

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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Some “audience favorites” perform at Jack Kleinsinger’s Highlights in Jazz May 12 concert, from left: Frank Vignola, Jack Wilkins, Alexis Cole, Nicki Parrott, Bria Skonberg and Wycliffe Gordon. Photo by Mitchell Seidel.

The People’s Choice Septet

The Highlights In Jazz May 12 concert at the downtown Manhattan Tribeca Performing Arts Center was billed as *Audience Favorites* and brought together seven of the series’ most popular artists, including previous HIJ award winner Wycliffe Gordon. He was joined by trumpeter/vocalist Bria Skonberg, guitarists Jack Wilkins and Frank Vignola, bassist/

vocalist Nicki Parrott and drummer Alvin Atkinson. Making her first *official* HIJ appearance was vocalist Alexis Cole. Impresario Jack Kleinsinger explained, “She was a surprise guest last year and the audience loved her, so I wanted to bring her back.” Joe Lang’s review is in *Caught in the Act* on page 41.

PLUS

Way Down Yonder In Cape May!

Exit 0 Jazz Festival thrives on the Jersey Shore. Sandy Ingham reports on page 28.

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Prez Sez

By Mike Katz President, NJJS

Some items of note...

The inaugural New York Hot Jazz Camp, under the direction of Molly Ryan and Bria Skonberg, took place at the Greenwich House Music School, in the heart of Greenwich Village, between May 16 and 22. I am told that some 35 "campers" participated, including NJJS board member Pete Grice, who attended as a soprano sax player, and former board member Frank Sole, playing guitar. By all accounts, the camp was a great success, with the roster of instructors and guest speakers including musicians who are all well known to our members. The directors are planning another session for next year, and perhaps also a camp aimed at young players as opposed to adults, who were the focus of this year's camp.

Other events recently took place in New York City that focused on traditional/mainstream jazz. Over the Memorial Day weekend, a big band swing concert and dance was held aboard the retired aircraft carrier Intrepid, which is permanently based on the Hudson River as a museum featuring naval aviation. This included a battle of big bands led by George Gee, James Langton and Gordon Webster, which also featured many dancers. The event was sold out. On June 25, a free hot jazz concert was held in Central Park as part of the City's

Summerstage16 series. The performers included Butler, Bernstein & the Hot 9, the Hot Sardines and the New York Hot Jazz Festival All-Stars led by Bria Skonberg. It is clear from the success of these events that jazz is thriving in the Big Apple!

Closer to home (not that NYC is far away), we attended a number of jazz concerts that were produced by NJJS member Ed Coyne and held at Rutherford Hall, a small but charming venue in Allamuchy, New Jersey, just off of Route I-80 on the way to the Delaware Water Gap. Ed has been producing jazz concerts in New Jersey since 1976, for many years at Centenary College in Hackettstown, and for the past four years at Rutherford Hall, which was the country estate of the Rutherford family, one of whose members, Lucy Mercer Rutherford, received frequent and surreptitious visits from Franklin Delano Roosevelt while he was in office, a relationship which is documented by exhibits on display in the building (Lucy was present when Roosevelt died suddenly in Warm Springs, Georgia of a massive stroke in April 1945). The 2015-16 season included eight concerts featuring such NJJS favorites as Rio Clemente, Geoff Gallante and Tony DeSare. The season concluded with a spectacular program on May 22 that featured pianist Hod

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!!




New York Hot Jazz Camp directors and co-founders Bria Skonberg, left and Molly Ryan plan their next moves while students jam during a quiet afternoon at Fat Cat Billiards in Greenwich Village on May 19. Photo by Mitchell Seidel.

O'Brien and vocalists Stephanie Nakasian and Veronica Swift. For those who don't know, Stephanie, who is Hod's wife, left a career on Wall Street to pursue one in jazz performance, and has for some time been teaching jazz singing as a faculty member at both the University of Virginia and the College of William and Mary. Veronica, their 22-year old daughter, is currently is a senior majoring in jazz performance at the University of Miami, which she attended on a full scholarship. She recently placed second in the prestigious Thelonious Monk Vocal Jazz Competition held in Los Angeles, and once she finishes up her degree, she plans to move to New York City to pursue a singing career. We expect much to come from this rising star! Ed expects to present another season of concerts starting in the fall, details of which will be announced shortly.

■ Another summer event that has carried on for the past several years is the Sweet Sounds Downtown Jazz Festival in

Westfield, NJ, presented by the Downtown Westfield Corporation. This free outdoor event presents five jazz groups every Tuesday evening during July and August from 7 to 9 PM (rain date Wednesdays), performing two sets simultaneously in five different locations in downtown Westfield. This represents an expansion, since in past years four groups have appeared each Tuesday. Among the 45 performers lined up for this year are NJJS favorites such as Marlene Verplanck, Swingadelic, the Jazz Lobsters, NJJS Board member Carrie Jackson and Dr. Dubious and the Agnostics. Further information can be found at www.westfieldtoday.com/jazzfestival.

All this demonstrates that traditional and mainstream style jazz is alive and well in the Garden State and New York City. It is our hope that this activity can help create increased interest and membership in the NJJS. Please encourage your jazz loving friends to consider joining and thereby receiving this award-winning magazine and other benefits of membership! 

Like this issue of *Jersey Jazz*?

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A New Jersey Jazz Society membership makes a great gift!

Plus, if you are already a member, a gift membership costs just \$25! See page 49 for details!

for updates and details.

August 20

MORRISTOWN JAZZ & BLUES FESTIVAL
George Gee Orchestra, Bucky Pizzarelli Quartet with Aaron Weinstein, Louis Prima Jr. and the Witnesses, Quinn Sullivan, Robert Randolph & the Family Band
FREE admission
Morristown Green | Noon – 5:30 PM
www.morristownjazzandbluess.com

September 16

CENTRAL JERSEY JAZZ FESTIVAL/ HUNTERDON COUNTY
Freddie Hendrix, Alexis Suter, Cynthia Sayer and Charlie Apicella
FREE admission
Food Trucks, Wine & Beer Bar and Merchants
Deer Path Park | Flemington | 6 – 10 PM

September 18

25TH ANNUAL JAZZFEAST
Alan Dale and the New Legacy Jazz Band, Chuck Redd Quintet, Spanglish Fly, Peter and Will Anderson Quintet, Professor Cunningham And His Old School
FREE admission
Gourmet Food Court
Palmer Square | Princeton
Noon – 6:00 PM | www.palmersquare.com

NJJS Calendar

Jazz Trivia

By O. Howie Ponder
(answers on page 47)



SUMMERTIME...

and the living is easy. But Howie is not.

1. To whom did Duke Ellington first offer the alto sax chair in his band when Johnny Hodges left in 1951?
2. When Glenn Miller hired Marion Hutton as his vocalist she was singing in a duo with another band. Who was the other singer and with what band were they singing?
3. In 1955 Stan Kenton composed and recorded "Sunset Tower." Whence the title?
4. He was born of black and Jewish parentage, earned his nickname through heroism at the front in World War I and his real surname was Bertholoff. Who was he?
5. What jazz pianist explained his preference for playing without drum accompaniment, saying that after playing many years with bad dixieland bands he enjoyed playing without a man behind him hitting things with a stick?

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

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

Surprise Me Somewhere!



Are you looking for some place different to visit this summer? Join me in Sweden at the Ystad Jazz Festival on August 4. I'll be on the main stage

performing songs from the new CD, "The Mood I'm In" — the only 5-Star vocal selection in April 2016 *DownBeat* magazine. Joining me (from the UK) is the John Pearce Trio. I wouldn't miss this one!

— Marlene

www.marleneverplanck.com



Photo: Rod Mickens

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JULY 13
Broadway Pops Big Band
Thompson Park
Jamesburg | 2:00 – 3:30

JULY 13
Sandy's Swingin' Big Band
Raritan Waterfront Park
South Amboy | 6:30 – 8:30

JULY 17
Broadway Pops Big Band
Warren Park
Woodbridge | 6:00 – 7:30

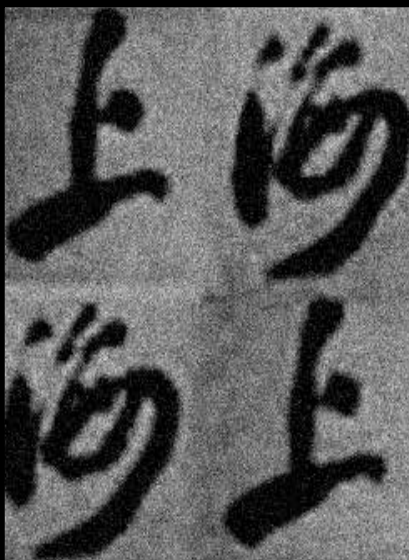
AUG 7
Sandy's Swingin' Big Band
Warren Park
Woodbridge | 6:00 – 7:30

AUG 10
Sandy's Swingin' Big Band
Thompson Park
Jamesburg | 2:00 – 3:30

AUG 14
Sandy's Swingin' Big Band
Spring Lake Park
South Plainfield | 6:30 – 8:00

AUG 17
Sandy Sasso Trio
Ocean Township Library
Oakhurst | 2:00 – 3:00

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7/1 – 7/6: CLOSED

thu 7/7: KEITH INGHAM

fri 7/8: CHAMPION FULTON

thu 7/14: BUCKY PIZZARELLI (by reservation only)

**fri 7/15: VIC JURIS, MARK EGAN
& KARL LATHAM**

sat 7/16: SARON CRENSHAW

sat 7/23: DAVE STRYKER

sat 7/27: SHERRI MARICLE

fri & sat 7/29 & 7/30: FREDDY COLE (by reservation only)

fri & sat 8/5 & 8/6: CLAUDIO RODITI

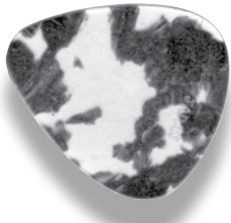
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The Editor's Pick

By Tony Mottola
Jersey Jazz Editor

Dick Hyman Named a 2017 Jazz Master


The incomparable pianist, arranger and composer Dick Hyman, who has a long association with the New Jersey Jazz Society, is one of five persons selected as a 2017 Jazz Master, the National Endowment for the Arts announced on June 13. It is the nation's highest honor for a jazz musician.

The NEA described Hyman as "a piano virtuoso who — Zelig-like — has been known for playing in any style he wants. A masterful improviser, he is also a composer of concerti and chamber music, and the soundtrack composer/arranger for more than a dozen Woody Allen films (including, appropriately, *Zelig*). In addition, he launched the acclaimed Jazz in July series at the 92nd Street Y in New York City and served as its artistic director for 20 years."

Dick Hyman is also an important part of the history of the New Jersey Jazz Society and he performed many times for the organization in its early years — including as a member of the legendary Soprano Summit and as leader of his own (modestly named) Perfect Jazz Repertory Quartet. Most notably Dick was the originator and artistic director of the long-running Piano Spectacular series at annual summertime NJJS Jazzfests held at Waterloo Village from 1980 to 1994. The popular series featured top pianists in solo and duo settings on the festival weekend's Saturday evening and presented noteworthy artists like Dave McKenna, Dick Wellstood, Junior Mance, John Bunch, Ray Bryant, Roger Kellaway, Rio Clemente, Joanne Brackeen, Joan Jarvis and many others.

The four other 2017 NEA Jazz Masters are: Dee Dee Bridgewater — vocalist, producer, broadcaster; Ira Gitler* — author, editor, producer, educator; Dave Holland — bassist, cellist, composer, bandleader; and Dr. Lonnie Smith — organist, composer.

The five individuals — four musicians and one advocate — are recognized for their lifetime achievements and exceptional contributions to the advancement of jazz. Each will receive a \$25,000 award and be honored at a tribute concert on Monday, April 3, 2017, produced in collaboration with the Kennedy Center.

With this new class, the NEA has awarded 145 fellowships to important figures in jazz since the program's inception in 1980. More information can be found at www.arts.gov. 

*2017 A.B. Spellman NEA Jazz Masters Award for Jazz Advocacy

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Big Band in the Sky

By Sanford Josephson

■ **Joe Temperley, 86, baritone saxophonist, September 20, 1929, Lochgelly, Scotland – May 11, 2016, New York City.** The first time Joe Temperley saw the Duke Ellington Orchestra perform was in 1959 in England. When I interviewed him in 2008 for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC Clio: 2009), Temperley recalled that he was playing with a band led by trumpeter Humphrey Lyttelton. “We used to follow the Ellington band around,” he said. “They did about 25 or 26 concerts in England in 1959, and I must have seen about 20 or 22 of them. Every night, they would come into a pub after the concert, and they would see us there.”

Temperley’s chance to actually play with the Ellington band occurred 15 years later. “I was very friendly with John Gensel, the pastor of Saint Peter’s Church,” he said. “When [baritone saxophonist] Harry Carney died, John Gensel asked me to play at Harry’s funeral. I played ‘Sophisticated Lady’ at Harry’s funeral, and Mercer Ellington was there... Next thing I knew, I was in the bus, traveling with the band.”

A self-taught musician, Temperley started out on cornet, switching to tenor saxophone before settling on the baritone. As a teenager, he played in a dance band led by his older brother and then created his own band, called the Debonairs. In 1946, he left Lochgelly for Glasgow and found work with a band led by Tommy Sampson, known as “Scotland’s King of Swing.” He then moved to London where he played with several bands including the Jack Parnell Orchestra and a band led by drummer Tony Crombie that featured Annie Ross on vocals. He joined Lyttelton in 1957, leaving him in 1965 when he moved to New York.

In New York, Temperley played with Woody Herman, worked in recording studios and Broadway pit orchestras, and performed in the Thad Jones-Mel Lewis Orchestra before being hired by the Ellington Orchestra in 1974. He stayed with Ellington until 1990, joining the new Jazz at Lincoln Center Orchestra, led by Wynton Marsalis, in 1991. He remained a member of JALC for the rest of his life.

In a statement released after his death, Jazz at Lincoln Center said, “It is with great sadness and a heavy heart that the Jazz at Lincoln Center Orchestra, staff, board of directors, and managing and artistic director Wynton Marsalis say goodbye to our beloved orchestra member, saxophonist Joe Temperley...For more than 25 years, he performed and toured with the band and spent a lifetime tirelessly teaching and inspiring students around the world.” Marsalis added, “With Joe, there’s the sound, and the



Joe Temperley. Photo by Frank Stewart/JALC.

integrity in the sound, the originality of it. When you hear his sound, you know him automatically, because it’s so full of warmth, soul, and feeling. We would always have Joe play at or near the end of pieces because his sound carried the meaning of our music...We celebrate the memories of our time with Joe and the privilege of having in our orchestra the big, full, singular sound of such an accomplished musician and wonderful person.”

