a side trip to Delft, Holland, and come March, she’ll be off on her fourth three-month stay in Tokyo. Safe travels, honey!



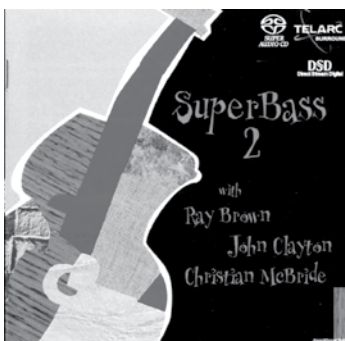


Noteworthy

Fradley Garner International Editor *Jersey Jazz*

HOW CHRISTIAN MCBRIDE GOT RAY BROWN'S BEST BASS...10 BEST SALOON SONGS...ORGANIST DR. LONNIE BACK TO BLUE NOTE AFTER 45 YEARS... ENTER OUR FIRST CONTEST OF 2016

BEFORE RAY BROWN died in 2002, the iconic bassist spoke with his beloved pupils and fellow-bassist Christian McBride and John Clayton. Ray called them "my sons." The three had a co-op group dubbed SuperBass. They recorded two albums together. Brown owned three acoustic basses. After he passed, his widow, Cecilia Brown, told McBride, "You and John have to get these basses," McBride quoted her in a recent interview on National Public Radio. He said he sold his own bass and acquired one of the three, while "John did something and got one of Ray's other basses." Mrs. Brown kept the instrument her husband had played for the last 30 years of his life. She called McBride about a year ago and asked how much he loved the instrument, eventually coming to the point: The Smithsonian Institution wanted Ray's bass. "You could give [the museum] the bass that you have, and I can give you the bass that Ray had all the time." He got that bass last summer. "I had it worked on, and this has been the bass I've been playing pretty much non-stop for the last three months."



choice of 10 Best Saloon Songs by singers who made the songs their own: "The Man That Got Away" (Judy Garland, 1954), "One for My Baby (and One More for the Road)" (Frank Sinatra, 1943), "The End of a Love Affair" (Billie Holiday, 1958), "About the Blues," (Chris Connor, 1956), "Cry Me a River" (Julie London, 1955), "It's a Blue World" (Beverly Kenney, 1958), "When Joanna Loved Me" (Tony Bennett, 1964), "Face it, Girl, it's Over" (Nancy Wilson, 1968), "Angel Eyes" (Matt Dennis, 1958), "Lush Life" (Johnny Hartman, 1964). This list springs to life, with album covers and links to the original LPs, if you

google jazzwax.com – archives. While at the site, do subscribe to this free daily service. How Marc produces his daily blog plus features on the arts and architecture in WSJ is beyond me.

"DR." LONNIE SMITH, the self-taught Hammond B-3 organist and pianist who has recorded more than 30 albums under his own name and more as a sideman, will release his first Blue Note album in 45 years on January 29. "Special guests on *Evolution* include pianist Robert Glasper and saxophonist Joe Lovano, who made his own record debut as a sideman on Smith's 1975 album, *Afrodisia*, according to *JazzTimes*. Smith last recorded for Blue Note in the late 1980s, starting as a sideman with the saxophonist Lou Donaldson on albums including *Alligator Boogaloo*, and then as a leader with his own *Think* and *Turning Point*. Lonnie Smith will lead his Evolution band at the New York City Winter Jazzfest this month. Blue Note was expected to post details about a tour this spring.

GUESS WHO — AND WIN A CD: "In 1952 the studios didn't return his calls, his television series was cancelled, and then even his booking agency dropped him, complaining that he owed them money too. He was the greatest singer in the world, in his opinion, but he didn't even have a recording contract, and on top of that his wife's career was going great guns: she was flying off to Africa to shoot *Mogambo* with Grace Kelly and Clark Gable, and since he didn't have anything else to do anyway, he went with her so they wouldn't have to stop fighting at all." Be one of the first three to e-mail me the singer's name and you win a CD. Be anyone who also names the book this quote comes from, and you get 50 percent off the Amazon price of the book. Note: *Jersey Jazz* staffers and contributors are ineligible to enter this contest, as is the book's author — to be named here next month. Deadline for entries: January 15, 2016. fradleygarner@gmail.com.



SWINGADELIC

SWING 46, NYC
 MONDAYS; 8:30 PM
 JAN 4, 11, 25
 SATURDAYS; 8:30 PM
 JAN 2, 16

**BROOKLYN SOCIETY
 FOR ETHICAL CULTURE**
 JAN 8

WHIPPANY VFW
 JAN 23

www.facebook.com/swingadelic

A SALOON SONG, according to *The Wall Street Journal* jazz scribe Marc Myers, is "a conversation set to music that one has with oneself or with an imaginary bartender about being dumped. It doesn't matter if the 'bartender' is actually listening, and the person singing can, of course, be a man or woman. What matters most is the impression the singer leaves with the listener that he or she is at a near-empty bar around closing time and sharing his or her romantic woes." In his daily blog, *JazzWax*, last November 11, Myers names his



Other Views

By Joe Lang

Past NJJS President

This will probably reach you too late for you to add to your Christmas or Chanukah

lists, but you might find some things here to point the way toward how to use any cash or gift cards that came your way.

DVD

■ **FRANK SINATRA** has been much in the public consciousness in the past year. December 12, 2015 would have been his 100th Birthday, and this was the impetus for a yearlong celebration of the man and his music. Sinatra is one of the iconic names in popular culture from 1939 when he joined the bands of first Harry James and then Tommy Dorsey to the present day when his legacy endures.

There have been many ways in which his centennial has been celebrated. One of the most acclaimed tributes is now available commercially on DVD and Blu-ray, the HBO two-part documentary, **Sinatra: All or Nothing at All (Eagle Vision – 307330)**. The four-plus hour film covers the Sinatra life and career. It is framed by excerpts from the concert that he gave immediately preceding his first stab at retirement in 1971. The film traces his life from modest beginnings in Hoboken, New Jersey through his days of success, frustration and further success, to his passing at the age of 82 in 1998. The story is told, warts and all, through a well-edited presentation that made use of still photos; footage from newsreels, home movies, his films, television appearances and live performances; and commentary from relatives, friends, peers and observers. The first half is fast-paced, and while there are a few patches of excess in the second half, such as too much time spent on Sinatra's marriage to Mia Farrow, overall it is a relatively balanced portrait of the man who was often referred to as "The Chairman of the Board." If you missed it when it was originally aired, this is a good opportunity to catch up with a well-done retrospective of the life and music of Frank Sinatra. (www.amazon.com)

Note: Sinatra: All or Nothing at All is available in three formats — a two-disc set on either DVD or Blu-ray and a Deluxe set available only on DVD with an additional disc containing the 1971 Retirement Concert in its entirety as video on DVD and audio on CD, plus a DVD containing the complete 1965 interview with Walter Cronkite on DVD.

CDs

■ I just caught up with a dynamic recording by the **DAVE STAHL BIG BAND, From A to Z (Abee Cake Records - 8005)** that was released in 2011. Stahl, who leads a big band regularly in Eastern Pennsylvania, recorded this album with his New York big band. The band is filled with first-call NYC players who absolutely nail the charts penned by Todd Fronauer, Andrew Neu, Tom Boras, Dick Lowell and Frank Griffith. Some of the album recalls the feeling of the Woody Herman and Buddy Rich big bands from the 1970s that addressed compositions by some pop/rock performers of the day, and arrangements that incorporated a rock feeling in the rhythm section, even on standards like "Poinciana" and "Smoke Gets in Your Eyes." "Too Late Now" sounds influenced by the Stan Kenton band of the same era. The leader's strong trumpet playing is featured on Griffith's "Stahl's Call," and it gives evidence why Stahl is so revered by peers and listeners alike. Stahl knows well how to pick his players and arrangers, and mold the combinations into an aggregation that flat out swings. Thankfully, there are still cats like Dave Stahl around to keep the big band tradition alive. (www.davestahl.com)

■ Trumpeter Valery Ponomarev defected from Russia to the United States in 1973. Within four years, he found himself a member of Art Blakey's Jazz Messengers. The four years that he spent with Blakey inform Ponomarev's music to this day. For several years he has fronted the **VALERY PONOMAREV JAZZ BIG BAND**. This ensemble has finally recorded an album fittingly titled **Our Father Who Art Blakey (ZOH0 – 201601)**. Four of the six selections are from the Jazz Messenger's book, "Moanin'," "Crisis," "No Hay Problemas" and "Blues March;" one, "Jordu," was associated with an ex-Jazz Messenger, Clifford Brown; and the other, "Gina's Cooking" is an Ponomarev original. All tunes had their genesis in small group settings. Here Ponomarev has winningly reconceived them for his 17-piece aggregation. This band is tight and swinging. Ponomarev has occasionally incorporated quotes from some of the original solo interludes. Ponomarev's band captures the kind of excitement that was generated by the various incarnations of Blakey's groups, and that is definitely a joyful thing for jazz enthusiasts. (www.zohomusic.com)

■ The **AARON ARANITA BIG BAND** is from Hawaii, and they have released fun album titled **Rough Jazz (Sugarland Records – 002)**. The program consists of 16 original tunes by Aranita who wrote the whimsical lyrics, catchy music and swinging arrangements. The song titles include "Kung Food Fight," "Bossa Nova Bob," "Beboparoni" and "Talking on My Cell Phone Line." The

instrumentation varies from track to track, but keeps thing moving along for vocalists Garry Moore, John Hulton, Miles Lee, Michael Chock and Al Romero, no matter the size of the group. This is an album that might take some getting used to, but once you get into the flow, it is almost guaranteed to put a smile on your face. (www.aaronaranitabigband.com)