At a JALC concert in Temperley’s honor in the fall of 2015, Marsalis saluted him as, “a man who has been

the foundation of our orchestra since our inception.” The program included “Joe’s Concerto,” a three-part suite by Marsalis, several sections from the Ellington repertoire, and Billy Strayhorn’s “The Single Petal of a Rose” played by Temperley on bass clarinet.

In my 2008 interview with Temperley, he told me he believed Jazz at Lincoln Center was helping to keep jazz alive. The ultimate aim of Marsalis, he said, was, “to build a new jazz audience. He doesn’t get nearly enough credit. He works very hard at it, and it pays off. We’re starting to get a lot of young people coming to our concerts...”

Saxophonist Ted Nash, a current JALC member, paid tribute to Temperley on Facebook. “Joe,” he wrote, “was a teacher, not just in the sense of being in a classroom, but in the sense that he always said and played exactly what he felt and heard. He taught all of us how to find the meaning in the music.” Drummer Carl Allen got personal in his Facebook tribute, addressing it directly to Temperley. “Joe Temperley,” he wrote, “I am having a hard time knowing that you have left us here, but know I am so proud to have known and worked with you. You were one of the most honest, soulful, and caring people that I have ever met. I want to thank you for all that you poured in the lives of the young musicians who you taught and us older ones as well. I will remember the laughs, the stories, your sound, and, of course, your smile.”

Cause of death was kidney failure and complications of cancer. Survivors include: his wife, Laurie; his son, Stephen; his sister, Helen Frazier; and a stepson, Matthew Lurin.

■ **Doug Raney, 59, guitarist, August 29, 1956, New York City – May 1, 2016, Copenhagen.** The son of legendary guitarist Jimmy Raney, Doug Raney was not very well known to U.S. jazz fans because he emigrated to Denmark in 1977. He rarely performed in the United States and gave few interviews.

As a teenager, Raney played in a group led by bebop pianist Al Haig and then went on a concert tour with his father. After he moved to

continued on page 10

23rd Annual
SUMMER JAZZ ROOM
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Monday, July 18 • 7:30 p.m.
 WP Summer Jazz Workshop Faculty
 with Winard Harper

Tuesday, July 19 • 7:30 p.m.
 Johnny O'Neal

Wednesday, July 20 • 7:30 p.m.
 Karrin Allyson
 with the WP Summer Big Band
 directed by Steve Marcone

Thursday, July 21 • 7:30 p.m.
 Erik Friedlander's *Oscalypso*

Friday, July 22 • 7:30 p.m.
 The Heath Brothers Quartet
 with Steve Davis



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



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BIG BAND IN THE SKY

continued from page 8

Denmark, he played with tenor saxophonists Johnny Griffin and Dexter Gordon and recorded several albums on the Steeplechase label including *Introducing Doug Raney* and three live recordings from the Montmartre Club in Copenhagen with trumpeter Chet Baker and bassist Neils Henning Orsted Peterson: *Daybreak*, *This is Always*, and *Someday My Prince Will Come*.

Raney's style, according to Marc Myers, writing on JazzWax (May 9, 2016), "combined the easy swing of Wes Montgomery with the tasty emotionalism of Jim Hall. Like these artists, Raney was as comfortable on an uptempo tune as he was with a ballad, always striving to sound beautiful. He often was teamed with pianist Horace Parlan, who was in perfect sync with Raney's embracing approach and was a Denmark-based expatriate." Raney's last known album, Myers said, was as a sideman on bassist Jesper Lundgaard's 2013 release on the Danish Storyville label called *Love & Peace: The Music of Horace Parlan*.

Long Island-based guitarist Brian Comeau, in a Facebook post, recalled Raney's recordings with Baker, saying they were "phenomenal and second to none when it comes to a trumpet-guitar-bass trio. I've listened over and over to those recordings as well as Doug's recordings as a leader... The jazz world has lost a great musician and to say he was an important influence in my playing and style would be an understatement."

Raney is survived by his brother, Jon Raney, who told Myers that his brother, "was in very poor health recently, with his smoker's lungs sometimes requiring oxygen." Cause of death, he said, was likely heart failure.

Donald Robertson, 88, past president of New Jersey Jazz Society, drummer, July 14, 1927, Newark – June 12, 2016, Brookside, NJ. As a teenager in the early 1940s, Robertson played in the Dick Oliver Orchestra for USO dances and concerts. Although he went on to pursue a career with the Exxon Corporation, Robertson maintained his interest in jazz. He was president of the New Jersey Jazz Society

from 1985-86 and was editor of *Jersey Jazz* for eight years. He also played drums with a number of local bands including the Centennial Jazz Band, Summit Stompers, and Dr. Dubious & the Agnostics.

In November 2013, Robertson and *Jersey Jazz* international editor Fradley Garner reminisced about their days with the Oliver Orchestra (Garner played bass). Garner recalled that Robertson's family and friends called him "Bill" in those days. "Donald looked like the popular cartoon kid, 'Mister Bill'," Garner wrote, "and it stuck. He drove the band on his raggle-taggle collection of second-hand drums and cymbals. World War II and Bill's drumming started at about the same time, and at least, for civilians, no new drums could be made for the duration."

The band's leader, Dick Oliver, played piano. His father, Paul Oliver, was director of music for Newark Public Schools, and he had once played saxophone with the Vincent Lopez Orchestra. Robertson, Garner, and Dick Oliver met in eighth grade at North Newark's Ridge Street School, and, along with the band's tenor saxophonist, Bill Smith, they went to Barringer High School, playing together in the string orchestra and marching band. The Dick Oliver Orchestra, Garner and Robertson wrote, "never had more than 10 players — usually three saxes, two or three brass and three rhythm — and part of Dick's genius was in tailoring the stock arrangements to our more limited instrumentation." The repertoire included "dancing cheek-to-cheek" pop tunes such as "My Ideal" and "Be Careful It's My Heart," Latin numbers such as "Besame Mucho," and Glenn Miller's "String of Pearls."



A fine lifelong avocational drummer, Don Robertson is pictured here with the Mudgutter Jazz Band in 2015.

A particularly memorable gig took place at the Stage Door Canteen, which was located in an industrial building basement on Washington Street. "Top big bands of the day played the 'Canteen' circuit in seven big cities," Garner

and Robertson recalled. "Would you believe that, at the spacious Newark room in 1943, the Dick Oliver Orchestra was the warm-up band for Harry James and his Orchestra?"

After brief service with the U.S. Navy at the end of World War II, Robertson graduated from Newark College of Engineering in 1950 and received his master's degree from the Stevens Institute of Technology in 1951. He began his 32-year career with Exxon as an engineer at its refinery in Linden, NJ. In 1957, he was selected to join the team developing applications for Exxon's first mainframe computers and spent the rest of his career involved with various aspects of information services and computer science. He retired in 1983 as manager of Exxon's headquarters computer complex in Florham Park.

The New Jersey Jazz Society has established a jazz studies scholarship in Robertson's name. In lieu of flowers, contributions can be made to NJJS and mailed to: NJJS, c/o Michael A. Katz, Esq., 382 Springfield Ave., Ste. 217, Summit, NJ 07901. Contributions can also be made to the Mendham Township Library at 2 West Main St., Brookside, NJ 07926.

Robertson is survived by his wife of 60 years, Mary-Adelaide; four children, Lisa Anne Maloney, Martha Lynn Bisher, Mary Ellen Milesnick, and Bruce Donald Robertson; and five grandchildren.





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AUG
10



NJJS Co-sponsors Jazz Series with 1867 Sanctuary at Ewing

By Lynn Redmile

If you've recently visited our website at www.NJJS.org, or received our latest monthly eBlast via email, you might have seen that we have increased the value of your membership with a new addition to the family of events co-sponsored by the New Jersey Jazz Society. The beautiful historic 1867 Sanctuary at Ewing offers NJJS members a \$5 discount off the regular admission to their frequent live jazz concerts.

This landmark Romanesque Revival church structure in the heart of Ewing Township on Scotch Road has been restored by Preservation New Jersey and is being used as a beautiful performing arts space, with tremendous acoustics and a raised stage to facilitate a good view of the artists. Fully wheelchair accessible, with padded seating for 200, further renovations to 1867 Sanctuary at Ewing will expand the space to accommodate many more live music enthusiasts, and plenty of free parking will satisfy a sold-out crowd. 1867 Sanctuary at Ewing has a number of exciting jazz concerts taking place this summer and fall. Try to catch as many as you can, and show your NJJS membership card to claim your admission discount! In addition to live jazz, the venue hosts additional concerts of other musical genres, including classical, folk and contemporary.

Be sure to visit the events listing on our website to select the jazz concerts at 1867 Sanctuary at Ewing you wish to attend – tickets can be purchased on line in advance, and groups (more than ten attendees, booked together in advance) receive discounted admission too, as do students with school/college ID. The concert

start times, and days they are held, vary from event to event and the program schedule can be either one 90-minute set, or two 45-minute sets with an intermission, during which 1867 Sanctuary at Ewing has complimentary refreshments available.

Speaking about our website, are you familiar with the NJJS event listings and calendar? Take a gander and you will also see pages for our other co-sponsored jazz events at the Bickford Theater in Morristown, and the Ocean County College in Toms River. Also listed are our monthly Sunday afternoon socials (on hiatus for the summer) which are admission-free to members, and don't miss details about the upcoming free annual Princeton Jazzfeast in September.

While you're getting familiar with the NJJS website, you may notice the jazz venues listing under "Jazz Support" – if your favorite venue that regularly hosts live jazz is not listed, please drop me a line at Lynn@NJJS.org Thank you for supporting live jazz, and we look forward to seeing you 'round Jersey!



The 1867 Sanctuary at Ewing.
Photo by Lynn Redmile.

ARRIBA! Latin Jazz in Jersey City's Washington Park

New Jersey City University (NJCU) once again presents a free Sounds of Summer Concert with La Charanga 76, an exciting 12-piece Latin jazz band in Jersey City's Washington Park on Thursday, July 21 at 6 PM.

La Charanga 76 specializes in the Salsa and Charanga Cuban sound that has drawn fans to the dance floor for decades. Co-leader and flutist Andrea Brachfeld is well known in Latin jazz circles and has been recognized with the "Chico O'Farrill Lifetime Achievement Award" from Latin Jazz USA, the "Pionero Award" for her contributions to Latin Music and most recently the "Hot House Jazz Award" for Best Flute. She has played with Tito Puente, Pacquito D'Rivera, Ray Barretto, Nestor Torres, Hilton Ruiz and many other greats.

The free outdoor series continues with the NJCU Alumni Jazz Big Band at the J. Owen Brundy Pier at Exchange Place in Jersey City with a salute to the late trumpeter Lew Soloff on Friday, September 16. The concert features an appearance by trumpet great Randy Brecker. For the fourth year,



La Charanga 76

the big band will under the leadership of music director Professor Richard Lowenthal.

Both concerts will be free and open to the public. Be sure to bring lawn chairs and blankets to the Washington Park concert.

Seating is available at the Grundy Pier. For more information, visit the NJCU website at www.njcu.edu.



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Jo Stevenson and Ian Smith

Optional: Pre and Post Cruise Packages



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JUNE 9 - 19, 2017

10 day trip from Los Angeles to Vancouver on the Crystal Serenity

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Rebecca Kilgore, Jason Wanner, Kristin Korb
Richard Simon, Butch Miles, Pieter Meijers
Titan Hot Seven and more

A Singular Musician: Remembering Joe Temperley

By Joe Lang

Joe Lang remembers Scottish-born baritone saxophone master Joe Temperley, a former member of the Duke Ellington Orchestra and a founding member of Wynton Marsalis's Jazz at Lincoln Center Orchestra, who died at age 86 on May 11.

For the NJJS Jazzfest in 2008, one of the bands on the program was the Joe Temperley Quartet. A few months before the event, I got a call from Joe, and the conversation went something like this:

JT: Joe, what time do you have me scheduled to play at Jazzfest?

J L: You are scheduled to play your first set at 12 Noon.

JT: That might be a bit of a problem.

JL: In what way?

JT: Well a lady from France heard me and Dan (Nimmer) play "A Single Petal of a

Rose" at the Jazz at Lincoln Center Ellington for Lovers concert on Valentine's Day weekend. She is getting married on the Saturday before Jazzfest, and wants to fly Dan and me over to Paris to play it at her wedding. She will pay me a lot of money (he specified the amount, but I do not feel comfortable mentioning the exact figure), fly me, my

wife and Dan over to Paris First Class, and put us up in a 5-star hotel for five days. My return flight to Newark Airport is not scheduled to arrive until about 11:30 on Sunday morning.

JL: No problem, I can reschedule you to start with the second set at 1:20. If there are any plane delays, we can shift things around as circumstances demand.

JT: Thank you. I am looking forward to playing for you.

I was at one of the Ellington for Lovers concerts that Valentine's Day



DIRECT FROM PARIS: Saxophonist Joe Temperley led a quartet at the New Jersey Jazz Society's Jazzfest in 2008 that included (l-r): James Chirillo, Greg Cohen and Leroy Williams. Photo by Tony Mottola.

weekend, and understood exactly why the lady from France was so impressed. Here was a big band concert that was concluded with this lovely song played solely by a bass clarinet and piano duo. It was a stunningly effective way to finish the evening.

Well things worked fine on the day of Jazzfest. The plane was on time, Stan Meyers was at the airport to meet Joe and Dan at the airport, and they reached site in plenty of time to play the second set.


It turned out that the other group in the same venue was a band comprised of players who had been members of the Earl May Quartet paying tribute to Earl who had passed away that January. When Joe learned of this, he and Dan played "A Single Petal of a Rose," and dedicated it to Earl's memory. It was a touching moment, and there were many teary eyes in the concert hall as they played.

Joe had a reputation for sometimes being a rather gruff personality, but I always found him to be warm and charming. He always made me feel like an old friend whenever I would see him at a gig. He will be missed!

Rest in peace. Joe!




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Jazz In July: A Swinging Two Weeks at the 92nd St. Y

By Joe Lang

As summer approaches, so does one of the most popular jazz events in New York City, the Jazz in July series at the 92nd Street Y, under the direction of Artistic Director Bill Charlap. The series once again promises to fill the air with great jazz played by a stellar collection of musicians.

To kick things off, there will be a program centered around a screening of *Vince Giordano: There's a Future in the Past*. This event will take place at 6:00 PM on Sunday, July 10 at the Y. (The film is reviewed on page 41 of this issue.)

Following the screening, there will be a discussion of the film among Giordano, Charlap, and the director/producers of the film, Dave Davidson and Amber Edwards. The evening will be

concluded with a performance by Vince Giordano and the Nighthawks. This is an evening that you will not want to miss!

The balance of the series will consist of concerts taking place on Tuesday through Thursday evenings, July 19-21 and July 26-28.

The July 19 concert is titled "Summertime Swing Party," and a swinging party it should be with Charlap, trumpeter Jon-Erik Kellso, tenor saxophonist Harry Allen, alto saxophonist Chuck Wilson, baritone saxophonist Gary Smulyan, bassist Todd Coolman and drummer Dennis Mackrel wailing on a program of favorite tunes like "Moonglow," "Four Brothers," "Stardust" and "Riverboat Shuffle." It should be a perfect way to set the tone for the nights that will follow.

On July 20, there will be a salute to a great songwriting duo with "Jazz Goes to Hollywood: Dietz and Schwartz." Lyricist Howard Dietz and composer Arthur Schwartz were responsible for wonderful standards like "Dancing in the Dark," "That's Entertainment," "Alone Together," and so many more memorable tunes.

To bring out the magic of these songs Charlap will be joined by vocalist Sandy Stewart, alto saxophonist Jon Gordon, clarinetist Ken Peplowski, guitarist Gene Bertoncini, pianist Renee Rosnes, bassist Sean Smith and drummer Lewis Nash. If you already have something else planned for this evening, I guess you'll have to change your plans and make it to the Y for this sure to be special concert.

It is only a few years away from the centennial celebration of the birth of the legendary vocalist Nat King Cole. Charlap and company are getting a jump on things with "Unforgettable: The Nat King Cole Songbook."

This concert coincides with the recent release of *He Was the King*, a collection of Nat King Cole tunes sung by his brother, Freddy Cole. Freddy Cole will be on



Musician Vince Giordano poses with a small piece of his massive collection of jazz and dance band music from the 1920s and '30s. A screening of a new documentary film about the bandleader opens the 2016 92nd St. Y's Jazz in July.

board with his regular quartet members, guitarist Randy Napoleon, bassist Elias Bailey and drummer Quentin Baxter, and special guests tenor saxophonist Houston Person and cornetist Warren Vaché. There is no doubt that the legacy of Nat King Cole will be honorably celebrated on July 21 by this gathering of some of the finest players in jazz.

Piano-themed concerts are always a big draw at Jazz in July, and the one on July 26 should be no exception. "Kings of Stride: Eubie, Fats and The Lion" is a nod toward Eubie Blake, Thomas "Fats" Waller and Willie "The Lion" Smith.

The three pianists in the spotlight will be Charlap, Rossano Sportiello and Ted Rosenthal, all among the best when it comes to jazz piano. They will be supported by bassist David Wong and drummer Aaron

Kimmel, with Anat Cohen adding some delicious clarinet licks from time to time. The fingers will be flying on the 88s this evening and the resultant sounds will have everyone smiling all night long.

On July 27, the words of the day will be "Take the A Train as Jazz in July" will take a deep look into the music of Billy Strayhorn. Strayhorn's music has been widely celebrated for the last year plus in recognition of the centennial of his birth on November 29, 2015. Bringing special life to Strayhorn's timeless melodies will be vocalist Carol Sloan, tenor saxophonist Jimmy Greene, trumpeter Jeremy Pelt, alto saxophonist Steve Wilson, pianists Charlap and Rosnes, bassist Peter Washington and drummer Kenny Washington. If you need something to live for, try an evening of Strayhorn music to get your juices flowing.

Wrapping things up on July 28, Charlap will be joined by pianist Dick Hyman, clarinetist/tenor saxophonist Ken Peplowski, alto saxophonist Jon Gordon, trumpeter Randy Sandke, trombonist Michael Dease, bassist Peter Washington and drummer Peter Washington for American Rhapsody: Gershwin, Arlen & the Blues. The music of these two great composers, George Gershwin and Harold Arlen, is well suited to jazz interpretations. A highlight of the evening is bound to be the piano duo interpretation Rhapsody in Blue that Charlap and Hyman will play. This will be a fitting conclusion to what will certainly be two weeks of superior jazz.

These six concerts will take place at 8:00 P.M. in the Kaufman Concert Hall at the 92nd Street Y, 1395 Lexington Avenue, New York City.

Full ticket information and concert details is available at <https://www.92y.org/Uptown/Jazz-in-July>. There is also an ad for the event on page 35 of this issue.



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Talking Jazz

A Jersey Jazz Interview With Tia Fuller

By Schaen Fox

When you look at the poster “The Girls in the Band Harlem 2008” you see scores of talented musicians posing properly for posterity. There is, however, an exception. In the far right of the photo Tia Fuller casually has her arm on a friend’s shoulder. This typifies the artist who is comfortably at home among her most talented peers, maintaining her luminous individuality. She also maintains a daunting schedule: touring regularly as a side person with top jazz and pop artists, or with her own band, or teaching at Berklee College. We spoke in January about some of her life and career highlights — including her inauspicious arrival in New Jersey.



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

TF: We have just kicked off our first week with the Mack Avenue SuperBand, playing at Birdland. The band consists of Christian McBride on bass, Gary Burton on vibes, Christian Sands on piano, Carl Allen on drums and Sean Jones on trumpet. We have about a 10-week tour all the way until April. That has been exciting. I also have a couple of spot dates with Terry Lynn Carrington and my group as well. I’m playing at Dizzy’s on March 2nd. So I am staying really busy and still teaching in Boston at Berklee College of Music in the midst of touring, so it is a lot of juggling. [Chuckles]

JJ: I wanted to ask about the tour, because it sounds like a throwback to the way it was done years ago.

TF: The band was formulated probably about four years ago. It is an all-star group consisting of all Mack Avenue recording artists. Every summer, Denny Stilwell, the president of Mack Avenue Records puts together a group to perform at the Detroit Jazz Festival. The past two or three years we have made live recordings, and last summer they tossed around the idea of touring as a result of

the recording. So this past September we played at the festival, and made a live recording. Then he signed the booking agent Ted Kurland to book the tour for us. It is kind of a throwback to the all-star groups. Luckily we didn’t have to book the tour ourselves and we have a lot of assistance from Ted Kurland and his agency. It is really great. We are not going internationally yet, just a national tour from New York to the West Coast, Seattle and California.

JJ: Will you have a tour bus, or just someone handing you tickets?

TF: Mainly for towns that are close by we will probably get a van, not really a tour bus. Most of the dates, if they are too far, we have planes booked.

JJ: So you only need to show up with your horn and luggage.

TF: Yep, that is right. It is really amazing playing with all of those amazing musicians. I’m in heaven for sure. [Chuckles]

JJ: Okay, who is the chief cut-up in the group?

TF: [Laughs] The comedian? That would be Sean

Jones, but Christian McBride comes in a close second. Sean has always been a comedian, and we have been long-standing friends for about 20 years. Last night we were playing “Test of Time,” a real slow, soulful blues. Sean didn’t have a cup mute. He had a martini glass and killed the performance. He played his behind off with a martini glass.

JJ: You are in the 2008 photo that is the female version of the famous Art Kane “Harlem 1958” photo also called “A Great Day in Harlem.” What are your memories of that?

TF: It was the first time I met Marion McPartland. I had grown up hearing her on *Piano Jazz* on the radio. I already knew Billy Taylor. And it was the only time I had experienced being among all of these women, who had paved the way, and a lot of my peers. The fact that we were all there was special, really, really special and extremely powerful. After that, myself and Kim Thompson, we had just come off the tour with Beyoncé, we went to eat with a couple of the ladies. It was a great time. Now to see how so many of the people who were in that picture have grown, like Linda Oh, now she is becoming one of the main figures in jazz on

continued on page 20

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TALKING JAZZ/TIA FULLER

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the bass. It was really an extraordinary opportunity to be a part of it.

JJ: How does the Mack Avenue tour compare with Beyoncé's?

TF: Of course, Beyoncé's was way more expensive, and organized as a well-organized machine that functions with so many different components to her production. Our rehearsals were eight to ten hours a day and it lasted a longer span of time. The Mack Avenue SuperBand is the diametric opposite, meaning that we rehearse maybe once or twice before our first gig for a couple of hours. As far as the content, we are playing jazz. The level of creativity, spontaneity and connectivity is speaking through the music and connecting. Not to say that Beyoncé doesn't, but hers is more of a production.

Touring with her primed me for the busy schedule I now lead, between traveling and balancing the different things in my life. I really learned how to do that being with her, because we were so busy all the time. She had a crew of about a hundred people that she toured with, between the band, the dancers, all the people behind the scenes doing the video, the audio and then everybody else. As a business woman that is a lot to keep up with. They have it organized in a way that enhances her overall big picture and vision for her show.

JJ: That must have been a marvelous opportunity for you.

TF: Definitely. I am so thankful for it. I refer to it as the gift that keeps on giving. I not only got a chance to perform with her, but to see how she functioned as a business woman, a leader and a musician in the studio. How she spoke to the people around her, how she would never accept no for an answer. And having a really personalized vision of what she wants. That really helped me to be a better bandleader in this industry.

JJ: She sounds like Betty Carter that way.

TF: Yeah. [Chuckles] Yeah!

JJ: Did you know Beyoncé from way back when?

TF: Actually, she had an in-depth audition process with three callbacks. In the first, about 5,000 girls auditioned. Later on, I found that I made the callback. They had reduced it to a couple of hundred girls. Then they reduced it to between fifty and a hundred of us. Then I found out that I had made it.

JJ: Well, congratulations. Where were the other jazz artists in the band with you?

TF: Defiantly. Kim Thompson the drummer whom I played with my first ten years being in New York; and Chrystal Torres a very close friend of mine. Clark Terry was one of her mentors.

JJ: You have a captivating

website, but has it been important for your career?

TF: Thank you. I have a great web designer, Able Scott. I have been with him for about eleven years. It has been really important. That is a resource that informs people about any of my shows and also for presenters that are bringing my group to their shows. They can get pictures, my bio and resume.

JJ: Your site states "Tia Fuller Saxophonist, composer, educator" Who are your biggest influences on your composing and teaching?

TF: Wow. As a composer, I love Ellington and Stravinsky and Terrance Blanchard. As far as being an educator that started with my mom and dad. They were educators and musicians. I remember going to my mom's school and watching how she conducted herself with her students and the passion she had for really enhancing and pushing her students. She always said that students can feel your heart. They can tell even if you cannot articulate what it is you want. They can feel your intent and purpose. That has guided my steps as an educator. It is something that I really love doing.

JJ: We once saw you bring your students in for a gig with the New Brunswick Jazz Project. You looked like the proud parent as they performed.

TF: That is funny. Yeah, those are my babies. [Chuckles] I really try to pour into it every day. I have about 70 per semester. At the end of the day I am completely whipped out, but it is probably one of the most fulfilling feelings I have experienced. That same group, some of the members have changed, but we are going to be performing at the Blue Note in April. I'm excited and I know

they are too because it is rare that they get to perform at a mainstage historical jazz club. We are always just rehearsing within the walls of Berklee.

JJ: Did you want to go into teaching or sort of stumble into it?

TF: In middle school and high school I remember seeing my parents, and I didn't want to be a teacher. It wasn't until I started teaching private lessons in college that I realized the joy that comes from teaching. When I saw the lightbulb come on in a student how excited that made me feel. I realized I didn't want to teach on a day-to-day basis, like in a public school. I wanted to teach in a college environment.

JJ: I was very impressed with your mother's first name — Elthiopia. I couldn't find where it comes from.

TF: Because it came from my grandmother creating it. [Chuckles]

JJ: Your sister's name, "Shamie," is also different.

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TALKING JAZZ/TIA FULLER

continued from page 20

TF: One of my mom's students was named Shamie. She was Ethiopian and it means "Candlelight." So, that is where my sister's name comes from.

JJ: You're from Colorado, one of my favorite states. Did your parents move there?

TF: Yeah. My mom is originally from California and her family moved to Colorado when she was young. My dad is originally from upstate New York. They met in college, the University of Northern Colorado and just stayed in Colorado. They have been married for 43 years, and shortly after they married, they started the family band — Fuller Sound. What an amazing place to raise a family. I'm so thankful for the childhood that I had. They laid a very strong foundation; spiritually, musically and educationally.

JJ: So your father plays bass and your mother sings and your sister plays piano. Are there any other family members, now or in the past that were professional musicians?

TF: Well my younger brother, Ashton Fuller plays drums. He lives in Colorado and plays some gigs. I guess you could call him a semi-pro. My grandfather, Bill Fuller, used to be a member of the Ink Spots. He played bass and some piano. My grandmother sang in the church.

JJ: When did you first show an interest in music?

TF: I was exposed to music when I was three. My mom and dad started both my sister and me on piano. I slowly became more acquainted with different instruments. At age eight I started playing the recorder at school and the flute around nine. I didn't start the saxophone until eleven or twelve in the middle school jazz band. My first year in high school, I was in the marching band and marched with the saxophone, but I quickly switched to drums through to my senior year.

JJ: You performed with Ray Charles while at Spelman College. Please tell us about that.

TF: I was a freshman or sophomore and Spelman had a Ray Charles tribute big band. It was like a coalition of college students from the Atlanta area. I played lead alto, which was kind of cool. We did a quick rehearsal without him, then he came in for the sound check, and we did the gig. I don't remember saying anything to him.

JJ: Did you have any student musician friends in high school or college that we might know?

TF: They went mostly into the liberal arts and sciences. In collage, I was one of the only musicians pursuing jazz as a career. The drummer Terreon Gully is a good friend of mine. But he wasn't in school with me. He was more of a mentor. Avery Sunshine was one of my Spelman sisters. She is not a jazz artist, but she is a great soul artist.

JJ: You graduated Magna Cum Laude from Spelman College and Summa Cum Laude from the University of Colorado at Boulder. To me, earning those distinctions sounds like you never had any fun at college, just work, work, work. How would you describe those years?