■ **HARRY ALLEN** and Brazilian jazz – perfect together! **Something About Jobim (Stunt Records – 15122)** is excellent proof of this truism. The story of how this recording came to be is related in the liner notes by bassist Rodolfo Stroeter who joins Brazilian compatriots pianist Helio Alves, drummer Tutty Moreno and guitarist/vocalist Joyce (Moreno) accompanying Allen for a program of ten tunes by Antonio Carlos Jobim plus "Theme for Jobim," written by Gerry Mulligan and Joyce. This is a collection of gentle but strong melodies played with great sensitivity by Allen and his partners. The bossa nova was made popular in this country by Stan Getz with his delicate approach to the music, and Allen follows the Getzian model, but brings his own creativity to this genre. Alves has been based in New York City for several decades, and his playing reflects the many non-Brazilian influences that have resulted from his relocation. Stroeter, Moreno and Joyce are all veterans of playing the Jobim catalog. They add an extra measure of authenticity to the proceedings. Jobim's music is wonderfully crafted, and these artist treat it with the reverence and respect that it deserves. (www.amazon.com)

■ The world of jazz owes a continuing debt of gratitude to the late Stanley Kay for conceiving the idea of an all-female big band, the result of which was the **DIVA Jazz Orchestra**. This band provided a platform for many lady jazz players who have gained the recognition that might have been slower in coming without the opportunity to receive the exposure afforded by their performing with **DIVA**. At the center of this success is the outstanding drummer Sherrie Maricle who has been the leader of the band from its inception over 20 years ago. One outgrowth of the **DIVA** experience has been **FIVE PLAY**, a quintet drawn from the big band. Currently the members of the smaller group are Jami Dauber on trumpet, Janelle Reichman on reeds, Tomoko Ohno on piano, Noriko Ueda on bass and Maricle on drums. **Live at the Deer Head Inn (Deer Head – 006)**. The eight song program includes some familiar tunes, "Que Sera, Sera," "Struttin' with Some Barbecue," "I'm in the Mood for Love," "Shenandoah" and "Organ Grinder's Swing;" a Vietnamese folk song, "Beo Dat May Troi," and originals by Ueda, "Seesaw," and Ohno, "La Americana." The front line of Dauber and

continued on page 38

OTHER VIEWS

continued from page 37

Reichman complement each other wonderfully, with both having excellent solo chops. Ohno is ever a delight tickling the ivories, Ueda is a very strong presence on bass, and Maricle shows that her excellence is as apparent in this setting as it is driving the big band. The customers at the Deer Head Inn were treated to some superb mainstream jazz on this occasion, and now their joy can be shared with a wider audience. (www.divajazz.com)

■ Tenor saxophonist **ERNIE KRIVDA** hails from the Cleveland, Ohio area. Growing up in that area in the 1950s and 1960s, he experienced a vibrant jazz scene. His fascinating liner notes for ***Requiem for a Jazz Lady (Capri – 74140)*** spell out the jazz scene in Cleveland at that time. The album is a tribute to that era of jazz in his native city with six original tunes, and a standard, “I’ll Close My Eyes,” that was popular with jazz players of the day. Pianist Lafayette Carthon, bassist Marion Hayden and drummer Renell Gonsalves ably provide the setting for Krivda’s muscular tenor playing. Krivda is an old school player who has a melodic approach to the music, and a straight-ahead approach to improvisation. He never forgets that music is as much for the listener as it is for the player, so he always keeps it accessible. The picture of the musical environment that he recalls with so much pleasure is one that he paints with a series of notes that capture the joy and excitement of that time and place, attributes that have never left his music. (www.caprirecords.com)

■ ***Lotus Blossom (Jazzheads – 1214)*** is a collection of ten selections that illustrate why flautist **ANDREA BRACHFELD** has garnered continuous acclaim for her playing. Here she is joined by pianist Bill O’Connell, bassist Rufus Reed and drummer Winard Harper for a session that is resplendent with joy and creativity. Brachfeld’s fluency and imagination as a player is exceptional. Equally impressive are her composing credentials that are illustrated by the four fine originals included on the program. Fittingly, she honors the recent Billy Strayhorn centennial by opening the album with two of his most beloved compositions, “Lotus Blossom” and “A Flower Is a Lovesome Thing.” Her take on “If I Love Again” is more quickly paced than most versions, and the approach is effective. Wycliffe Gordon joined the cast for “Memphis Underground,” providing a whimsical arrangement on which he also contributed on sousaphone and trombone. It would be difficult to find a better rhythm section than O’Connell, Reid and Harper. ***Lotus Blossom*** is simply straight out good listening. (www.jazzheads.com)

■ Up until last year the “Sophisticated Lady” of the jazz world was a classic tune by Duke Ellington and Mitchell Parish. Then the **SOPHISTICATED LADY QUARTET** burst on the scene in Los Angeles with their first album (reviewed in the October 2014 issue of *Jersey Jazz*), suddenly giving new meaning to the words “Sophisticated Lady.” The group of JJ Kirkpatrick on trumpet and flugelhorn, Misha Adair Bigos on piano, Gary Wicks on bass and Andrew James Boyle on drums have again produced a tasty and engaging set of twelve tunes titled ***Simpler Times (Yarlung Records – 65006)***. They are mostly originals by Wicks, Bigos and Kirkpatrick, with Keith Jarrett’s “Bob Be,” “For Sebastian,” a lovely take on Bach featuring Kirkpatrick, and the Sammy Fain/Paul Francis Webster standard “Secret Love” added to the program. The quartet was once again recorded with great care by Yarlung at the University of Southern California’s Cammilleri Hall, producing a disc of exceptional sound quality. The group’s musical empathy is evident on each track, performing as an integral unit with the talent of each shining through without losing the cohesive sound that is essential for an accomplished jazz unit. The original material is instantly appealing, particularly those by Wicks. The Sophisticated Lady Quartet has a special quality that should give them a continuing appeal, and the opportunity to record more gems like ***Simpler Times***. (www.yarlungrecords.com)

■ **CLARE FISCHER** was a man who oozed creativity, as a composer, as an arranger, as a bandleader and as a jazz pianist. His son Brent Fisher worked with his father as a bassist and percussionist, but equally significant was his involvement in assuring that his father’s genius would be more fully recognized and appreciated. To this end, one of the things that he did was to encourage his father to record new piano versions of pieces that he had recorded previously with larger ensembles or in other small group environments. In addition, he suggested that his father perform takes on various pop and jazz standards. Some of this material has been compiled on ***Out of the Blue (Clavo Records – 201509)***. Fischer was possessed of an extremely fertile musical mind, and these tracks well illustrate this fact. Some tracks are solo performances, while on others his son played bass and/or percussion, while the drum chair was filled by Peter Erskine or Mike Shapiro. This is a highly listenable collection that explores the keyboard artistry of Clare Fischer. (www.clarefischer.com)

■ Almost any group that has Matt Wilson on drums seems to hit these ears just right. Such is the case with the self-produced ***Dan Trudell Plays the Piano*** by **THE DAN TRUDELL TRIO**. Trudell is better known for his work on the Hammond B-3 organ, but one listen to this disc will convince you that his piano chops are just fine. With Wilson and bassist Joe Sanders at his side, Trudell has a good time exploring eight numbers during the 59 minutes of music contained in the album. The songs include “Isn’t She Lovely,” “I Let a Song Go out of My Heart,” “That Old Black Magic,” “If Ever I Would Leave You,” “A Woman’s Worth” and “Soulville,” plus two originals by Trudell, “McCoy for Now” and “Jonesin’,” nods to McCoy Tyner and Hank Jones respectively. Check out Dan Trudell, and you will be glad that you did. (www.dantrudell.com)

■ ***The Mood I’m In (Audiophile – 348)*** is the title of the new album by **MARLENE VERPLANCK**, and it is sure to put you in a good mood. She recorded this latest effort in England with some fine local musicians, pianist John Pearce, bassist Paul Morgan, drummer Bobby Worth, and occasional contributions by Mark Nightingale on trombone and Andy Panayi on sax and flute. VerPlanck recorded her first album 60 years ago, and 25 albums later she still sounds as fresh and strong of voice as she did on that occasion. As is usual for her, VerPlanck opts to record songs that deserve wide recognition, but somehow slip under the radar. The most familiar of the tunes are “All Too Soon,” “The Second Time Around,” “This Is Always” and “Too Late Now,” and even those are far from overdone. When it comes to the others, “The Mood I’m In,” “Me and the Blues,” “Free and Easy,” “It Shouldn’t Happen to a Dream,” “Certain People,” “I Want to Talk About You,” “Come on Strong,” “It Started All Over Again” and “My Kind of Trouble Is You,” listen to VerPlanck sing them, and you will wonder why most other fine singers have ignored them. It is especially good to hear a new recording of “I Want to Talk About You,” a gem that was first recorded by Billy Eckstine in the mid-1940s. Another highlight is the logical pairing of “It Started All Over Again” and “The Second Time Around” as a medley. Marlene VerPlanck keeps acquiring superlatives in reviews of her albums and performances, and ***The Mood I’m In*** shows exactly why! (www.marleneverplanck.com)

■ ***On Sentimental Journey (Venus – 1178)*** one of today’s best singers, **NICKI PARROTT** pays tribute to one of the best singers of yesterday, Doris Day. This is Parrott’s fourteenth album for Venus, and they are consistent in having terrific songs sung beautifully with exceptional musical support. Supporting Parrott’s voice and bass in this instance are John di Martino on piano, Adrian Cunningham on reeds, Frank Vignola on guitar and Alvin Atkinson

continued on page 40

THE *Jazz* ROOM
 WILLIAM PATERSON
 UNIVERSITY



Saturday, February 13 • 8:00 p.m.