TF: Oh I definitely had fun. Being at Spelman was the best of both worlds. A lot of the people I hung with, and are still my close friends, all excelled in academics. Everybody was highly driven in their field. Being around people like that, we made sure that academics were a priority, but we also had time for social activities. [Chuckles] It was a good balance. I'm definitely not lacking in college social experiences. [Laughs]

JJ: You left Colorado and spent many years here in New Jersey. What made you pick Jersey?

TF: Well I first wanted to be in New York, but the friend I moved in with found a place in Jersey City, New Jersey. I didn't want to have my car in the city, so I ended up staying in New Jersey. Ironically the longer I stayed, the further out I moved because it was just nice in the suburbs. Jersey City was really close to Manhattan, which was great, but you could get better living conditions a little further out. I started out in Jersey City, then Jersey City Heights, then Orange, New Jersey then Piscataway for three years.

JJ: Two days after you moved to Jersey City was 9/11. Would you tell us about that?

TF: I lived right next to the Hudson River. That morning I got a call from one friend in Colorado. He was like, "Tia, the World Trade Center collapsed." At the time I was sleeping on my roommate's mattress, because I didn't have any of my stuff. My roommate actually worked in lower Manhattan. I called to make sure she was okay. Then I walked across the street to this bar. That is when I saw everything on TV. It was just complete chaos. I spoke to my parents and sister to let them know that I was okay. Then I spoke to Javon

Jackson, who is like a big brother. I ended up going to his and his wife's house in West Orange and stayed there for a couple of days because I needed to be around some semblance of family. I was thankful to have people who were extremely supportive.

That was a trying time for everybody, but for me, because I had just moved, I thought, "Is this an omen that I am not supposed to be here?" [Chuckles] I prayed about it and stuck it out. Everybody was saying that there was no work and a lot of gigs were cancelled, but I ended up getting my first gig in the first two weeks of moving. To me that was a sign that I was supposed to be there. It was really challenging, because I didn't really know the area.

JJ: Would you tell us about that first gig? I believe it was in Cherry Hill in South Jersey.

TF: One of my friends, I think Anthony Nelson, who is out of the Jersey area, hipped me to this gig, my first in the New York area. I didn't have my car, so one of the band members had to pick me up. It was a big band gig at a fish fry in the basement of this church. It smelled of nothing but fried fish, which was not a bad scent. As a result of that, I met a trumpet player named James Gibbs. He got me on a weekly gig every Tuesday night with a live band and poets, like a def poetry jam. As a result of that I started doing more gigs all based in New Jersey, or the tristate area.

Now when I look back, I realize how much I grew and how much history I have there. I was part of the entire music scene, trying to make a living as a musician. I didn't limit myself to just playing jazz. I played in church, in a wedding band called Total Remix, a couple Latin bands, a couple R&B bands, and I started my own band. [Chuckles] I covered a pretty large range of music. It was pretty rewarding. At the time I was just doing what I needed to do to be a musician, but I was really laying groundwork for my career, which I am really thankful for.

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

TF: Oh my. I was just watching Audra McDonald's HBO film about Billie Holiday. I don't want to incorporate her alcohol and heroin abuse into the overall scheme, because not every musician is a drug addict. Now we are way more health conscious. One thing I did take from it was her experiences as a black woman in music and dealing

with segregation. The professional and, sometimes, interpersonal relationships she had left her in the altered state that she was in many times. She was still very keen on the interpersonal relationships she had with other musicians. They esteemed her as another musician. It added to her as a person and an artist. I think any musician can equate with that.

JJ: Do you have any career souvenirs a visitor to your home might see?

TF: I have pictures of Wayne Shorter and Herbie Hancock and a couple pictures of Terry Lynn Carrington and Esperanza Spalding and the Beyoncé band. I have a couple plaques people have made for me, like a Jazz Times Cover from 2010. Then Carmon Lundy, one of her hobbies is sculpturing, and she made a sculpture of a woman out of wire and wood with a sax intertwined with her body; and she is smoking a cigarette. She wanted me to make a background recording, because it was being premiered in a museum. It is beautiful and adventurous. It has all of my favorite colors in it. She sent me a picture of it and I have that up on my wall at the top of my staircase. The title of it is "Smoking the Sax."

JJ: Do you have outside interests like that away from music?

TF: Not really. I enjoy cooking and working out, but as far as other artistic [activities] I try not to delve into them, because I don't have time. Last summer I was doing some gardening to kind of clear my mind. I don't know if I'd call that a hobby.

JJ: An English nobleman once said to me, "You Americans have psychiatry, we have gardening." It made sense to me. What is the best career advice you received?

TF: I was studying with Michael Carvin. When I got the Beyoncé gig he said, "I know you have this gig, but know that now is the time for you to work harder than you ever have before." I really appreciated that. He was telling me how to stay connected with my current employers and people I was playing with, because being on tour with Beyoncé people always think that: 1) you are rich, and 2) you don't need work anymore.

I still wanted to maintain my presence in the jazz community and not to come back after the tour and have nothing to do. So, I really took that advice: any time that things might be going well is not a time for you to rest, but to create more opportunities and use it to get better.

JJ: That is a good point to end on. Thank you very much for an enjoyable interview.

TF: Thank you Schae. Bye.

On July 2 Tia will be at the Rochester Jazz Festival, Rochester, NY. On Aug. 13 she will be at the Side Door Jazz Club, Old Lyme, Connecticut.

Schae 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.

Louis Armstrong House Museum Announces Annual "Hot Jazz/Cool Garden" Series

Each summer the Louis Armstrong House Museum in Corona, Queens invites local trad jazz artists and bands to perform in the Museum's beautiful Japanese-inspired garden. Past performers include the Bria Skonberg Quartet, Baby Soda Jazz Band, Gordon Au and the Grand Street Stompers, and Grandpa Musselman and His Syncopators. This year's event boasts another outstanding lineup of performers.

■ **Monday, July 4:** The **Gotham Kings** featuring **Alphonso Horne** perform repertoire inspired by the music of Armstrong mentor King Oliver's Creole Jazz Band.

■ **Saturday, July 23:** **David Ostwald's Louis Armstrong Eternity Band**, formerly the Low Gully Jazz Band, also favors the music of Duke Ellington and Jelly Roll Morton.



Louis Armstrong House Museum garden. Photo by Joe Mabel.

■ **Saturday, August 13:** **Jane Monheit** presents a "Louis & Ella Verve Record Anniversary Tribute"

Concerts take place at 2 PM and Louis's favorite red beans 'n' rice and sweet tea are included, along with a complimentary historic house tour pass that's good for six months. July 4th's event will include a birthday cake celebration in honor of Satchmo's birthday! (Recent scholarship has determined that August 4 was Armstrong's date of birth. the museum holds to Louis's preferred date of July 4.)

Advance tickets are \$18 and a series subscription is \$45. The museum is located at 34-56 107th Street, Corona, Queens, (718) 478-8274. Tickets and museum information are available at www.louisarmstronghouse.org.

Making *Special Kay*: DIVA's CD Tribute to a Special Friendship

By Schaen Fox

It is impressive to observe the respect, love and admiration held for Stanley Kay. The current example of this is in the fact that six years after his death, the DIVA Jazz Orchestra has released *Special Kay*, a tribute to the man most responsible for the founding of this, thankfully, long-lived band. I was interested to know more of how the CD came into existence, so I spoke with the person most responsible for it — bandleader Sherrie Maricle.

"I had the idea immediately after Stanley passed away, as a way to honor him and his musical legacy," she said. DIVA had already recorded three of his songs, so they were off to a good start. Sherrie said that, "Three Sisters and a Cousin" was the very first thing that Stanley wrote for us back in the early '90s. It was a tribute to Woody Herman and his 'Four Brothers.' 'Did You Do That?' was in tribute to Gregory and Maurice Hines' mother, Alma. When her sons choreographed something that she liked, she always said, 'Did you do that?' as if she couldn't believe how talented her sons were. Stanley got a kick out of that, and turned it into a great tenor sax battle. He composed 'How Ya Doin'?' simply because he really liked that casual greeting and wanted to give it musical form. "This tune has a very conversational melody," Maricle says. They had a few more numbers that the band had not recorded before Stanley died. Indeed, most of them he never heard performed live. Sherrie noted that, "Nothin' is a really phenomenal song, with fantastic lyrics by Jon Hendriks. 'To Sweets With Love' was in honor of Sweets Edison, who he loved dearly. He took a bunch of Sweets most famous licks and turned them into a great chart with Tommy Newsom's help." He wrote "The Brush Off" as a feature for Sherrie because of her affinity to her brush work. The title "Where's the Food?" was an inside joke. Sherrie explained that when DIVA traveled, Stanley thought that it was really funny that the first thing the whole band cared about was not the stage or the lights, but the deli tray and the catering. "He got a big kick out of that, so he wrote 'Where's the Food?' based on those sentiments."

Time passed because those seven numbers were not enough for a full CD. Then Sherrie made a discovery. She had inherited much of Stanley's music and personal effects, including a large box of fake books like *Pop Tunes of the Sixties*, *Music of the 1920's*, and *Music from Broadway*. For a long time she had no use for them. Eventually, she needed some songs from the 1920s and went looking into the box. To her surprise, "I came across all this sheet music. I didn't realize there was original music in there."


The first of these discoveries is "You Made a Mistake," which Sherrie particularly likes. She said, "It has a lot of humor in the melody and lyrics. I'd say it could almost serve as the theme for a sophisticated comedy or variety show. I thought, 'Well, it's composed by Stanley Kay, let's do an arrangement. 'Give Me Your Love,' was also just a lead sheet found in the box, also with lyrics. "I instantly knew it had to be a ballad by the way the melody supported in the lyrics. Leigh Pilzer did a phenomenal arrangement that features trombone; Stanley loved trombone."

Then there was a song that did not even have a title. It was just a lead sheet that said, "Composed by Stanley Kay," no lyrics — just a beautiful melody. I fiddled with it on the piano and thought to myself, "This would probably make a fabulous bossa nova." I asked Noriko Ueda to arrange the big band chart, and she did. I always knew I wanted to call this CD *Special Kay*, and I thought, "This tune is going to be the title track."

Once she had enough music, Sherrie moved to record it. The opportunity came when they were invited to play in the beautiful Tannery Pond Community Center in North Creek, New York. Sherrie said she had several reasons for planning a concert/recording session. "The band has developed such a core sound, and understanding of each other's playing styles that we are able to come together very quickly and make extraordinary music. Recording 'live' added a lot of enthusiastic energy and emotion to this project, rather than just recording in an isolated studio situation. The live audience helped turn this into something extra special. Sharing music, as with many things in life, makes it better. These arrangements (as is our entire library) were all done specifically for us. We always aim to be one-of-a-kind."

Sherrie asked Bernadette Speech, the Center's director, about doing a live recording. Bernadette agreed, setting the wheels in motion. DIVA has a history of live recordings, but this time there was an important twist. The band was seeing three of the pieces for the first time in a live situation. Sherrie relished that because, "The minute the microphone is turned on, it sets off a different part of the brain than just the performance part. There is a lot going on for everyone: the desire to not only have a great performance, but to really nail the music accurately so you can do the written parts justice. All of that came together for this recording. When I listened to it I said, 'The band really nailed it. That sounds awesome.' I'm very thrilled because it was all for Stanley."

Sherrie noted, "After the recording was done we needed money to mix, master and manufacture — the three Ms that come after the music." That was in 2013. As first envisioned, the CD was to be a joint DIVA and Tannery Pond project, but then funding dried up, and the project languished. Finally, Bernadette and Sherrie cleared some problems but paid for it themselves.

Sherrie is happy with *Special Kay* for another reason. "It is our first all original CD. We have not done that in the 23-year history of the band." She isn't saying, however, that it completes Stanley's discography. "There is still a box of his music, and I haven't gone through all of it. There are definitely some lead sheets still there. I'm going to be looking at them to see if there are ways we can incorporate them into the DIVA library. I loved Stanley and all of his music, and I love that this is out for all in the world to enjoy. He was a spectacular talent." 

Joe Lang's review of Special Kay appears on page 36 of the June issue of Jersey Jazz.

NJPAC Women's Jazz Residency Finds New Home at Rutgers U

...and puts students in the heart of a thriving downtown arts scene

The annual All-Female Jazz Residency of the New Jersey Performing Arts Center (NJPAC), a week-long, intensive summer program for aspiring women jazz professionals, will take place at Rutgers-Newark this July.

A partnership with the Institute of Jazz Studies at Rutgers University-Newark will enable young women from 14 -25 years old to reside, study and rehearse in a beautifully restored, historic 1930 skyscraper on the Rutgers-Newark campus at 15 Washington St. Entering its third summer from July 10-16, the residency is led by an all-star faculty under the artistic directorship of Grammy-nominated jazz pianist and composer Geri Allen, winner of this year's Jazz Journalists Association Jazz Hero Award. Allen is the Director of Jazz Studies at the University of Pittsburgh.

By locating the program at "Fifteen Wash," participants are close to NJPAC, the archives of the Institute of Jazz Studies, Jazz Radio WBGO (88.3FM), and a number of venues for live performance opportunities. The newly renovated building provides dorms, rehearsal studios and an intimate jazz club, Clement's Place, all within its walls.

An all-star team of extraordinary jazz artists is at the heart of this unique program. Students travel from across the country to study and play elbow-to-elbow with an outstanding faculty: bassist Linda Oh (has performed with jazz greats Joe Lovano, Dave Douglas, Kenny Barron and others), trumpeter Ingrid Jensen (hailed as "one of the most gifted trumpeters of her generation"), singer Connaitre Miller (Associate Professor of Music and Vocal Jazz Coordinator at Howard University and leader of the vocal jazz ensemble Afro Blue) and saxophonist Bruce Williams (acclaimed jazz alto and soprano saxophonist who has



Grammy-nominated pianist and composer Geri Allen is the Artistic Director of NJPAC's All-Female Jazz residency at Rutgers-Newark.

performed with jazz legends including Little Jimmy Scott, Frank Foster, Roy Hargrove, and others). Vibraphonist Stefon Harris (four-time Grammy nominee) and saxophonist Tia Fuller (best known for her years as saxophonist in Beyoncé's all-female band) will conduct master classes.

New to the faculty this summer are drummer Jeff "Tain" Watts (seven-time Grammy award-winning drummer) and pianist/composer Ellen Rowe.

A protégé of jazz piano great Marian McPartland, Rowe, who is on the faculty at the University of Michigan School of Music, uses the word "powerful" to describe opportunities for women to perform jazz together in a supportive environment.