Special Valentine's Day Celebration
 Vocalist Catherine Russell

Visit WP-Presents.org for info and ticket prices

Sunday, February 21 • 4:00 p.m.

Trumpeter Claudio Roditi with the
 William Paterson Latin Jazz Ensemble
 Directed by Chico Mendoza

Sunday, February 28 • 4:00 p.m.

The Houston Person Quartet

Sunday, March 6 • 4:00 p.m.

Trumpeter Randy Brecker with the
 WP Jazz Orchestra, David Demsey, Director

Sunday, April 17 • 4:00 p.m.

The Bill Charlap Trio with
 Kenny Washington and David Wong

Saturday, April 23 • 8:00 p.m.

French-American Jazz Exchange presents
 City of Poets with Saxophonist Donny McCaslin

***Sittin' In* one hour before performance**

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


OTHER VIEWS

continued from page 38

on drums. Parrott opens with "It's Magic" and closes with "Dream a Little Dream of Me," a dreamy duo take with Vignola. In between are "Again," "Fools Rush In," "Que Sera, Sera," "My One and Only Love" and "Sentimental Journey," among others. Parrott is a very musical singer, always on pitch, and her phrasing is spot on. Like Parrott, Cunningham is Australia's loss and America's gain. Here he takes in hand clarinet, tenor sax or flute to add just the right accents, and a few brief but exquisite soli. Parrott and di Martino have been together on all but one of her Venus albums, and there is good reason for this, di Martino is one of the finest piano accompanists around, and the musical chemistry between them is perfection. Vignola and Atkinson each add a special dimension to the mix. If Doris Day hears this album, it is likely that her reaction will be "Nicki Parrott is one fine singer, and I am honored that she chose to honor me in this way." (www.amazon.com)

■ From late 1956 to December of 1957, **NAT KING COLE** hosted a weekly half-hour television show.

From those shows, the folks at Real Gone Music have culled 26 selections that they have compiled on a two-CD set that also includes nine tunes from an Australian television show from 1963 on **Stardust: The Rare Television Performances (Real Gone Music - 0412)**. They have done a nice job of selecting a mix of songs that were never recorded commercially by Cole, and others that he did record, but are here with different settings. Nelson Riddle, who also arranged some of Cole's sessions for Capitol Records, led the orchestra on Cole's show. Cole is in fine form throughout. It is particularly interesting to hear him perform duets on "Life Is Just a Bowl of Cherries" and "Rosetta" with Billy Eckstine who was a guest on Cole's final show. The Australian tracks include some of Cole's biggest hits like "Mona Lisa," "Too Young" and "Ramblin' Rose," but they are given fresh interpretations here. He performs the Irving Berlin song "I Love a Piano" with special lyrics by Noel Sherman. Cole was a great singer, and it is terrific to have these tracks to recall this special artist. (www.realgonemusic.com)

■ Out Chicago way there is a chap who is carrying on the tradition established by Frank Sinatra, singing great songs with swing, style and substance. His name is **PAUL MARINARO**, and **One Night in Chicago** (122 Myrtle Records) gives a nice taste of him in live performance. The nine tracks were recorded this past June at the High-Hat Club with Ben Paterson on piano, Andy Brown on guitar, Joe Policastro on bass and Mike Avery on drums. With the recent loss of Frank D'Rone, Marinaro sounds like a logical choice to become the go to man when you want to hear hip vocalizing in the Windy City. He address songs like "I'm Just a Lucky So and So," "Devil May Care," "The Moon Was Yellow," "I've Got the World on a String," "No Moon at All," "I See Your Face Before Me," "Don'cha Go Away Mad," "Outra Vez (Once Again)" and "Caravan." Whether swinging out or caressing a ballad, Marinaro hits the mark. Paterson and Brown absolutely sparkle when given solo time. Put it all together, and you get a satisfying set of terrific music. (www.paulmarinaro.com) 

JAZZ AT KITANO PRESENTS

THE MUSIC OF ROSEMARY CLOONEY AND MEL TORME

Featuring Grammy Nominated Vocalists

ROSEANNA VITRO & PETE MCGUINNESS

One Night Only
Saturday, January 16

8PM & 10PM | APAP NYC WINTER JAZZ FEST
BADGES GET IN FREE!



"Roseanna Vitro 'Sparkles' with tone and heart interpreting Rosemary Clooney's hit songs."



"Pete McGuinness is a standout honoring the great Mel Torme, scatting and playing trombone."

The Kitano • 38th St. & Park Ave. NYC • www.kitano.com/Jazz • 212-885-7119 reservations



Come join your favorite jazz artists for the Ultimate Jazz Cruise filled with music and fun!



An Intimate 10-Night Jazz Club Experience at Sea

with Exotic Ports including Aruba;
Curaçao; Cartagena, Colombia

December 6 – 16, 2016

MSC Divina

1-800-654-8090

Featuring...

some of the legends of the jazz world
including Emmy and British Academy Award winning
composer, arranger and saxophonist **John Altman**

plus

Harry Allen, Allan Vaché and Duke Heitger.

Other greats include **Russ Phillips, Paul Keller,
Paolo Alderighi, Stephanie Trick, Anne Barnhart,
Jeff Barnhart, Danny Coots, Davey Jones,
Kevin Dorn, Charlie Silva and Bob Leary.**

Vocalists include **Banu Gibson and Terry Blaine.**

If you're a fan of Traditional Jazz, Classic Jazz, Chicago Jazz, Swing, in fact just about any style which emerged during the first half of the 20th century, plan to attend JazzFest at Sea — one of the premier jazz cruises of the year. Our cruise will be departing from Miami to the Southern Caribbean on the MSC Divina for 10-nights of jazz and fun. Not only will you have your choice of amazing performances each evening of our jazz cruise, but you are also invited to the afternoon sessions on our days at sea.

In addition to our internationally acclaimed artists, we will once again be offering more than twenty hours of opportunity for our amateur musicians to get up on stage and jam both with our pros and in your own JazzFest Jammer sessions. This is in addition to our regular schedule. Plus, if you would appreciate some instruction and critique during the jam sessions feel free to ask! But remember, only those who book with Cruise & Vacation Depot or an approved agency will be allowed to participate!

www.jazzfestatsea.com

**Private Events
and Shows!**

**When and where
are we going?**

Dec. 6: Depart Miami
Dec. 7: At Sea
Dec. 8: At Sea
Dec. 9: Cartagena, Colombia
Dec. 10: Oranjestad, Aruba
Dec. 11: Willemstad, Curaçao
Dec. 12: At Sea
Dec. 13: Grand Turk Island, Turks And Caicos
Dec. 14: At Sea
Dec. 15: Nassau, Bahamas
Dec. 16: Return Miami

Staterooms and Pricing

Yacht Club Suites from \$2999

- exclusive private club with breathtaking views
- private concierge reception
- Top Sail lounge
- private dining
- unlimited beverages
- private deck and pool
- exclusive round-the-clock butler service

Aurea Suites from \$2249

- unlimited beverages
- open dining
- select complimentary spa services

Balcony Staterooms from \$1699

Oceanview Staterooms from \$1599
Interior Staterooms from \$1399

**NOTE: PRICES LISTED
INCLUDE TAXES AND FEES**

Pricing is per person based on double occupancy, cruise only. Pricing for 3rd/4th person in cabin, air/ground transportation and insurance is available on request.



Eric Yves Garcia

ERIC YVES GARCIA Pour Spirits

Metropolitan Room, NYC
Nov. 5

For his show at the Metropolitan Room, Eric Yves Garcia eschewed his normal seat at the piano for a standing position at the microphone to perform a wonderfully conceived and executed show titled *Pour Spirits*.

Looking over the song list containing many contemporary songs that were unfamiliar to me, I was apprehensive about what I was about to see, but right from the opening song, Martin Sexton's "Can't Stop Thinking About You," Garcia was spot on delivering both songs and dialogue.

The show, written by Garcia and imaginatively directed by Lauren Fox, is "a brave tour of the night, showing us a city haunted by alcohol-fueled dreams and desires." Garcia has done a clever job of pairing his songs with an effective and witty tale of his life as a singer/pianist in a world filled with eccentric characters who drink too much, with whom he interacts, often romantically.

Garcia has a pleasant voice that occasionally has a bit of an edge that adds an interesting dimension to his singing. His delivery of the dialogue that ties the songs together was impressive. A raised eyebrow here, a sly grin there and other subtle gestures enhanced his delivery, often emphasizing the humor and irony in his remarks.

The mood changes during the first four selections from the anger infusing "Can't Stop Thinking About You" to the cleverness of "I Wish I Was" to the open desire in "I've Got to Have You" to the gentleness of "It's Sunday" created a story within the larger story that centered around his life and adventures as a piano bar singer.

There was the real and specific character of Jean Claude Baker, owner of Chez Josephine where Garcia cut his performing teeth, who served as a friend and mentor to him. There were the various romantic flings that were epitomized in "Love's Been Good to Me." The advice of Baker to mix with the customers was neatly summed up in "Use What You've Got."

Sadly Baker took his own life, and in tribute to his friend, Garcia sang Charles Trenet's "L'Ame des Poetes."

The pairing of "Looking for the Heart of Saturday Night" and "Sunday Morning Coming Down" cleverly zeroed in on the hard living side of a weekend, and led to a summing up of Garcia's story with "And So It Goes."

Ritt Hen on bass and Peter Calo on guitar and banjo superbly provided the musical support for Garcia. Calo also served as musical director. It was a powerful and engaging performance by Garcia that stood out as being among the finest cabaret shows in recent years.

Note: The show will have repeat performances at the Metropolitan Room on February 5 and March 4. Further information at www.metropolitanroom.com.

PETER AND WILL ANDERSON with KAREN OBERLIN Take the A Train: Billy Strayhorn's 100th Birthday

Symphony Space, NYC | Nov. 29

PETER AND WILL ANDERSON QUINTET The Count Meets the Duke

59E59 Theaters, NYC | Dec. 8 – Jan. 3

Peter and Will Anderson are two exceptional young jazz musicians. Both are multi-reed players, with Peter playing tenor sax and clarinet, while Will plays alto sax, clarinet and flute. Since graduating Julliard a few years back, they have accumulated an impressive list of credits. Their latest efforts were a concert celebrating Billy Strayhorn's 100th Birthday, and a series of shows saluting the music of Count Basie and Duke Ellington.

For the Strayhorn concert, they were joined by guitarist Gabe Schneider, bassist Neal Miner and drummer Steve Little, with Karen Oberlin adding an occasional vocal.

The group was quickly into the spirit of Strayhorn with "Intimacy of the Blues." They followed with "Rain Check," "Chelsea Bridge," "Johnny Come Lately" and "Lotus Blossom." The brothers alternated between sax and clarinet, while Schneider added a few sparkling solo turns.

Oberlin offered up a lovely reading of "A Flower Is a Lovesome Thing" with support from the rhythm section.

The Andersons then returned for an instrumental take on the last song penned by Strayhorn while he was in the hospital fighting a terminal illness, a hauntingly beautiful melody titled "Blood Count."

18 years ago, David Hajdu wrote a definitive biography of Billy Strayhorn titled *Lush Life*. This book sparked a revival of interest in Strayhorn's music. Hajdu joined the festivities to offer some remarks about Strayhorn that he concluded with a brief reading from *Lush Life*. Hajdu provided a lot of information in a short time, and did so with warmth and eloquence.

The balance of the concert included "Isfahan," "Smada," "Lush Life," "Suffer," a piece with lyrics by Hajdu and music by Renee Rosnes that was sung with intensity by Oberlin, and a rousing "Take the 'A' Train" as a finale.

The show was well paced, and the brothers proved to be informative and witty hosts. Having Steve Little on drums, a man who was the drummer on the Ellington band at the time of Strayhorn's death, was

violinist & vocalist

Diane Perry

Her highly anticipated debut CD

Out Of My Dreams

Available SOON!

CD Preview Performances

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

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

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

DianePerryJazz.com

not only magical from a musical standpoint, but also added a personal touch to this wonderful celebration of a true jazz genius.

The program devoted to the music of Count Basie and Duke Ellington proved to be a spirited evening in the intimate space afforded by Theater C at the 59E59 complex.

For this production, Jeb Patton on piano, Clovis Nicolas on bass and Phil Stewart on drums formed the rhythm section for the Andersons.

Basie was the center of attention for the first half of the one-set, 90-minute show.

Three classic tunes from the 1950s Basie band, "Blues in Hoss Flat," "Cute" and "Li'l Darlin'," preceded Will Anderson's comments that gave an overview of the Basie story.

The next two selections were composed by two men who were stalwarts on the Basie band, Lester Young's "Tickle Toe," and Freddie Green's "Corner Pocket."

Patton took the spotlight as he explored Phineas Newborn Jr.'s "Theme for Basie," before the Andersons returned front and center to blow on a tune that was a feature for Frank Wess and Joe Newman, "The Midgets."

When the attention turned to Ellington, Peter Anderson set the stage with some interesting background information.

The music for this half of the program commenced with Ellington's "Main Stem." Will Anderson on alto sax and the rhythm section addressed Strayhorn's "Blood Count."

"Ad Lib on Nippon" from the Far East Suite was exciting from start to finish, and featured an exceptional piano interlude from Patton.

Peter Anderson stood alone with his clarinet to caress the lovely ballad from the Queen Suite, "Single Petal of a Rose."

Following a selection from the Ellington/Strayhorn adaptation of Tchaikovsky's Nutcracker Suite, the band took on the Ellington/Strayhorn flag-waver written for the only album featuring both the Basie and Ellington organizations, "Battle Royal."

To conclude, two more classics from the world of Ellingtonia were briefly addressed, "Mood Indigo" and "Take the 'A' Train."

The program was special on many levels. Of course, the music stood supreme. The tunes were exceptional, and the players, all of them, played it wonderfully.

The brothers proved to be perfect hosts. Their intelligence shined through in their selection of material, not an easy task with the wealth of great music to consider, in their insightful remarks, and in the way that they sequenced the program.

While the emphasis was on the music, the atmosphere was enhanced by a series of drawings by the legendary illustrator Al Hirschfeld displayed on the walls, projections of still shots of Basie, Ellington and many of their sidemen, and a few video clips of each of these jazz masters.

At the onset, the brothers Anderson asked the audience to listen to the music, and try to determine what made each of the bands in question unique.

Simply put, the Basie band consistently, straight-out swung their forevers off, while the Ellington band certainly could swing, the leader often turned them in the direction of more esoteric explorations of themes and subtle colorings in their music. Either way, the music was memorable and satisfying, and the Andersons did a fine job of bringing it to life.

Note: The Count Meets the Duke will continue at 59E59 through January 3. Check www.59e59.org for details.



LauRio Jazz

Featuring

The swinging songs of Broadway

Laura Hull



Rio Clemente



Ed Wise



Brooks Tegler



For free artists information package with DVDs contact:

John & Virginia Bell *ARTIST ADVOCATES*

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

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"



Jazz Promo Services

Media Campaigns for the Music Community

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

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

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



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

BOOK REVIEWS

By Joe Lang

Jazz Tales From Jazz Legends: Oral Histories from the Fillius Jazz Archive at Hamilton College

By Monk Rowe with Romy Britell | Richard W. Couper Press, 2015 | 209 Pages, \$20



In 1995, Hamilton College alumnus Milt Fillius Jr., a committed jazz enthusiast who had been involved in bringing jazz to his alma mater in many ways, established the Jazz Oral History Project, now the Fillius Jazz Archive at Hamilton. He was inspired by his conversations with the likes of Joe Williams and Clark Terry to capture for posterity on video reminiscences by the men and women who played the music that he loved. Joe Williams conducted the first interviews, and soon, Monk Rowe, an adjunct instructor in saxophone in Hamilton's Music Department, was asked to become the primary interviewer for the project.

With the wealth of information contained in the 300-plus interviews, Rowe realized that they would serve as the source for a book that would share the remarks made by the musicians and jazz writers who had taken part in the project. This is nicely realized in *Jazz Tales from the Legends*, a volume where Rowe has taken excerpts from the archived interviews, and written a narrative that connects the words of the various subjects who were interviewed.

The book is organized by subject matter with chapters being devoted to Joe Williams, big band sidemen, life on the road, arrangers, recording in studios, the racial aspects of jazz, improvisation, motivation and inspiration, and one devoted to brief examinations of a potpourri of subjects. There are appendices that list the recipients of Honorary Degree Recipients for jazz at Hamilton, and the names of those interviewed for the archive.

Rowe has done a marvelous job of selecting the excerpts, and weaving them into a

coherent whole. He provides interesting details that set the words of the interviewees into the appropriate contexts.

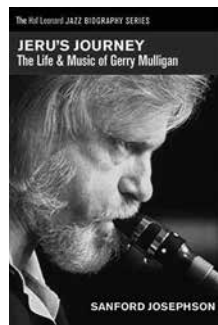
Anyone who has spent time around jazz musicians knows that they are wonderful sources for interesting and often humorous anecdotes about the jazz life. There are excerpts from almost 100 different interviews by too many individuals to list here, but among those covered are Jay McShann, Clark Terry, Dave Brubeck, Joe Williams, Bill Charlap, Kenny Davern, Doc Cheatham, Gerald Wilson, Milt Hinton, Vince Giordano, Bucky Pizzarelli, Butch Miles, Nicki Parrott, Norman Simmons and Junior Mance. Each contributor is articulate, open and insightful.

Jazz Tales from Jazz Legends is the kind of book that will quickly engage those who are fascinated with the stories behind the music. It is filled with the kind of inside commentary that enhances the experience of listening to and understanding the music of jazz. (Note: Most of the interviews are available to read in their entirety at www.hamilton.edu/jazzarchive/interviews.)