"I've been active in mentoring young jazz female jazz musicians for a long time," she says. "When I first saw how important [it] was for young women and how putting together small ensembles of women helped them develop confidence and celebrate their own voices as improvisers and composers, I became convinced that it was a positive thing."

Alison Scott-Williams, NJPAC's Vice President of Arts Education, agrees that "a

space where female jazz students can express their authentic voices is a rarity." She adds, "Establishing lifelong relationships with others student musicians, as well as trailblazers in the field, makes this such a unique experience. When they're under the wing of the best in the business, taking flight comes naturally."

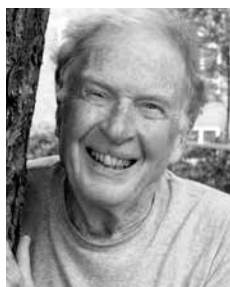
"The Institute of Jazz Studies is thrilled to host NJPAC's All-Female Jazz Residency, the nations' premiere training ground for women in jazz, here at Rutgers-Newark. Our archives and related resources will certainly enhance their experience and they in turn will be a welcome presence on

our campus," says Wayne Winborne, Executive Director of the Institute of Jazz Studies at Rutgers-Newark.

The All-Female Jazz Residency offers classes in improvisation, musicianship and jazz theory. A timeline survey introduces students to pacesetters as far back as Ma Rainey and as up-to-the-minute as Esperanza Spalding. One of this summer's workshop leaders is Columbia University Professor Farah Jasmine Griffin, the author of several books on jazz and co-editor of *Uptown Conversations: The New Jazz Studies*.

Past programs gave young musicians the opportunity to perform in a jazz club, take a private tour of the Institute of Jazz Studies, attend one of Allen's concert engagements in New York City, and visit WBGO's studios with Newark's "First Lady of Jazz," Dorthaan Kirk. Students will participate in a culminating performance at the end of the residency. **J**

Major support for Arts Education programs at NJPAC is provided by the Prudential Foundation, Women's Association of NJPAC, Victoria Foundation, ADP, Merck Company Foundation, PSEG Foundation, and Wells Fargo.



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

EIGHT-TIME AWARDED JERSEY HANDYMAN WINS OUR ALL-TIME JAZZ ALBUMS CONTEST...300+ JazzWax INTERVIEWS YOURS FOR THE CLICKING... ROCKEFELLER MUSIC HALL FETES 30 YEARS IN OSLO

MULTI-WINNER RON J. LUCCHESI is the eight-time award winning handyman and second winner of "Noteworthy's Ten Top Jazz Albums of All Time Contest" (JJ April, May, June). Mr. Lucchesi, of Rockaway, NJ, found it almost inhuman to narrow his list to 10. "Too much great music came from pre-1930 to 1950. Every decade seems to bring a change to new interpretations," he explained in an e-mail. "I have over 25,500 songs in my Jazz and Pop library, and I'm thankful every day for the evolution and excitement they bring. I'm not fortunate enough to have original recordings of the early jazz root music, so I rely on the analog and digital re-releases. All this from the mind of man. How 'bout us!" Here are Ron's reasons for his 10 picks:

1. Legrand Jazz. Michel Legrand and Orchestra (Columbia CL 1250, 1958). This is one of my desert island records. In the early '60s it helped convert Tennesseans and West Virginians in the barracks to new listeners to jazz. Start with "The Jitterbug Waltz" 1958. This is my favorite modern big band, a late bop album. Legrand collaborated with the some of the best jazz musicians for this: Miles Davis, John Coltrane, Bill Evans, Donald Byrd, Phil Woods, Herbie Mann, Ben Webster, Hank Jones and Art Farmer. Legrand took 11 famous jazz standards and arranged them for three different ensembles. This is the highest tribute to jazz arranging I have ever heard.

2. The Jazz Singers: A Smithsonian Collection of Jazz Vocals (Smithsonian Collect, 1998). Covering 1919-1994, this five-CD box set is organized thematically. Start with Duke Ellington's "The Mooche," a 1928 classic for any generation. (Not to be confused with "The Moocher" by Cab Calloway.) It is my choice among the many offered here. We are blessed to have The Smithsonian.

3. Tidal Wave. Fletcher Henderson and The Connie's Inn Orchestra (Decca, 1931/1934). Start with "I'm Crazy 'Bout My Baby." Henderson was early jazz master and leader of the first great jazz big band. Also, an arranger and composer in the 1930s, and a masterful talent scout. Henderson was Billie Holiday's almost daily practice band. For

nearly 16 years (1923-1939), he led an all-star combo of young jazz musicians. Some of his trumpeters were Louis Armstrong, Roy Eldridge, Joe Smith, Tommy Ladnier, Rex Stewart, Bobby Stark, Cootie Williams. Saxophonists included Benny Carter, Coleman Hawkins, Ben Webster. Among his trombonists were Charlie Green, Benny Morton, Jimmy Harrison, Sandy Williams and J.C. Higginbotham. The seminal band teacher polished his musicians, and you can hear it here.

4. The Fabulous Benny Goodman (1936, Re-released by BMG Entertainment, 1999). Start with "Goodnight, My Love." This song features a very young, perhaps 19- or 20-year-old Ella Fitzgerald. This is the honest, straight-ahead dance music of the mid-1930s. Thank you, Mr. Goodman.

5. The Jazz Arranger, Volume 1 (1928-1940) (Brunswick/France, 1932). Start with "Casa Loma Stomp" by Fletcher Henderson & His Orchestra (1932) and listen to the musicianship. Fletcher Henderson composed this stomp. You can be sure the 14 musicians rehearsed many hours to reach this level of perfection. When I listen to the Benny Goodman of many years later, I can hear the influences of Fletcher Henderson.

6. Swing From Paris: Django Reinhardt and Stéphane Grappelli (Living Era, 1935, GNP Crescendo re-release 1974.) Start with "I Got Rhythm." Reinhardt is one of the top guitar players of any decade. An important European jazz musician who made the guitar a centerpiece for the following decades. Reinhardt used only the index and middle finger of his left hand for solos because his fourth and fifth fingers were paralyzed from burns in a fire. Gathered here are many of the first sides cut by the Quintette du Hot Club de France.



The All Music guide calls the 1958 LP *Legrand Jazz* "a jazz classic."

Better known as the Django Reinhardt and Stephane Grappelli group. The rhythm strummer you hear is Django's brother Joseph. This Parisian combo combined the energy of the early jazz textbook and infused them with a light touch. A French chanson tradition and Reinhardt's own gypsy layers add intrigue. Jeff Beck has described Reinhardt as "By far the

most astonishing guitar player ever" and "quite superhuman."

7. Pop Music: The Early Years 1890-1950, Various Artists (Sony Music). Start with Billie Holiday with Teddy Wilson & His Orchestra's "These Foolish Things," it swings easy. An American Song Book standard, with lyrics by Eric Maschwitz (aka Holt Marvell) and music by Jack Strachey, both Englishmen. This standard was performed by Art Pepper, Benny Goodman, Billie Holiday (the first release), Lee Konitz, Oscar Peterson, Teddy Wilson, Lester Young, Sam Cooke, Jo Stafford, Tony Bennett, and many more. Frank Sinatra does a mature voice and lonely rendition with a sparse, solo piano that will silence any room. Another performance that comes close is from his May, 1971 Royal Albert Hall offering. Holiday's cover of the song, with Teddy Wilson's band, rose to No. 5 on the Billboard pop chart. It included Cozy Cole, Harry Carney and Johnny Hodges. Can't beat that.

8. Count Basie: The Complete Decca Recordings (Decca Jazz). Start with "Exactly Like You." You'll hear the Count provide his stride introduction and the unique voice of Jimmy Rushing. This is from a three-disc set with all of his Decca tunes. The members on this set is extraordinary. With solos from Harry "Sweets" Edison, Lester Young, Buck Clayton, Herschel Evans. This is perhaps the tightest rhythm section of the era.

9. Body And Soul. Coleman Hawkins Band (RCA, 1939, there have been many reissues of the original recording). Start with "Body And Soul." It's a light, detailed performance that expands the basic melody in wonderful ways. In many respects, this was a forward-thinking and searching performance. Miles Davis once said, "When I heard Hawk, I learned to play ballads."

10. The Quintessential Billie Holiday Vol. 8 (1939-1940) (Columbia Jazz Masterpieces, 1940). Billie Holiday and Fletcher Henderson. Start with "Practice Makes Perfect." This is the young Billie Holiday. Sliding into and out of the melody and making the rhythm her own.

"Hook me up with Oliver Nelson: The Blues and The Abstract Truth," concludes contestant Lucchesi. By which I guess he means his prize award. If Amazon has it, you'll get it, Ron. And thanks for entering.

JazzWax INTERVIEWS. A reminder to readers who are new to JazzWax.com that the free blog is also a repository of more than 300 Marc Myers interviews with leading jazz figures. "Between 2007 and 2011, I was on a tear to interview as many jazz legends as possible," writes the hyperprolific Myers. To read these, scroll down the right-hand column to "JazzWax Interviews." When you click on a name, the page that comes up may be Part 1 of several parts in an interview series. To find the link to the next part, go to the top of the page and look above the red date. Enjoy!

"ANNIVERSARIES ABOUND IN OSLO," writes jazzwise.com, the online edition of the United Kingdom's leading jazz magazine, "with both the Rockefeller Music Hall celebrating its 30th year as a much cherished live venue in the heart of this most urbane of capital cities [Oslo], and the native Jazzland Records marking its 20th birthday with a stellar line-up of emerging and established talents for a varicolored showcase that played to a packed and typically diverse home crowd." The Jazzland label was founded by the Norwegian pianist and "New Conception of Jazz" electro-acoustic engineer Bugge Wesseltoft. He played both host and sideman-leader of the celebration evening's flow of duets, trios and quartets. "If tonight was a mix of experience versus youthful enthusiasm," continues the blog's Mike Flynn, "then Jazzland veterans Beady Belle, with Wesseltoft on piano, opened with their new single 'Incompatible,' a slow-burning groove which found Beate S. Lech sounding as commanding and as poised as ever. Improvisation is perhaps the one constant that ran through each performance, even those on the edge of purist definitions of jazz, with stand-out performances from violin/tabla duo Harpreet and Sanskriti, avant-country jazz from Come Shine and a playful acoustic bass battle by Ole Morten Vågen and Ingebrigt Håker Flaten. Yet if this first half of the showcase featured plenty of those still trying to find their voice. Dhafer Youssef has long possessed one of the most haunting human cries — and coupled with Eivind Aarset's astonishingly organic brew of elongated guitar-scapes — provided a master class of mood and atmosphere, stunning the crowd into awed silence. Welcomed like the local heroine she is, Sidsel Endresen's extraordinarily elastic vocals drew shouts of approval as they were sampled and stretched into oblivion by electronics conjurer Jan Bang. Akin to the Heston Blumenthal of the sampler, his super speed cut-ups, pitch shifts and loops created a bubbling stew of sounds to both creative and comic effect." Full story in the May Jazzwise.com. JJ

Jazz For Lunch In Downtown Newark

The annual summer Newark Museum Jazz in the Garden is one of the country's longest running summer jazz series and will present its 51st season this year. Performances are on five consecutive Thursdays from 12:15 to 1:45 PM. The shows are free for museum members and \$5 for the public. The program takes place in the museum's beautiful Alice Ransom Dreyfuss Memorial Garden and is curated by WBGO host Sheila Anderson. This year also includes two special Friday evening events. For information call 973-596-6613 or visit newarkmuseum.org. Here's the schedule:

July 7: **Lenny White, drummer**
 July 14: **Brandee Younger, harpist**
 July 21: **Charenée Wade, vocalist**
 July 21: **Mino Cinelu Reunion Drum Trio**
 Aug. 4: **Woody Shaw Legacy Ensemble,**
produced by Woody Louis Armstrong Shaw, III

Friday Evening Jazz in the Garden Events

Aug. 12: **Jam Session: Craig Handy & 2nd Line Smith.**
Free for members; \$10 non-members
 Sep. 16: **An Evening of with Ron Carter; Jazz House Kids**
\$25 members; \$40 non-members.

Meanwhile, Newark-based jazz radio WBGO-FM offers free lunchtime jazz events at the city's Gateway II (283-299 Market St.) with performances by **Manuel Valeraon** on July 6 and the **Bradford Hayes Quartet** on August 3. JJ

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 CROSSROADS 78 North Ave (Rt 28), Garwood Tuesdays 8:30pm <i>Radam Schwartz/Don Williams</i> Open Organ Jam No cover	 MOORE'S LOUNGE 189 Monticello Ave, Jersey City Fridays 8pm / Sundays 6pm <i>Winard Harper & Friends/Open Jam</i> Q & A Session \$5 cover Free Musicians Buffet	

In Memory of Stan Myers (1927-2016) More info: jamespansulla@webtv.net

Diversity Is The Key At Exit 0 Jazz Festival

By Sandy Ingham

Variety is not just the spice of life. It's also one important ingredient in cooking up a successful jazz festival.

The April 22-24 edition of the Exit 0 festival in Cape May ignited with an explosion of Latin percussion, and, 39 performances by 17 bands at seven venues later, hit the road with brass band bluster. In between, nearly every genre of jazz was represented in the historic seaside resort.

The perpetually smiling Pedrito Martinez and his quartet were first up, with an innards-shaking electric bass groove and piercing electric piano and organ wails framing the leader's dazzling handiwork on an array of drums. "We're just here to add color," said bassist Alvaro Benavides. "It's all about the drums."

Pedrito is a passionate singer, too, and the three- and four-part vocal harmonies enhanced the funky Afro-Cuban tunes inspired by his native Cuba.

Joey Alexander is a phenom, a 12-year-old from Bali, dwarfed by the Steinway grand piano at Convention Hall who quickly proved its master. He awed listeners with his command of modern jazz repertoire, its rhythms, harmonies and dynamics.

Alexander opened with a deceptively simple "Ma Blues," gradually embellishing the melody and kicking up the intensity to a frenetic peak, then easing back down. His communication with trio mates Ulysses Owens (drums) and Alexander Claffy (bass) was flawless.

Herbie Hancock's "Maiden Voyage" emerged after a camouflaged introduction, and Alexander then turned to John Coltrane's challenging "Countdown." "This is really hard," he tried to convince the already blown-away crowd. "I'm serious!" Then he nailed it at breakneck speed.

Guitarist Brian Betz was joined by Behn Gillette on vibes for some Saturday noontime salutes to the music's past masters. Charlie Parker's "Scrapple from the Apple," Horace Silver's beloved "Song for My Father" and Miles Davis's classic "All Blues" were splendid, and the ballad "Body

and Soul" hushed the often-rowdy crowd at Carney's bar.

René Marie is a seductive singer, as she demonstrated on her last CD, a tribute to Eartha Kitt (*I Wanna Be Evil*, Motema Music). Her new record, *Color of Red*, filled the bill at her Convention Hall set, but she opened with an a cappella "Nothing Compares 2U," the love song by Prince, a tender eulogy just days after his death.

Marie is a skillful songwriter, drawing on her own life experience for well-crafted songs about an imagined affair ("If You Were Mine"), a real one ("Go Home"), stress and strife ("Lost"), and serenity ("Colorado River Song"). "The South Is Mine" shares a title with a poem by Marie's father, commemorating his defiant stance against racism in Jim Crow-era Virginia. Her closing "Blessings" reached out to the whole world and helped earn a standing ovation.

Four Guys in Search of a Tune is my biased summary of the hard-bop set led by gruff-toned tenor Joe Lovano and guitarist John Scofield. For me, music begins with melody, and the leaders' original compositions mostly didn't qualify. "Dear Old Bird" was a lyrical ballad, but others seemed to be random collections of aggressively delivered notes. Even Scofield's bluesy "Slinky" soon wandered into avant garde territory.

By contrast, the pairing of Pat Metheny and Ron Carter was a subdued and mellow delight. Much-loved melodies — "My Funny Valentine," "Day in the Life of a Fool," "Freddie Freeloader" — were all delicately treated by the renowned guitarist and bassist. Each plucked a solo medley before they cut loose joyously on the finale, Sonny Rollins's classic "St. Thomas."

Combine a New Orleans-style brass band horn section with a gospel-wailing quartet (minus the heavy religious content) and add



Singer René Marie paid tribute to Prince at the Exit 0 Jazz Festival. Photo by Richard Skelly.

in lots of showbiz flair, and Brother Joscaphus and the Love Revolution is the most pleasure-providing result. The New York-based octet played four sets over two nights at the club Cabanas, and succeeded in its mission to spread peace and love and a rockin' good time to all.

Upstairs at the Iron Pier restaurant, Ameranouche, a two-guitar and bass trio from New England, huddled

around a faux-flame fire pit to revisit the romantic Gypsy jazz made famous by Django Reinhardt in to 1930s and '40s.

Azerbaijan-born pianist and composer Amina Figarova and her sextet played two sets of her original works at the historic Congress Hall ballroom. The material shared a restless quality, straying from one key to the next, and was drawn from her latest CD, *Blue Whisper*. The title tune opened with a contemplative piano solo, giving way to Wayne Escoffery's exploratory soprano sax solo and stepped-up bass work by Luques Curtis.

"Traveler" reflected the hectic life of the touring band, while "Hear My Voice" was inspired by a conversation Figarova had with a young girl frightened by the surge in gun violence and compassion for marchers protesting gun deaths. A funeral march drumbeat underscored the mournful ballad and a voiceover tape of the young girl's lament.

"Seagulls" began with high-pitched squalls from the three horns, and "Hewa" (Swahili for "air") was a tranquil tribute to the quality of the atmosphere the composer perceived while touring in South Africa.

The High and Mighty Brass Band from New York closed out the festival, blasting sounds out onto Beach Drive, just as bands do on Bourbon Street.

Exit 0's annual fall event (Nov. 11-13) has booked Wynton Marsalis and sensational singer Cécile McLorin Salvant.



Time Check: A Buddy Rich Alumni Reunion

By John Tumpak

Thanks to his flawless technique, blinding speed, propelling power and overall energy, Buddy Rich was billed as "the world's greatest drummer." Rich started playing drums in vaudeville at eighteen months of age billed as "Traps, the Drum Wonder." By four, he was appearing on Broadway as a drum prodigy in the Ziegfeld Follies and when only eleven was leading a band. During the Swing era he played with Joe Masala, Bunny Berrigan, Artie Shaw, and Tommy Dorsey. After the War, he started his own big band that was a hit at the Apollo Theater with backing from Frank Sinatra. In the '50s he toured with Norman Granz's Jazz at the Philharmonic concerts, began his 13-year association with the Harry James Orchestra, and worked with the top all-star jazz players. In 1966 Rich formed a successful jazz-rock oriented big band that toured internationally and began making regular guest appearances on Johnny Carson's *Tonight Show*. Rich died in 1987 in Los Angeles from heart failure following surgery for a malignant brain tumor. He was sixty-nine. Johnny Carson broke into tears while at the microphone at Rich's funeral service.

This year, from May 19 through May 22, a tribute to Rich was presented by Ken Poston's Los Angeles Jazz Institute at the Sheraton Gateway Hotel located near the Los Angeles International Airport. Titled *Time Check: A Buddy Rich Alumni Reunion*, it was the latest in the Institute's 26 years of bi-annual big band jazz conferences that began in 1991 with the *Stan Kenton Back to Balboa* event featuring several original Kenton alumni. The Rich festival included fifteen concerts, three film showings and six panel discussions featuring Rich experts. Complete program information can be found at www.lajazzinstitute.org.

On Thursday, May 19, the Alumni Reunion opened with the "Harry James: The Buddy Rich Years" concert. The band was directed by drummer Michael Berkowitz and featured charts by Bob Florence, Neil Hefti and Ernie Wilkins that Rich enjoyed playing during his on-again, off-again time in the James band from 1953 to 1966. Jazz trumpeter and educator Bobby Shew was a special guest and did justice to James's powerful trumpet playing. James always wanted Rich on the drums in his band and in 1953 made him an offer he couldn't refuse. While with James, Rich was the highest paid sideman of all time and the band's top attraction. The two also had a close personal relationship with James acting as the best man at Rich's wedding in 1952.

Every Poston event has a concert of less well-known music to fill out the program, and the Alumni Reunion was no exception. At a Friday concert the Carl Saunders Be Bop Big Band played the music of Herbie Phillips. Phillips was a highly respected jazz trumpeter and big band composer and arranger who was prominent in the Las Vegas music community from 1960 until he died at sixty in 1995 while conducting a big band rehearsal at the College of Southern Nevada. He did considerable work for many notable big bands including Rich's.




Drummer Gerry Gibbs leading The Buddy Rich Reunion Band. Pat LaBarbera on sax.

His composition "Little Train" was recorded on several Buddy Rich Big Band albums and frequently played by Rich at his concerts. He was also an inspiration and mentor to jazz trumpeter, bandleader, composer and educator Carl Saunders while Saunders was active in Las Vegas from the early '60s until 1984 when he relocated to Los Angeles. Saunders's band played several Phillips compositions at the concert. There are also five Phillips compositions included in the Saunders 2002 *Be Bop Big Band* CD. Sadly under recognized, Phillips was little known outside of Las Vegas.

The next day the John LaBarbera Big Band that showcased drummer Jeff Hamilton performed a concert. LaBarbera is from the LaBarbera musical family of Mount Morris in upstate New York that produced three famous jazz musicians: saxophonist Pat, trumpeter John, and drummer Joe. They all started their music careers playing in the family band with their father on piano and mother on bass. John and Pat were both important longtime members of the Rich band. John joined the band as a trumpet player in 1968 and starting in 1971 became Rich's principal composer and arranger until Rich died. His composition "Best Coast" that was recorded on Rich's 1972 album *Stick It* became a permanent part of the Rich book. The concert consisted of LaBarbera's acoustic compositions and arrangements with several burning saxophone solos by his brother Pat.

During the 1950s a highlight of the Norman Granz Jazz at the Philharmonic events was the drum battles between Gene Krupa and Buddy Rich. The two are forever linked together in jazz history beginning in the Swing era. Krupa was the first drum superstar playing with Benny Goodman, closely followed by the genius of Rich with Artie Shaw and Tommy Dorsey. Their battle continued on the last day of the program at a Sunday brunch that featured two concerts. First, the Gene Krupa Orchestra led by its director Michael Berkowitz played the classic Krupa hits including "Wire Brush Stomp" and "Dark Eyes." After a short break they were followed by the Buddy Rich Reunion Band led by drummer Gerry Gibbs, vibraphonist Terry Gibbs's son. They played a selection of John LaBarbera's rock-oriented pieces recorded by Rich. Both bands played with passion and power and were very well received, as was the entire four day program of outstanding big band music.

Poston is a nationally recognized jazz historian, concert producer, radio personality and currently the general manager and program director for jazz radio station KSDS in San Diego. He is also the founder and director of the Los Angeles Jazz Institute that houses and maintains one of the world's largest jazz archives. The Rich tribute was another in his long history of successes leaving his big band conference enthusiasts looking forward to his next program in November 2016 celebrating the music and musicians of Stan Kenton. 

The Kids Are Alright: Scholarship Winners Shine At May Social

Story by James Pansulla/Photos by Mitchell Seidel

The group of NJJS scholarship students who performed at the May Jazz Social at Shanghai Jazz in Madison displayed a polish and professionalism typical of much older players. The three rhythm section players are, in fact, regulars at Winard Harper's open jam sessions at Moore's Lounge in Jersey City. Two players are off-campus roommates adjacent to New Jersey City State University who have worked out many duet arrangements for saxophone. And the vocalist, though only a sophomore at William Paterson University, has appeared several times in their Jazz Room series at Shea Auditorium. Here are capsules on the Society's 2016 scholarship class.

JACK STINE SCHOLARSHIP

■ William Paterson University Jazz Studies Director Dave Demsey nominated bassist Vincent Dupont to receive this year's Jack Stine award. Vincent, a native of Hudson, New Hampshire, has benefitted from the tutelage of bassist Marcus McLaurine and pianist Harold Mabern at William Paterson. For the past 18 months, Vincent has appeared as a regular member of drummer Winard Harper's band.

DON ROBERTSON SCHOLARSHIP


■ Walt Weisskopf, Director of Jazz Studies at New Jersey City State University, nominated a pair of sax players, Diego Ferreira and Cristiano Ludwig, as co-recipients of this year's Don Robertson award. Both attended high school in their native Brazil and are studying with saxophonists Weisskopf and Bob Malach at the Jersey City school.

BILL WALTERS SCHOLARSHIP

■ Rowan University Jazz Studies Director Denis DiBlasio nominated trombonist Keith Bianchini of Clementon, New Jersey to receive this year's Bill Walters Award. Keith made the trip with family members to receive his award and play at Shanghai Jazz. DiBlasio, George Rabbai, Rick Linn and Clint Sharman make up the quartet of Rowan instructors who work with horn players coming out of south Jersey and southeast Pennsylvania's best high school jazz programs.

PEE WEE RUSSELL SCHOLARSHIP

■ Trombonist Conrad Herwig and the staff at the Mason Gross School of the Arts nominated trumpet player Devenny Bennett to receive the Pee Wee Russell award for the second consecutive year. Among Devenny's many projects will be a residency at this summer's six-week Brevard Music Festival in Western North Carolina. She was unable to attend the Social.

Drummer Errold Lanier Jr. and pianist David Zaks, recipients of 2012 and 2013 Jazz Society scholarship awards respectively, both returned to play at the Social. William Paterson sophomore Mollie Friedman lent her vocal talents to the performance and rounded out the septet of young players. 



Scholarship winner Mollie Friedman, a sophomore at William Paterson University, performs with fellow awardees Diego Ferreira of New Jersey City University on tenor sax and bassist Vincent Dupont of William Paterson University and 2012 winner Errold Lanier Jr. on drums.



Rowan University sophomore Keith Bianchini performs during the NJJS scholarship program at Shanghai Jazz in Madison.



Pianist David Zaks of Jersey City, an NJJS scholarship winner in 2013, accompanies the class of 2016 at Shanghai Jazz.

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First Cleveland Jazz Party Is An Instant Classic

By Joe Lang

For years, many members of the New Jersey Jazz Society made an annual trek up to the Jazz at Chautauqua event produced by Joe Boughton and the Allegheny Jazz Society.



Saxophonist Harry Allen is one of a group of 16 “cream of the crop” musicians set to perform at InterContinental Hotel and Conference Center in Cleveland, Ohio Sept. 15–18.

It was an opportunity for attendees to hear a couple of dozen great jazz musicians play impromptu programs of classic jazz and swing in a warmly welcoming setting.

Three years ago, due to changes in policy at the Chautauqua Institution who had taken over producing the event following Boughton’s death in 2010, music director Nancy Hancock Griffith arranged a move of the event to her native Cleveland. In conjunction with her mother Kathy Hancock, a successful entrepreneur, the Cleveland Classic Jazz Party became a reality.

This year’s edition that runs from September 15-18 promises to be a thoroughly swinging affair. It will take place at the InterContinental Hotel and Conference Center, Cleveland. The musicians scheduled to appear are:

Cornet/Trumpet: Duke Heitger, Jon-Erik Kellso, Randy Reinhart, Andy Schumm

Reeds: Harry Allen, Dan Block, Dan Levinson, Scott Robinson

Trombone: Bill Allred, Dan Barrett

Guitar/Banjo: Howard Alden, Marty Grosz

Piano: Ehud Asherie, James Dapogny, Mike Greensill, Rossano Sportiello

Bass: John Burr, Kerry Lewis, Frank Tate

guests who purchase weekend tickets, that will find an all-star lineup of musicians mixing and matching for four to five hours of free flowing sounds.

On Friday, there are three events. In the morning from 10:30 -11:30, Phil Atteberry, Associate Professor of English, University of Pittsburgh at Titusville, who also teaches a course on jazz history, will present a program titled “Music of Harry Warren.” From 2:00 – 4:00 in the afternoon, there will be a series of solo piano performances in the Ballroom Foyer. The evening session will run from 5:30 – 12:30 with the musicians playing 30 – 45 minute sets in various combinations.

Saturday consists of two sessions with formats similar to Friday evening. The

Drums: Rick Malichi, Pete Siers, Hal Smith

Violin: Andy Stein

Vocals: Rebecca Kilgore, Wesla Whitfield

Ensemble: The Faux Frenchmen


The event kicks off with a Thursday evening VIP Jam Session, open only to Allegheny Jazz

Society Donors and

earlier set runs from 10 in the morning to 2 in the afternoon, and the evening session takes place from 5:30 – 12:30.

The event concludes with a brunch session from 9 in the morning until 1:30 in the afternoon with a similar format to the prior three sessions.