Jeru's Journey:

The Life and Music of Gerry Mulligan

By Sanford Josephson | Hal Leonard Books, Milwaukee, 2015 | 214 Pages, \$19.99



produced a biography that gives a comprehensive picture of the unique person who was Gerry Mulligan, and does so in an interesting and highly readable way.

Josephson has made extensive use of quotations from the many interviews that he conducted with people who knew and/or were influenced by Mulligan; from *Jeru: In the Words of Gerry Mulligan*, an oral

autobiography compiled with the assistance of Ken Poston, the Director of the Los Angeles Jazz Institute; from Jerome Klinkowitz's *Listen: Gerry Mulligan: An Aural Narrative in Jazz*; and from a variety of other cited sources. He has provided a nicely flowing connective narrative that places these quotations in their proper chronological order and context.

Mulligan was a multi-faceted talent. He is regarded as one of the finest and most creative baritone saxophone players in jazz history. His prowess as an arranger for big bands was evidenced in his contributions of the books for such leaders as Gene Krupa, Claude Thornhill, Elliott Lawrence and Stan Kenton, and most memorably for his own Concert Jazz Band. Going hand in glove with his arranging was his marvelous composing facility, creating some of the most admired and played jazz standards. He also was an outstanding leader of both small groups and big bands.

Mulligan's most outstanding trait was his role as an innovator. Among his innovations were:

- His big band writing. He was truly original, as he was in the forefront of the transition from the swing tradition to incorporating the emerging sounds of newly developing jazz forms into a big band setting.

- His significant contributions to the legendary *Birth of the Cool*. The sessions, recorded under the ostensible leadership of Miles Davis, were a strong element in the emergence of what was dubbed the cool school of jazz.

- His decision to form his first piano-less quartet. This was not planned, but was the result of being booked into a Los Angeles jazz club, the Haig, where there was no piano. Once he chose to proceed, he quickly embraced the possibilities afforded by the combination of two horns playing contrapuntally with bass and drums. When he formed his Concert Jazz Band, he again went the piano-less route, and the larger ensemble incorporated much of the feeling of his quartet.

■ His *Age of Steam* album. Perhaps the most successful incorporation of an electronic keyboard and Fender bass into an essentially mainstream jazz context.


Josephson addresses all facets of the professional and personal sides of Mulligan. He deals frankly with Mulligan's problems with drug abuse at one stage of his career. Mulligan's difficult relationship with Chet Baker is fully explored. He discusses Mulligan's romantic involvement with the actress Judy Holliday, and how that relationship led to Mulligan's appearances in a few films where he showed a natural flair for acting.

During the years that he spent as a member of Dave Brubeck's group in the late 1960s he was exposed to playing with a symphony orchestra, and that sparked a continuing interest in developing material that he could employ in such a setting.

The quotations chosen by Josephson, especially those from Mulligan's recorded autobiography, provide interesting perspectives on all facets of Gerry Mulligan, both personally and professionally. One fact that emerges consistently is the keen intelligence that he possessed.

He was able to, at every stage of his career, understand what musical paths to follow in order to advance his artistry while doing so in a manner that was accessible to his listeners. This career lasted from his teenage years in the early 1940s, when he wrote his first arrangements for a local big band in Philadelphia, until November 1995 when he performed on a jazz cruise just months before his death from cancer on January 20, 1996, a period of over 50 years of musical excellence.

Josephson brings all of this together in an appropriate manner, with the last few chapters of the book summarizing his career and influence. He includes extensive quotes from Mulligan's peers about his artistry and commitment to the music that was at the center of his life.

With *Jeru's Journey*, Josephson has presented a well-rounded depiction of a true jazz giant, one that is hard to put down once your reading commences. 

New Book Reveals the Work of a Forgotten Jazz Photographer

Rebirth of The Cool: *Discovering the Art of Robert James Campbell*

By Jessica Ferber | Foreword by Marc Myers | powerhouse Books, 2015 | 176 pages, \$40




A visionary of the Greenwich Village nightlife scene in the 1950s and '60s, photographer Robert James Campbell vigorously documented New York's jazz era, and its metamorphosis into the beat and folk movements. Despite Campbell's artistic prowess — evident in his arresting images of the people who would shape the American cultural landscape for generations to come — Campbell died alone in a homeless shelter in Burlington, Vermont in 2002. His identity, and former life as an esteemed photojournalist for *The Village Voice* and *DownBeat*, would only be revealed by the unlikely discovery by a young college graduate of his ephemera and personal belongings within a trove of cardboard boxes.

Rebirth of the Cool is the story of Robert James Campbell as reconstructed by Jessica Ferber, and born from tragedy; Campbell, once a wildly talented artist, but wrought by mental demons, financial hardship, and health failure, had to give up his passionate work at what should have been the prime years of his career, having succumbed to his deteriorating body and mind. Campbell left New York for L.A. and then disappeared into New England with little hope, but resolute to keep and care for his art he managed to diligently transport his negatives and images with him throughout his turbulent life, and ultimately with him into homelessness.

At the height of his photographic career Campbell captured the likes of John Coltrane, The Modern Jazz Quartet, Philly Joe Jones, Count Basie, Bud Powell, Richie Havens, Chuck Berry, and more. Shot onstage and off, the intimacy of the photos is moving and prescient. *Rebirth of the Cool* collects the best of Campbell's work, shot at legendary clubs like Birdland, The Village Vanguard, and The Gaslight Café, as well as street photography, international work from his time spent in Germany, and tour photography. The era in which Campbell photographed was brief and precious, and the content he left behind represents a time capsule — a rebirth and regeneration — of a moment that was flashpoint for the culture and heritage of New York, and the nation as a whole.

Robert James Campbell was born in New York City in 1936, but spent most of his childhood in Vermont and New Hampshire. He took up photography at a very young age, and music soon after. He spent time in the army in the '50s and as the proprietor of a coffeehouse featuring music and art in the early '60s before moving to New York and beginning his photography career in earnest. By the early '70s he had left New York for good, along with his career. Battling mental illness aggravated by his mother's death, and his own stroke, he began living in a homeless shelter in Burlington in 1995 where he passed away in 2002.

Jessica Ferber was born and raised in New York. She has been the sole researcher and curator of Robert James Campbell's life and photography since her graduation from the University of Vermont in 2002. With a BFA in Sociology and Fine Art, she relocated to The Big Island of Hawaii in 2007 to run her own portrait photography company, Apropos Imagery. She now resides in Portland, Oregon, where she continues to promote Campbell's work. 

On The Road | Due Mari Joins the New Brunswick Jazz Project

By Gloria Krolak

Thanks to the efforts of three friends, Virginia DeBerry, Jimmy Lenihan and Mike Tublin, creators of the New Brunswick Jazz Project, it's getting harder to dine out in that Middlesex County city without hearing some jazz. The Hyatt Regency, Tumulty's Pub, The Garden State Ale House and Esquina Latina all offer jazz on a regular schedule. Since last May, add Friday nights at Due Mari to that list.

Due Mari is a modern Italian restaurant on Albany Street and member of the impressive Altamarea Group of 15 dining establishments worldwide. Eight of those are in New York City, three here in New Jersey, and the rest in D.C., London, Turkey and Hong Kong. The two owners, Chef Michael White, who has a taste for business, and former co-president and chief operating officer of Merrill Lynch & Co., Ahmass Fakahany, who enjoys the business of taste.

On this particular Friday night, Due Mari was humming like a well-olive-oiled machine. Diners streamed in the door as bartenders at the packed square bar, located in the middle of the room, were shaking up their icy concoctions like it was New Year's. There were tables to the left and right, as

well as the front facing Albany, where a small room of three tables sat in a window like a Saks Fifth Avenue tableau. My partner and photographer Michael asked that we be seated near the pianist — probably an unusual request — and that was quickly granted.

We found pianist Mike Bond not only playing a collection of jazz tunes, but playing with them, tickling and teasing, ordering and re-ordering them at will. The results were fluid and elastic. A listener might briefly forget Bond was playing "All of You," "Days of Wine and Roses," or "What's New" with his creative and lengthy improvisations, until he drew the melody back to the surface. Tunes played solo can sound spare but Bond brought a lushness and depth to each tune, worthy of the debonair movie spy who shares his surname.

Whether it was "Night and Day," "All the Things You Are," "Corcovado," "Bluesette," or "Caravan," Bond's gold fingers sounded the perfect complement to well-prepared and well-served dishes and cocktails. We started with the summery Punch Di Melograna, made with rum, orange liqueur, pomegranate-vanilla syrup and lime juice. Michael relished both the sea bass and dessert of panna cotta, an Italian custard, he ordered. It's hard to improve on eggplant parmigiana when you've grown up with EP perfectionists. The dish was so popular in my Italian-American family that my parents could not go to a restaurant without ordering it — the joke has been even if it was a Chinese restaurant — but I had to try. Layered very thin and stacked cake-like with touches of creamy ricotta and sage béchamel sauce, the dish was above my high expectations. A sprinkling of crunchy breadcrumbs added surprise texture.

A Princeton native and Rutgers graduate, Bond is the hometown boy making good.



Due Mari in New Brunswick featured Mike Bond at the piano for their Friday night jazz.

He was a student of Mike LeDonne, whose own impressive pedigree includes his years as vibraphonist Milt Jackson's pianist. Bond both worked (as label manager and assistant to owner Spike Wilner) and performed (with his trio, quintet and quartet as host of the after-hours jam) at Small's in Greenwich Village. He recently transplanted from New York to New Brunswick while his wife attends graduate school. The NBJP, in their collective wisdom, brought the young talent into the fold, no longer snaring him between gigs in New York and

Philadelphia.