Food will be available on sight with a dinner buffet on Friday and Saturday, and brunch on Saturday and Sunday. Tickets are available for the entire weekend or for individual events. Full event information, tickets and pricing are available at www.alleghejazz.org. (Also see the CCJP ad in this issue on page 40.)

This is a perfect opportunity to catch up with old friends, meet new ones, and enjoy some superb jazz played by the cream of the crop of mainstream jazz musicians. 



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
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This Jazz & Blues Festival SWINGS!

Pizzarelli, Gee and Prima Jr. on the bill at free Morristown festival on Aug. 20

The New Jersey Jazz Society is once again pleased to be one of the sponsors for the Morristown Jazz & Blues Festival to be held for the 6th straight year on the Morristown Green on Saturday, August 20, from noon until 10 P.M. This year's free concert will celebrate the 90th birthday of legendary jazz guitarist Bucky Pizzarelli who has become a regular fixture at the annual event. In addition, many of the artists will pay tribute to the late Rusty Paul, the bass-playing son of the great Les Paul. Rusty passed away in January after a long illness and had a special relationship with the festival.

Co-producers Linda Kiger Smith and Don Jay Smith have put together a great line-up. The music begins at noon with the George Gee Swing Orchestra, considered by fans and critics alike to be one of the best swing bands in the country. Under the leadership of George Gee, the band has many top-flight jazz musicians including vocalists John Dokes and Hilary Gardner, saxophonist Michael Hashim, trumpeter Freddie Hendrix and bassist Marcus McLaurine among others.

At two o'clock, legendary guitarist Bucky Pizzarelli returns to the stage with his quartet featuring his longtime partner Ed Laub on guitar, his son Martin on bass and the always popular Aaron Weinstein on violin.

Following Bucky will be Louis Prima Jr. and the Witnesses playing the music of his incomparable father, including such memorable tunes like "Jump Jive 'an Wail," "Just a Gigilo," and "Sing Sing Sing."

At six o'clock, the music turns to the blues with guitar prodigy Quinn Sullivan and his band. Sullivan has been mentored by the legendary Buddy Guy and at the age of 16 is considered one of the best of the new generation of blues artists. He exploded onto the

national scene at the age of seven and this summer will be touring the United States, Canada and Europe.

The full day of music concludes with the sensational pedal steel guitarist Robert Randolph and his Family Band. Robert considers Morristown his hometown and visits often when not touring around the world. *Rolling Stone* magazine named him one of the Top Greatest Guitarists of All Time.

Festival co-producer Linda Smith is pleased to have Robert Randolph as this year's headliner. "Robert has wanted to give back to his hometown and so he was an obvious choice to close out the festival," she said. "Not only is he extremely popular, but he leads one of the world's best party bands and will have everyone up and dancing with their opening song. His friendship with our good friend Rusty Paul who passed away in January makes the tribute to Les Paul's son even more special."

Mayor Tim Dougherty, who initiated the festival in 2011, added "This year's festival celebrates Bucky Pizzarelli's birthday and we are honored to have him as a regular performer for this new mid-August tradition. With great jazz in the afternoon and hot blues in the evening, there is something for everyone's tastes and it's a day to look forward to. We are so grateful to our

generous sponsors for making this incredible festival possible."

The Morristown Jazz & Blues Festival will take place on the Green in Morristown rain or shine from noon until 10 P.M. Admission is free and many local restaurants will be offering specials for festival attendees. Bring your lawn chairs and blankets. For more information, visit www.morristownjazzandblues.org.



Louis Prima Jr. and the Witnesses



Bandleader George Gee



Dan's Den Upper West Side Story

By Dan Morgenstern

My most recent report had me in Europe and D.C. and this one finds me in motion as well.

After some 20 years in Jersey City, I'm back in Manhattan, on the West Side, near where Miles Davis and Mel Lewis once dwelled.

My last New York blast as a Jerseyite was a night at Jazz Standard, in the company of my dear friends Nancy and Jerry Miller, to enjoy the very special duo of Fred Hersh and Anat Cohen. The brilliant pianist was doing a week with a nightly special guest. We'd last heard this twosome a couple of years ago, in this same venue, and been amazed at the closeness of their collaboration. Well, they were even closer now, creating intricately spun conversations (just that — they were constantly listening and responding to each other) that moved freely in and out of strict tempo but always flowed, from the opening Tristano take on "You Stepped Out of a Dream" to the final note of an original. I was far too entranced by hearing notes to take them, but there were one or two individual features (Anat's was one of those delightful Brazilian choros of which she is a past master, Fred getting with that special rhythm, and a couple of his own compositions (which really are, unlike so many of the promptly forgotten "originals" that are so common in today's jazz). He and Anat were having such a good time that they were a pleasure to watch as well, and she was at her very best throughout, completely at home with that so demanding instrument called the clarinet.

■ And it so happened that my first New York blast as a returnee also starred the clarinet. I could never have caught this great free outdoor noontime recital if I had still been in the Garden State, since I only found out about it via e mail on that very morning. The second in a summer series of Thursdays at the World Wide Plaza, it featured Ken Peplowski at the helm of a

splendid quartet: John di Martino on a portable Yamaha with a sound like a cross between celeste and harpsichord; David Wong on bass, and the great Matt Wilson on drums. It was a warm and sunny day. I arrived a wee bit into the first set, with a relaxed "Manhattan" under way. I've been a Peplowski fan ever since first hearing, at an upstairs place on Broadway at 96th the name of which has escaped me, while the memory of music heard there has not. It was Ken's astonishing fluency on the tenor saxophone that first grabbed me — on a very fast "The Best Things in Life Are Free," a tune I happen to like. And then that clarinet! Hard to believe it's been so many years, and so many wonderful live moments and records (many, never a bad or uninteresting one, among them the scintillating duets with Howard Alden) ago, since Ken has retained his youthful spirit.

But he has also grown, and I do not hesitate to offer the considered opinion that he is in a class by himself on both his chosen instruments. At this stage, he is in complete command of the horns, able to execute whatever comes into his fertile mind, but this virtuosity is guided and governed by Ken's exquisite taste. There is never any display of technique for its own sake, and he has such a marvelous sense for melody. In this, as in execution and sound on the tenor, he brings to mind like no other tenor today the command and musicality of Stan Getz, who, as Miles Davis memorably said, had "such patience with a melody."

There have not been many musicians in jazz who have mastered more than one instrument, the unique Benny Carter being the only one to master three (alto, clarinet, trumpet), though James Moody came close with tenor, alto and flute (doubling saxophones is not an extraordinary feat, while establishing different identities on them is). This is what brings us to the Peplowski clarinet, to which he brings an extraordinary elegance of conception and execution; in his hands, it seems the most

tractable of instruments, yielding beauties of sound in all registers. In sum, it's just a joy to listen to an artist who has it all together, and who also knows how to program and present his music, making it accessible to all with open ears--and minds.

The theme Ken had devised for this afternoon was music by New York composers. So after Rodgers and Hart we got the Gershwins via "S Wonderful," at a brisk up tempo, anchored by Wong's steadiness and Wilson's unique mixture of time, taste and invention. (On this first set, it was all clarinet.) In contrast, Thelonious Monk's beautiful ballad "Ask Me Now," (Monk lived not far from where we were), which, as Ken and I agreed at intermission, was nailed by Pee Wee Russell; Ken brought to it the same loving care for the melody. Harold Arlen's "Shining Hour" concluded the set at a nice clip, Ken moving expertly through the changes and di Martino offering some nice moments.


Set Two departed for a moment from the theme, with one of those pretty bossa novas, this by Luis Bonfá and again pointing up Ken's way with a melody. Back to Rodgers and Hart with a very invigorating "Blue Room," with a fine Wong solo and some brisk exchanges with Wilson, whose eights and fours are mini masterpieces. More from that nonpareil team of R&H, this one a too seldom heard gem, memorably etched by Lee Wiley and Bud Freeman, "A Ship Without a Sail." Ken here brought to mind Lester Young's dictum: Don't play a song unless you know the lyric. The mellow beauty of the clarinet tome combined with the mood for a lovely message. I'd been wondering we would get some tenor treats — the shiny horn had been right in sight all along — and now Ken picked it up, telling us about Coleman Hawkins as another New York-based composer and offering Hawk's "Stuffy," one of the countless "I Got Rhythm" contrafacts, but among the much fewer to become standards themselves. The quartet picked just the right tempo and



A grayscale reproduction of "Mezzrow" painted by Barbara Rosene.

beat, and Ken the right tonal flavor — Hawk would have dug it. Next, "Makin' Whoopie," which might not qualify as New York made (by Donaldson and Kahn) but introduced by the city's own Eddie Cantor, played as a slow ballad, with a lot of humor — to which the tenor sax lends itself. Ken even gave us a honk or two. To conclude, a great tune by a Brit — Ray Noble's "Cherokee," taken at a lightning tempo with some Wilsonian fireworks. The not inconsiderable number of listeners (who were attentive and quiet, with only one or two exceptions) sure got their no money's worth!

■ For me, there was more to come, continuing the New York theme: The exhibit at Mezzrow of Barbara Rosene's paintings of jazz clubs — a dozen, all in Manhattan. Well described by our editor in the June issue, Barbara's work was a pleasure to behold in all its colorful, playful vitality. It was great fun to view the whole lot, taking in all those delightful details Barbara offers, aside from musicians and customers, notably in the exterior views. The debuted brochure, with excellent reproductions, offers annotations by friends and colleagues of the artist, among them Michael Steinman, Neal Seigal, Conal Fowkes, Hank O'Neal and yours truly, who were in attendance, as were Simon Wettenhall, Pete Martinez, Maggie Condon, and painter of note Glen Hansen.

There was music by Fowkes, first alone, a fine "Deep Night," one of the many gems in Barbara's extensive repertoire, then joined by trumpeter Danny Tobias (especially fine together on "These Foolish Things," and then joined, by popular request, by the star herself, who offered "If I Had You," and "A Hundred Years From Today," which might just be when jazz lovers of the future (and there will be those) could imagine what the New York jazz scene had been like, by way of Barbara's brush and eye. 

To see more of Barbara Rosene's fanciful paintings of New York City jazz venues visit: www.barbararosenepaintings.com.

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Rhythm & Rhyme

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse. This month she features a poem about a Count Basie signature tune.

Count Basie and "One O'Clock Jump"



The Kid From Red Bank rolls out the "complete smile."

Count Basie was born William James Basie in Red Bank, New Jersey in 1904. In 1954 young people like Paul Zimmer, a 19-year-old draftee for the US Army stationed at Fort Slocum in New Rochelle, could find Basie playing the nearby New York City clubs. Basie was not performing far from Red Bank; musically, however, he was light years away from his sleepy hometown. By then he was an internationally famous bandleader, having led his musicians for 20 of his 50 years and toured both Europe and Japan with his innovative orchestra. "One O'Clock Jump," written in 1937, became his theme song. [According to the All Music website, Basie's name ended up on the copyright but alto saxophonist Buster Smith and arranger Eddie Durham most likely wrote the tune.] Basie recorded it again in 1942 and several times in the '50s. Benny Goodman recorded the tune in 1938 and Lionel Hampton used it as his theme song as well. Basie's birthplace commemorates his memory with its Count Basie Theatre located in downtown Red Bank.

Zimmer had a short train ride into New York from his Army base. He describes:


...a spectacular time for a young guy to be in New York, especially if you were a jazz fan, and I journeyed into the city at least three or four times a week to visit the jazz clubs — Birdland, Basin Street, the Metropole, etc., hearing all the greats.

Count Basie had always been one of my favorites and the event described in the poem actually happened. He was a very nice man to acknowledge the wonder of this teenager.

Later, when I went to college [in a small Midwestern town] I did have an upstairs room in the household of a woman named Tillie — and really did light her up with my thunderous playing of Basie's 'One O'Clock Jump' in the wee hours.

Paul Zimmer

The Ribs of Death, Zimmer's first book, was published in 1968, the same year he received his bachelor's degree from Kent State. The author of 12 books of poetry, he has directed the university presses at Georgia, Iowa, and Pittsburgh, helped found the Pitt Poetry Series and received many prestigious awards.

Zimmer now lives in Soldiers Grove, Wisconsin, population 600, with his wife Suzanne. They live in a small house on 117 acres of woods and meadows. He found the solitude amidst nature where he can write without inhibition. They also spend some months of each year in the south of France, take long walks in the woods and listen to jazz, a life-long passion he discovered at the age of 11. On the walls of his writing "shack" are photographs of his literary inspirations, baseball heroes and Charlie Parker. His most recent work is the novel *The Mysteries of Soldiers Grove*. 

One O'Clock Jump

Still tingling with Basie's hard cooking
between sets I stood at the bar
when the man next to me ordered
scotch and milk. I looked to see who had
this stray taste and almost swooned
when I saw it was the master.
Basie knocked his shot back,
then, when he saw me gaping
raised his milk to my peachy face
and rolled out his complete smile
before going off with friend
to leave me in that state of grace.

A year later I was renting rooms
from a woman named Tillie who wanted
no jazz in her dank, unhallowed house.
Objecting even to lowest volume of solo piano,
she'd puff upstairs to bang on my door.

I grew opaque, unwell,
slouched to other apartments,
begging to play records.
Duked, dePrezed, and unBased,
longing for Billy, Monk, Brute, or Zoot,
I lived in silence through
that whole lost summer.

Still, aware of divine favor, I bided time
and waited for the day of reckoning.
My last night in Tillie's godless house,
late — when I knew she was hard asleep —
I gave her the full One O'Clock Jump,
having Basie ride his horse of perfect time
like an avenging angel over top volume,
hoisting his scotch and milk as he galloped
into Tillie's ear, headlong down her throat
to roar all night in her sulphurous organs.

— Paul Zimmer

From *Crossing to Sunlight Revisited*

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- Jim Denham (*Just Jazz*)

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Other Views

By Joe Lang Past NJJS President

Summer is a comin' in, and I will give you a few thoughts on some CDs that you might want to consider for your vacation travels.