If you want to hear the musician, sit near him or her since the music is not piped throughout the dining room. With the right sound system, though, it could be, without interfering with diners' conversations, as long as the volume was soft enough. Bond's Roland keyboard was as pianistic as they get, but a baby grand in Due Mari would look and feel just right. Although the GM Mona Carbona said there are no plans to install a piano, the metropolitan look of the place — grey and black with dark wood accents — and a nicely dressed crowd, seems to beg for it. Think of Bobby Short and Café Carlyle on this side of the Hudson.

There is a parking garage around the corner on Church St. if you prefer to park your own ride. Valet parking is another option. We spent about \$200 for dinner (two and a half courses since only one of us had dessert) and parking (\$7) but you could save some money with the four-course, prix-fixe at \$58 per person (\$87 with two wine pairings). The wine list is deep and well-curated. Two single-user bathrooms are gender neutral. Reservations suggested.

Due Mari

78 Albany Street | New Brunswick, NJ
732-296-1600 | www.duemarinj.com
Friday night jazz, 6:30-9:30



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

Charles McPherson Wows The Crowd At William Paterson

By Sanford Josephson

In 1974, I was at a Newport Jazz Festival in New York concert dedicated to Charlie Parker. The big band onstage at Carnegie Hall featured three outstanding alto saxophonists — Sonny Stitt, Phil Woods and Charles McPherson. Sadly, Stitt and Woods are no longer with us. But, fortunately, McPherson is alive, well and in top form.

That Newport concert was my first exposure to McPherson, but I saw him many times after that, usually at a Greenwich Village club called Boomer's, on Bleecker Street, where he often teamed with the trumpeter Lonnie Hillyer.


McPherson moved to San Diego in the late 1970s, so his appearances in the New York-New Jersey area have been somewhat infrequent in recent years. But, on Sunday, December 6, he closed out the fall season for the William Paterson University Jazz Room series, and it was a triumphant, inspiring afternoon. With Jeb Patton on piano, Todd Coolman on bass, and his son, Chuck McPherson on drums, McPherson opened his performance with a playful tune, "Marionette," written, he said, for children. He followed that up with another original composition, a beautiful, moving piece called "Nightfall," composed for a ballet.

After that, he moved into the world of standards with a stirring

performance of George Gershwin's "Love Walked In," followed by Rodgers & Hart's "I Didn't Know What Time It Was," and the showstopper, another Rodgers & Hart standard, "Lover."

McPherson is steeped in the bebop tradition, but he never forgets the importance of the melody. He is truly one of the giants of the alto saxophone, and, after "Lover" literally brought down the house, he changed the tempo a little with the Nat King Cole hit, "Nature Boy".

McPherson grew up in Detroit and was mentored by the pianist Barry Harris, with whom he later recorded. In 1959, McPherson moved to New York and became a member of Charles Mingus's band, a relationship that lasted about 12 years. Throughout his career, his list of collaborators — both recording and performing — reads like and 'who's who of jazz' and included, among others, trumpeter Art Farmer, tenor saxophonist George Coleman and baritone saxophonist Pepper Adams. In 1988, his playing was featured in *Bird*, the Clint Eastwood film about Charlie Parker.


The jazz-savvy patrons at William Paterson knew of and appreciated McPherson's legacy and savored his playing. He is truly one of our remaining jazz giants and deserves to be known by a much wider audience. 

A "Tribute to Shelly" At The Glen Rock Inn

The late music impresario Shelly Rosenberg was remembered at an SRO tribute in his honor at the Glen Rock Inn on November 19 that included performances by guitarists Lou Pallo, Vic Danzi, Al Caiola and Dr. Frank Forte, along with bassist Jerry Bruno, pianist Rio Clemente and others.

Rosenberg was the man behind Shelly Productions, an entertainment company that booked comedians, bands, musicians and DJs throughout the area for more than 35 years. All of the musicians on hand at the event had been presented by his company.

The promoter had an affinity for jazz guitar and, in 1999, co-produced the memorable New Jersey Guitar Show, drawing large crowds to the Legends Resort in Vernon, NJ where luthiers and guitar manufacturers displayed their wares alongside performances by many of the state's top guitarists. Over the next 15 years he produced weekly guitar nights, first at the Spy Lounge and later at the Glen Rock Inn, that presented many well-known players, notably Bucky Pizzarelli, Jack Wilkins, Frank Vignola, Gene Bertoncini and, on one occasion, George Benson.

Shelly's widow, Arlene Rosenberg, is continuing operation of Shelly Productions and recently announced a resumption of jazz performances at the Glen Rock Inn, beginning on January 14 with vocalist Ellen LaFurn and guitarist Vic Cenicola. 



Arlene Rosenberg, left, was presented a Certificate of Appreciation from the New Jersey Jazz Society by board member Sheila Lenga in honor of her husband's many years of promoting jazz events in the state at a tribute at the Glen Rock Inn on November 19.

'Round Jersey

Morris Jazz

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

A New Year of quality entertainment at the Bickford Theatre — let's ring it in with the hot sounds of American jazz from the young to the more seasoned musicians.

An annual tradition at the Bickford will take a little detour this January but the spirit will be the same. On October 29 Bucky Pizzarelli suffered a mild stroke which has caused him to suspend his performance activities for the near future. But in the spirit of the legendary guitarist always wanting to please his audience, Bucky has asked his longtime partner, guitarist and vocalist **Ed Laub**, to continue bringing the music they have shared for the past 12 years. On Monday, January 4 at 8 PM, Ed will be joined by the marvelous guitar virtuoso **Frank Vignola** and Bucky's son **Martin Pizzarelli** on bass for a "Get Well Bucky Concert." Bucky's spirit will be in the house, so plan on sharing the positive musical vibes with his spirit this evening.

Monday, January 18 at 8 PM is the return of the young trumpet sensation, **Geoff Gallante**. Geoff possesses the kind of musical gift very seldom seen even among such a rarefied and exclusive group as child musical prodigies. He has had many appearances on television including CBS's *The Early Show*, and NBC's *Tonight Show with Jay Leno* and *Today Show* where he joined Columbia Records recording artist Chris Botti in a marvelous duet of "America the Beautiful" that captured the hearts of viewers all across the country. Geoff has played with other trumpet luminaries from Phil Driscoll, Arturo Sandoval and Hugh Masekela to the preeminent jazz musician of our time, Wynton Marsalis. Last year, Geoff had the distinct honor of sharing the stage with Maynard Ferguson when the legendary jazz trumpeter performed his very last show at famed Blues Alley in Washington, DC. For this Bickford appearance, Geoff will share the stage with seasoned Jersey jazz professionals **Jim DeSalvo** (piano), **Steve Varner** (bass), **Steve Johns** (drums) with special guest **Harry Allen** on sax. The band will serve up choice selections from the

Great American Songbook, some jazz standards on the side, all with a twist of bop.

Another annual tradition returns hopefully this year with some cooperating weather, trombonist **Herb Gardner** will once again take the lead in the 15th annual **Ground Hog Day Jam** on Tuesday, February 2 at 8 PM. Joining him for this fabulous winter

welcome of jazz will be **John Eckert** (trumpet), a veteran of the Benny Goodman, Buck Clayton, Woody Herman and Benny Carter bands, the "Invisible Clarinetist," **Joe Licari**, **James Chirillo** (guitar), **Mike Weatherly** (bass), leader of the New Deal Orchestras, **Robbie Scott** (drums) and, back by popular request, **Abbie and Sarah Gardner** (vocals, guitar and piano). The Bickford will be swinging, shadow or no shadow!

Upcoming Music

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

Happy New Year! As we enter 2016, the musical art form known as jazz celebrates the 99th anniversary of its very first recording, 1917's "Livery Stable Blues" by the Original Dixieland Jazz Band. Jazz has evolved in about a million different ways in the last 99 years but the music remains vibrantly alive in a variety of styles, many of which will be on display in the MidWeek



Geoff Gallante

Jazz series at Ocean County College.

It wouldn't be January without a visit from the popular **Midiri Brothers**, who return to Toms River on January 13 with their annual tribute to Benny Goodman's historic 1938 Carnegie Hall concert. This has become an annual tradition at the college and one of the year's hottest tickets. Last year, I spoke to a longstanding patron of the MidWeek Jazz series and she said even though

she's seen the Midiri's play Goodman multiple times, it was better than ever in 2015. Can they top themselves again in 2016? Whether you've seen them before or haven't seen this show yet, this is an irresistibly swinging way to ring in the New Year.

Last year, the MidWeek Jazz series featured a number of returning favorites and this year will be no different. Clarinetist **Dan Levinson** returns on March 9, bringing his famed **Bix Beiderbecke Tribute** to the Ocean County College stage for the first time in a number of years. And on May 25, the sensational trumpeter/vocalist **Bria Skonberg** returns to OCC as a leader for the first time since 2012, now a superstar in the jazz world. Her return will coincide with the release of her newest CD and will also find her fronting the Ocean County College Jazz Band for a few numbers, in addition to her usual all-star aggregation.

In addition to the familiar faces, I'm happy to be bringing some new leaders to the series in 2016. Violinist **Aaron Weinstein** has performed in Toms River in the past with Bucky Pizzarelli but on February 17, he'll be the star of his own MidWeek Jazz show. Weinstein will devote the first half to discussing the "History of the Jazz Violin," complete with a presentation featuring rare video footage, before swinging out with the popular guitarist—and Pizzarelli associate—**Ed Laub**.

Guitarist **Glenn Crytzer** moved to New

JAZZ TRIVIA ANSWERS



Questions on page 4

- | | |
|----------------------------------|---------------------|
| 1. Bulee "Slim" Gaillard | 6. Helen Ward |
| 2. Harry James | 7. Bill Harris |
| 3. Maurice "Moe" Purtill | 8. Joe Bushkin |
| 4. Herman "Trigger" Alpert | 9. Billy May |
| 5. William Alonzo "Cat" Anderson | 10. Charlie Ventura |



The Midiri Brothers

York over a year ago and immediately made his mark on the swing scene with his group, the "Savoy Seven." Crytzer is a talented composer and the idea he pitched me for his April 13 OCC was irresistible: put together an all-star group of young musicians and have them only play their own compositions instead of the tried and true warhorses. I'm extra excited to have these musicians play their Swing Era-inspired 21st century compositions.

Finally, **Swingadelic** is another popular group on the New York and New Jersey swing dance scene. For their June 8 Toms River debut, they've chosen to celebrate "The Three Louis's": Armstrong, Prima, Jordan. With those three names being feted, it's sure to be a joyous occasion!

I'll have more information on each of these acts — and more — as the year progresses but suffice to say, the Grunin Arts Center will be jumping in 2016 and beyond!

— Ricky Riccardi

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

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



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

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

calendar:

please check Web site for upcoming events

free
roundtables

JAZZ RESEARCH ROUNDTABLES

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

■ January 27, 2016

Terrence McManus: "Ted Greene: Sound, Time, and Unlimited Possibility"

Ted Greene's legacy is immense, yet he remains largely anonymous to the jazz community. In addition to being an important guitarist, he was an educator, author, and self-made historian, scholar and theorist. *Chord Chemistry*, Greene's 1971 book on guitar voicings and harmony is perhaps his best-known work, written when Greene was only in his mid-20s.

Incredibly, Greene had only one recording as a leader, 1977's *Solo Guitar*. Because of that, the key to understanding his music is to study informal recordings of student lessons, workshops and gigs, which show a mastery of voice leading, use of neo-Baroque counterpoint, an ethereal sound and a deep feel. This presentation will offer information about Greene's life and music, important features present in his work, his complex personality, and what things may have led to his anonymity.

Terrence McManus is a guitarist, composer and sound artist described as "a guitarist drawn to abstract texture" by the *New York Times*. He has performed with many of the most important figures in contemporary music including John Zorn, Bill Frisell, Tim Berne, Don Byron and Gerry Hemingway. Terrence's 2015 thesis on Ted Greene, *Ted Greene: Sound, Time, and Unlimited Possibility*, is the most complete analysis of his work that exists.

CONCERTS/PERFORMANCE

Newark Jazz Legacy Concert Series

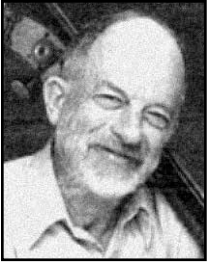
This series is designed to present leading soloists in duo and trio settings. Each concert includes an interview/Q&A segment. IJS partners with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark Cultural Programming Committee.

free
concerts

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.

jazz
archives



From the Crow's Nest

By Bill Crow

■ I've been learning tunes since I was born. My mother, a singer who played piano and organ, filled our house with song as I was growing up. I memorized all her art songs, and things by Stephen Foster, and also the ones on our Edison windup phonograph, with cylinder records. We got a small table radio when I was four or five years old, and from then on I began to learn the American Songbook, soaking up everything from Gladys Swarthout and Lawrence Tibbett to Kate Smith and Bing Crosby. My sixth grade music teacher turned me on to Louis Armstrong, and I immediately became a record collector. I still remember all the tunes I learned that way.

Lately I often find myself playing jazz with musicians less than a third of my age. I sometimes call tunes from my youth, and just get blank stares. But lately I've met some young musicians who know a lot of the old tunes. It's nice to play them again.

One of my new friends, guitarist Greg Ruggeiro, has entered all the tunes I've called that he doesn't know in a file on his cell phone. Whenever he gets a chance, he goes online and finds one of those tunes and learns it, and surprises me with it when we play together. It almost makes me feel young again.

■ When Gerry Mulligan formed a quartet in Los Angeles and hired Chet Baker on trumpet, the musical chemistry between them produced some wonderful results. One night Dick Bock visited the Haig, the club where they were playing, and asked Gerry if he could sell him a record. Gerry told Bock that the group hadn't recorded yet, and Bock said,

"Well, how much does it cost to make a record?" When he found out that it could be done for just a few hundred dollars, he got the quartet into a recording studio, and the Pacific Jazz label was born. It went on to successfully record many West Coast jazz groups.

The Mulligan Quartet records were an immediate hit. Everyone was amazed at the interplay between the two horns, and the inventiveness of their soloing. Someone remarked to Gerry, "I understand that Chet doesn't know anything about harmony." Gerry replied, "He knows everything about harmony! He just doesn't know the names of the chords."

■ Jean Packard, who now lives and plays in Naples, Florida, spent some time with the national company of *Cabaret*. The late Judy Carne had the role of Sally Bowles. Her first show was at Caesar's Palace in Framingham, Massachusetts. After the show, Jean says that Judy was crying in her dressing room because there had been no applause at all. Then the boss came in and explained that the entire audience had consisted of paraplegics in wheel chairs.

■ Bill Wurtzel e-mailed me this: Warren Chiasson and I were hired on another musician's steady gig. Not one person came to hear us. The leader said this was one of the slowest nights they ever had. Warren and I wondered what the slowest one was like.

Wurtzel also said he was playing a Fairway Jazz Brunch with Jay Leonhart and Jimmy Cozier. Bill's eight year old granddaughter Daniela is one of his students. She brought her guitar along,

and Bill let her sit in. Jay and Jimmy expected "Old MacDonald," but were surprised and delighted when she called, "Blues...on two and four!"

■ Kirby Tassos was on a musical theatre tour with a lead trumpeter who had just left Maynard Ferguson's band. Kirby admired the guy's chops. Sorry that there was nothing in the show to use his abilities, Kirby suggested that during the brassy Dixieland section, he take his parts up an octave. The guy declined, not wanting to make trouble.

The trumpet player eventually decided to leave the show, and on his last night he took the blowing section up an octave and tore the roof off the place. The conductor was completely knocked out, and told him, "That was incredible! Why haven't you been doing that stuff all along?"

The conductor then required the trumpeter's replacement to take all his parts up an octave. Kirby says that guy won't speak to him to this day.

■ Frank Amoss told me that some of his earliest gigs were playing for strippers in his home town of Baltimore, a lot of which took place in a notorious part of town known as "The Block." He said that one night a new dancer arrived and told the leader she wanted the band to play "Night Train" for her opening number. When informed the girl before her was using that song, she exclaimed: "That bitch! She stole my music!"

■ Todd Barkan asked Dexter Gordon what kind of guy Thelonious Monk was. Dexter mused, "Monk was not exactly the boy next door."

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.

JANUARY THAW Music Fest

**THE DUKE ELLINGTON
CENTER BIG BAND**
JANUARY 16 – 2PM



Exciting, hand-clapping, finger-snapping musical journey featuring incredible musicians and dancers under the direction and choreography of MERCEDES ELLINGTON. Special jazz/blues guest star ANTOINETTE MONTAGUE.

BRIA SKONBERG QUINTET
JANUARY 23 – 8 PM

"Bria Skonberg looks like a Nordic angel - or Thor's girlfriend - plays trumpet like a red hot devil and sings like a dream."
[Wall Street Journal].



**AN OSCAR MOMENT
MATT BAKER QUARTET**
JANUARY 30 – 8 PM

Australian piano whiz and Oscar Peterson protégé, Matt Baker brings his quartet to Centenary Stage for an exciting tribute to one of the giants of jazz. "This guy can play!" raves Herbie Hancock about Baker, who is celebrated as one of the most respected and versatile pianist-composers yet to come from 'down under'.

**SPONSORS: HEATH VILLAGE, HOME INSTEAD
SENIOR CARE, FULTON BANK OF NEW JERSEY**

CENTENARY
STAGE
COMPANY

BOX OFFICE: (908) 979-0900
CENTENARYSTAGECO.ORG
Lackland Center • Hackettstown • NJ 07840

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 for more information on any of our programs and services:

☐ e-mail updates ☐ Student scholarships ☐ Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:

☐ Ocean County College ☐ Bickford Theatre/Morris ☐ Mayo PAC Morristown
NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.

NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President's Jazz Festival in Jersey City, and more.

Member Benefits

What do you get for your dues?

■ **Jersey Jazz Journal** — a monthly journal considered the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.

■ **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.

■ **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.

■ **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order.

■ **FREE listings** — Musician members get listed FREE on our website.

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

■ **Family \$45:** See above for details.

■ **Family 3-YEAR \$115** See above for details.

■ **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.

■ **Give-a-Gift \$25:** 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)**

■ **Jazzzer (\$100 – \$249/family)**

■ **Sideman (\$250 – \$499/family)**

■ **Bandleader \$500+/family)**

■ **Corporate Membership (\$100)**

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

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

Call **908-273-7827** or email membership@njjs.org

OR visit www.njjs.org

OR simply send a check payable to "NJJS" to: New Jersey Jazz Society,
c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.

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. Douglas G. Baird,
Wayne, NJ
Pamela Bennett, Union, NJ
Mr. & Mrs. C. Graham Burton,
Ridgefield, CT
Mr. Robert Chamberlin,
Glen Ridge, NJ
Mr. Tobia Del Giudice,
Monroe Twp., NJ *
Rich and Regina Desvernine,
Whiting, NJ
Mr. Thomas L. Duncan,
Hackensack, NJ
Mr. Tony Feil,
Whitehouse Station, NJ
Neil Gordon, New City, NY
Dr. & Mrs. Donald Greenfield,
East Orange, NJ *
Mr. & Mrs. Richard C. Griggs,
Westfield, NJ
Harriet Grose, Morristown, NJ
Roberta Hampson, East Syracuse, NY
William Hrushesky and Patricia A.
Wood, West Orange, NJ
Mr. Charles M. Huck, Somerville, NJ
Jane Kalfus, Fair Lawn, NJ
Mr. & Mrs. Richard E. Kameros,
Scotch Plains, NJ
Mr. Severn P. Ker, Brookpark, OH *
Mr. Don Lass, West Allenhurst, NJ
Mr. & Mrs. Kent Lindquist,
Portage, IN
Mr. & Mrs. David Lubert,
Madison, NJ
Dr. & Mrs. Robert L. Malatesta,
Washington, NJ
Corinne Martinelli, Roselle, NJ
Jack and Clare May, Montclair, NJ

Mr. & Mrs. Richard H. Miller,
New York, NY
Mr. & Mrs. John Mintz,
Rockaway, NJ
Mr. & Mrs. Jerry Orleman, Brick, NJ
Mr. David A. Orthmann,
Newfoundland, NJ
Mr. James Penders, Madison, NJ *
Mr. Larry Peterson, Wyckoff, NJ
Mr. C. Douglas Phillips, Rahway, NJ
Mr. & Mrs. Pat Pratico, Trenton, NJ
Mr. William S. Robertson III,
Green Pond, NJ
Mrs. Patricia Root & Beverly Kruk,
Madison, NJ
Dr. & Mrs. Gregory Sathananthan,
Demarest, NJ *
Mr. & Mrs. C. James Schaefer,
Short Hills, NJ
Ms. Susan Shaw-McLemore,
Hopatcong, NJ
Shelly Productions, Inc.,
Elmwood Park, NJ
Holley A. Simmons, Toms River, NJ *
Mr. Roland E. Smith,
Basking Ridge, NJ
Mr. & Mrs. Tom Stemmler,
Piscataway, NJ
Mr. & Mrs. Herbert D. Strauss,
Bay Harbor, FL
Linda Sussman, Mendham, NJ
Mr. C.A. Tilghman, Jr., Dover, DE *
Joe Veltri, Mt. Arlington, NJ
Ms. Roseanna Vitro, Warren, NJ *

New Members

Ferne Hassan, Union, NJ
Lois Gore Lanza, New Providence, NJ
Sarah Partridge, Boonton, NJ

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

Great Gift Idea!

Jazz Up Your Wardrobe



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

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

Styles — choose from:

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

Sizes — choose:

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

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

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC



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

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

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

The Penguin Encyclopedia of Popular Music

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

Victory Review

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

Somewhere There's Music

You can find jazz all over the state in venues large and small. Here are just some of them.

Listings alphabetical by town. We continually update entries. Please contact editor@njjs.org if you know of other venues that ought to be here.

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

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

LANGOSTA RESTAURANT
100 Ocean Ave.
732-455-3275

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

MOONSTRUCK
517 Lake Ave.
732-988-0123

THE SAINT
601 Main St.
732-775-9144

Atlantic City
ASBURY UNITED METHODIST CHURCH
1213 Pacific Ave.
908-348-1941
Jazz Vespers 3rd Sunday of the month, 4 PM

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

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

Bridgewater
THEATER OF SOMERSET COUNTY VO-TECH
14 Vogt Dr.
908-526-8900

Cape May
VFW POST 386
419 Congress St.
609-884-7961
Cape May Trad Jazz Society
Some Sundays, 2 PM
live Dixieland

MAD BATTER
19 Jackson St.
609-884-5970
Wednesdays 7:30–10:30 PM

BOILER ROOM, CONGRESS HALL
251 Beach Ave.
888-944-1816
Sundays

MERION INN
106 Decatur St.
609-884-8363
Jazz piano daily 5:30–9:30 PM

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

Cliffside Park
VILLA AMALFI
793 Palisade Ave.
201-886-8626
Piano jazz Fridays & Saturdays

Closter
HARVEST BISTRO & BAR
252 Schraalenburgh Rd.
201-750-9966
Thursdays & Fridays

Convent Station
THE COZY CUPBOARD
4 Old Turnpike Road
973-998-6676

Cresskill
GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Tuesdays & Wednesdays

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

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

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

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

BLUE MOON MEXICAN CAFE
23 E. Palisade Ave.
201-848-4088
Sundays

Ewing
VILLA ROSA RESTAURANTE
41 Scotch Road
609-882-6841

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

CALANDRA'S MEDITERRANEAN GRILLE
118 US Highway 46
973-575-6500
Piano – Fridays & Saturdays

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

Florham Park
PULEO'S BRICK OVEN
162 Columbia Turnpike
973-822-0800
Accordianist Eddie Monteiro with drummer Buddy Green, Wednesdays, 7–10 PM

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

Hackensack
STONY HILL INN
231 Polifly Rd.
201-342-4085
Friday & Saturday evenings

Haddonfield
HADDONFIELD METHODIST CHURCH
29 Warwick Road
Tri-State Jazz Society usual venue
Some Sundays, 2 PM

Highland Park
ITALIAN BISTRO
441 Raritan Ave.
732-640-1959

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

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

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

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

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

MOORE'S LOUNGE (BILL & RUTH'S)
189 Monticello Ave.
201-332-4309
Fridays open jazz jam, open to all musicians, vocalists, dancers and spoken word artists; hosted by Winard Harper and Rosalind Grant
8:30PM – midnight
First Sundays 6–10PM
Featuring Winard Harper and special guests, \$10 cover

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

Lincroft
BROOKDALE COMMUNITY COLLEGE
765 Newman Springs Rd.
732-224-2390

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

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

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

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

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

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

NOVITA
New & Pearl Streets
732-549-5306
No cover

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

FIRST CONGREGATIONAL CHURCH
40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT
11 South Fullerton Ave.
Fridays/Saturdays, 7 PM

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

Morristown
THE BICKFORD THEATRE AT THE MORRIS MUSEUM
5 Normandy Heights Rd.
973-971-3706
Some Mondays, 8 PM

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

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

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

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

Newark
27 MIX
27 Halsey St.
973-648-9643

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

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

DUKE'S SOUTHERN TABLE
11 Clinton St.
862-763-5757
Friday/Saturday evenings, Sunday brunch, \$5 cover

IDEAL LOUNGE
219 Frelinghuysen Ave.
973-824-9308

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

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

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

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

THE HYATT REGENCY NEW BRUNSWICK
2 Albany St.
732-873-1234
New Brunswick Jazz Project presents live jazz Wednesdays and Thursdays, 8 –10:30 PM, No cover

STATE THEATRE
15 Livingston Ave.
732-246-7469

TUMULTY'S
361 George St.
732-545-6205
New Brunswick Jazz Project presents live jazz & jam session, Tuesdays, 9:30 PM

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.

Newfield

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

Newton

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

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 Eycland 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 CAFE
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 Tpke.
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 e-mailed to editor@njjs.org.

BOB DEVOS — At Trumpets Jazz Club, Montclair, Jan. 2, 8–11 PM. The guitarist's quartet includes Dan Kostelnik (organ), Ralph Bowen (sax) and Steve Johns (drums).

FRANK VIGNOLA AND VINNY RANIOLO — The guitar virtuosi in concert at Rockland Music Conservatory, Pearl River, NY. Jan. 9, 7 PM. \$25, under 18 FREE.

GROVER KEMBLE AND JERRY VEZZA — The dynamic duo at Shanghai Jazz, Madison, Jan. 15, 6:30 and 8:30 PM. No cover.

SWINGADELIC — Hoboken's little big band plays for "Let's Swing NJ!" at VFW Post 5351 in Whippany, Jan. 23 at 8–11:45 PM. A lively swing dance crowd fills the

hardwood dance floor. \$15 includes refreshments and copious food buffet, cash bar available.

RUFUS REID TRIO — Jazz brunch at Dorthaan's Place, NICO Bar & Kitchen, NJPAC, Newark on Jan 24. Seatings at 11 AM and 1 PM, \$45.



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

Send all address changes
to the address above

RETURN SERVICE REQUESTED

**Time Value Material
Deliver Promptly**

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

BLUE NOTE | PRESTIGE | RIVERSIDE | MOSAIC | MANY MORE



WE make SELLING your LPs, CDs & DVDs EASY!

Visit us online at PREX.com/sell

Call us at 609-921-0881

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

HIGH PRICES PAID SINCE 1980



WE BUY

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

**NO COLLECTION
TOO LARGE**



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