■ **The Candy Men (Arbors – 19450)** is a long past due album from **HARRY ALLEN'S ALL STAR NEW YORK SAXOPHONE BAND**. The band appeared

several years ago at the NJJS Jazzfest under the moniker Harry Allen's Four Others with slightly different personnel. That was the appearance that brought them to my attention, and I immediately was hoping that they would make it to a studio to share their magnificent music with a wider audience. Since then Allen has expanded and refined the book. He has a front line of himself, Grant Stewart and Eric Alexander on tenor saxophones, Gary Smulyan on baritone saxophone, with a rhythm section of Rossano Sportiello on piano, Joel Forbes on bass and Kevin Kanner on drums. The arrangements, except for the use of a chart by Al Cohn on the opener, "Four Brothers," are all by Allen. He is an exceptional writer, making the septet sound like a much larger ensemble. He wrote four of the selections, two in conjunction with Judy Carmichael, and looked to the standards for "How Are Things in Glocca Morra," "After You've Gone," "I Wished on the Moon," "The Candy Man," "Nobody's Heart" and "The Party's Over," with a side trip to the Gerry Mulligan/Zoot Sims jazz classic "The Red Door." The band coheres perfectly. Each of the players is a fine soloist, and they are given plenty of room to strut their stuff. This is a saxophone enthusiasts dream, and will also have strong appeal to anyone who digs the sounds of mainstream jazz. If you have any friends who have not yet entered the world of jazz lovers, give them a taste of *The Candy Men*, and you will likely find a new digger in your midst. (arborsrecords.com)

■ **MIKE VAX** has been devoted much of his professional life during the last several decades trying to keep the legacy of big band music, most notably that of Stan Kenton, alive and vibrant. In addition to Kenton's musical legacy, Vax has been carrying on the Kenton dedication to jazz education, an area where Kenton was one of the early leaders. One result of Vax's efforts is the existence of **THE STAN KENTON LEGACY ORCHESTRA**, a big band that Vax has fronted through a few name changes for 25 years. Vax, an alumnus of the Kenton Orchestra, originally comprised his band of other Kenton alumni, but as the years have passed, the number and availability of these alumni has decreased. The commitment of Vax has never waned, and he has continued to lead a band that mixes alumni like trumpeters Vax, Dennis Noday and Steve Huffsteter;

trombonists Dale DeVoe and Kenny Shroyer; reedmen Kim Richmond and Joel Kaye; and drummer Gary Hobbs, with other excellent players to perform programs that include new material written in the Kenton style as well as charts from the Kenton book. **Storming Through the South (Summit – 678)** documents highlights from the spring 2015 tour, the eighteenth such tour by the band, which took them to 16 stops in Arkansas, Louisiana, Mississippi, Oklahoma and Texas over a period of 17 days. They traveled by bus, just like in the days of the travelling big bands, keeping a hectic schedule. At most places, the band gave a free clinic to local high school students in the afternoon, and played a concert in the evening. As you can hear on this recording, the whirlwind schedule did not adversely affect the playing of the musicians. There are 13 selections, each of which features tight ensemble playing and outstanding soloists. For those who want a taste of the older Kenton book, there are tunes like "I'm Glad There Is You," arranged by Kenton, "It Might As Well Be Spring," arranged by Willie Maiden, "You Turned the Tables on Me," arranged by Lennie Niehaus and the classic Bill Holman chart on "Malaguena." Some of the terrific new selections are Dale DeVoe's "Roy's Blues Revisited," Scott Whitfield's chart for Jennifer Leitham's "Lefty Leaps In," and Kim Richmond's "Passages." The band sounds wonderful, the recording quality is excellent, and the music is sublime. Try *Storming Through the South* with The Stan Kenton Legacy Orchestra, and you will find yourself enjoying the trip. (www.summitrecords.com)

■ Swinging modern big band music is the order of the day on **Full Circle (Wayne Bergeron – 2016)** by trumpeter **WAYNE BERGERON** and his band. Bergeron, a first-call trumpeter on the Los Angeles scene, is one of those cats who can sit in any seat in the trumpet section and excel. He is an inventive

improviser, and can hit notes that only a dog can hear. He has plenty of experience playing in many outstanding bands by leaders like Maynard Ferguson and Gordon Goodwin, and this is his third album as the leader of his own band. The music is exciting with a few familiar selections, "Body and Soul," the "Theme from Chinatown" and a medley of themes from James Bond films, plus a fine selection of original tunes by many of the top arrangers on the West Coast. The title track is a memorable meeting of Bergeron and Arturo Sandoval that was originally written for Ferguson's last recording project, but it was not included on the recording. Here Bergeron had the composer/arranger Wally Minko expand the arrangement to become a two-trumpet feature for Bergeron and Sandoval. This is but one of the gems that you will find on this stellar big band package. (www.waynebergeron.com)

■ Versatile reedman **LOU CAPUTO** plays alto sax, baritone sax, soprano sax and flute on the latest release, **Uh Oh! (Jazz Cat 47 – 1825)**, from his **NO SO BIG BAND**. There are two trumpet/flugelhornists, one trombonist, one tubaist, three reedmen, a pianist, a bassist, a drummer and three

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percussionists, one doubling on vibes. The program comprises fresh arrangements of twelve jazz tunes by many of the best jazz composers, like Wayne Shorter ("Black Nile"), Oliver Nelson ("Stolen Moments"), Chick Corea ("Gujiira"), Tadd Dameron ("If You Could See Me Now"), Dexter Gordon ("Fried Bananas") and Mary Lou Williams ("Busy, Busy, Busy"). Bill Crow's happening chart on his "News from Blueport" is a particular delight. Caputo is primarily featured on baritone sax with occasional forays on his other instruments. The music has variety, lots of spark, and never wavers from the interesting. The band has a much fuller sound than might be expected from the number of instruments, but the arrangements are well conceived to bring out the full potential of the band as configured. *Uh Oh!* Will probably make you say "Oh yeah!" (loucaputo.com)

■ When you think of a tuba and jazz, your first thought is not likely to alight on Latin jazz. One listen to **YO! (Basset Hound Music – 114)** by **JIM SELF AND THE TRICKY LIX LATIN JAZZ BAND** might alter your thought process. Self plays tuba and fluba, a tuba-sized flugelhorn, with amazing fluency. On this recording, he is joined by several of the best of the West Coast Latin jazz players, Francisco Torres on trombone, Ron Blake on trumpet and flugelhorn, Rob Hardt on reeds, Andy Langham on piano, Rene Camacho on string bass, Joey De Leon on percussion, Giancarlo Anderson on congas and George Ortiz on bongos. They take an energetic and joyous journey through nine selections, two by Self, three by Torres, and four Latin jazz evergreens, "Cal's Pals," "Poinciana," "Old Arrival" and "Morning." The program has many more moments of subtlety than is normally associated with this genre. If you have been at all hesitant about venturing into the world of Latin jazz, *YO!* might be the recording that will enable you to start expanding your musical horizons. It is delightful from start to finish! (www.bassethoundmusic.com)

■ For Resonance Records producer Zev Feldman the release of **Larry Young in Paris: The ORTF Recordings (Resonance – 2022)** is a significant one. **LARRY YOUNG**, the organist/pianist from Newark is one of his personal jazz heroes, so any new material that he could add to the available Young catalog is a big plus. For jazz enthusiasts it should also be a significant one, as these recordings from late 1964 and early 1965 were made during the period when Young recorded the first two of his legendary Blue Note recordings. The details regarding how these tracks saw the light of day is a fascinating one, and is detailed in the comprehensive 68-page booklet that accompanies this remarkable two-disc set. There are 10 tracks taken from four separate sessions with different complements of musicians. The details about the

personnel and the sessions are also included in the booklet. They are recordings that were made for radio broadcast in France, and not initially intended for commercial release. Another Newark native, trumpeter Woody Shaw, is also prominent on several tracks. The music is full of fire throughout, and representative of the modal jazz that had become a major element of the then current jazz scene. Enjoy a taste of jazz history, and some exciting sounds at the same time. (*Note: This is but one of a series of previously unreleased historic recordings by the likes of Stan Getz, the Thad Jones/Mel Lewis Orchestra, Bill Evans and Sarah Vaughan that Resonance has made and will continue to make available.*) (www.resonancerecords.com)

■ **BENNY GOLSON** is truly a living jazz giant. He was honored as an NEA Jazz Master in 1996, and has received numerous other honors through the years, including election to the American Jazz Hall of Fame, administered by NJJS and the IJS at Rutgers, in 2005. Now 87 years young, he continues to perform at a high level, technically and intellectually. **Horizon Ahead (HighNote – 7288)** offers ample evidence of his continuing excellence. Golson is joined by his regular bandmates, Mike LeDonne on piano, Buster Williams on bass and Carl Allen on drums, for nine selections, one of which, "Out of the Darkness, and Into the Light," is a wonderfully creative drum solo by Allen. The balance of the program includes four typically engaging Golson originals, and four standards, "Don't Get Around Much Anymore," "Mood Indigo," "Lulu's Back in Town" and "Three Little Words." Golson produces a lovely tone on his tenor sax, and is fluid at any tempo. He and the rhythm section are at one with the music. *Horizon Ahead* is an aptly named album for a musician who never rests on past laurels, rather seeks new avenues of expression. On this musical journey, Golson continues his quest, and the listener is a beneficiary of his discoveries. (www.jazzdepot.com)

■ **High Art (HighNote – 7290)** finds trumpeter Jeremy Pelt, vibraphonist Steve Nelson, pianist Danny Grissett, bassist Peter Washington and drummer Bill Stewart making the appealing

sounds of their recently formed group **THE POWER QUINTET** available on a recording, one that sparkles from beginning to end. Originally the brainchild of Washington, this combination of fertile jazz minds has the potential to be a significant jazz ensemble for years to come. Each of the musicians has a deep history of creative artistry, and their joining forces seems like a fortuitous happening. Pelt contributed three of the eight-song program, Grissett added two, and Stewart one, with the other two selections being Burke and Van Heusen's "But Beautiful" and Thelonious Monk's "We See." Pelt and Nelson are the primary voices, and each provides a blend of power and subtlety. Grissett, Washington and Stewart are a dream rhythm section, each of whom shows formidable solo chops when given the space. The Power Quintet has made a powerful opening statement. (www.jazzdepot.com)

■ Almost any album by pianist **CYRUS CHESTNUT** could be titled "Joy," for that is what you hear when listening to his playing. **Natural Essence (HighNote – 7283)** as a title also captures the bond between Chestnut, his instrument and his music. Chestnut gathers his notes into lines of communication that reflect the smile on his face, and bring a similar ebullience to the spirits of his bandmates and the listeners. This nine-song program, played by Chestnut, bassist Buster Williams and drummer Lenny White, is well paced and includes "It Could Happen to You," "I Cover the Waterfront," surprisingly and effectively taken at a brisk tempo, "My Romance," Joe Henderson's funky

"Mamacita," Gigi Gryce's "Minority," White's gentle ballad "Dedication," Williams's hard-swinging "Toku Do," and two Chestnut tunes, his inspirational "Faith Amongst the Unknown" and "I Remember," a reflection on his early days on the New York scene. Altogether, *Natural Essence* captures Chestnut at his best, and that a treat for all who hear the recording. (www.jazzdepot.com)

■ **JUDY CARMICHAEL** and **HARRY ALLEN** have been making music together for several years, so it was only natural that they would eventually collaborate on writing songs. Allen, in addition to being among the select tenor saxophonists in jazz,

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OTHER VIEWS

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has a knack for creating melodies that cry out for lyrics. Carmichael, who has in the past few years added vocalizing to her piano artistry, took naturally to putting words to some of Allen's songs when he suggested that she do so. The results of their joint efforts can be found on **Can You Love Me Once More?** (GAC Records – 1).

Carmichael is strictly a vocalist on this album, and she has Allen, pianist Mike Renzi, bassist Mike Karn and drummer Alvin Atkinson supporting her. Her words are well chosen, and reflect her romanticism, her sense of humor and her general zest for life. She knows how to put a song over with a voice that has a somewhat world-weary quality. Allen can be mellow on a ballad, and robust when the tempo picks up, but no matter which direction he takes, he has an improvisational gift that few can approach. Renzi is Renzi, an accompanist supreme. Karn and Atkinson are right there with their time and rhythmic sensitivity. Altogether this is a delightful outing that introduces a new songwriting team that leaves you asking for more. (www.judycarmichael.com)

■ It is interesting how many different approaches there are to vintage jazz on today's jazz scene. Most who visit that music rely on the older songs, sometimes reconceiving them to give them a more contemporary feeling. Others rely strictly on recreating what was. Some take a different path, and create new songs that have the style and feeling of vintage material. Such a group is **VICTOR & PENNY**, the duo of Erin McGrane on vocals and ukulele and Jeff Freling on vocals and guitar. They and their group, The Loose Change Orchestra, perform primarily original songs, throwing an occasional old tune into the mix. On **Electricity (Overtone -101)** the program comprises all original material. Their lyrics are clever, witty and fun, their performance is exuberant, and the result is a pleasure to experience. Listen to "Day Off Boogie" and "More in Store" and you will feel a smile involuntarily creep across your face.

They also explore human relationships, often with a wry touch. You can enjoy the album for the joyous sound, or dig a bit deeper, and explore the lyrics. (victorandpenny.com)

■ In the June 2015 issue of *Jersey Jazz* I wrote about a five-song EP released by **DANNY BACHER**, a New Jersey-based singer/soprano saxophonist. Now **Swing That Music! (Whaling City Sound – 080)** has been released as a full album with twelve tracks. The album is dedicated to three cats named — Louis, Armstrong, Prima and Jordan to be more specific. Joining Bacher in various combinations are Warren Vaché on cornet, Pete McGuinness on trombone, Dave Demsey on tenor sax, Jason Teborek on piano, Howard Alden on guitar, Ray Drummond on bass and Bill Goodwin on drums. There are also guest appearances by tenor saxophonist Houston Person and vocalist Cyrille Aimée. Included are songs associated with all of the three gentlemen to whom Bacher is paying tribute. The duet by Bacher and Aimée on "That Old Black Magic" recalls Louis Prima and Keely Smith, and Bacher does the classic Prima medley of "Just a Gigolo" and "I Ain't Got Nobody" with reverence for the original. The title tune is one of Armstrong's most well-known compositions, and his memorable readings of "Dream a Little Dream of Me," "La Vie en Rose" and "A Kiss to Build a Dream On" are acknowledged, with the latter two done as a medley, with Aimée performing "Rose" in French. Jordan's catalog is represented by the likes of "I Want You to Be My Baby" and "Early in the Morning." Vocally, Bacher is most influenced by Prima. He has a pleasant baritone and a natural swing to his singing. The players are all first-class, with the horns of Vaché and Person just perfection. *Swing That Music!* does indeed swing! (www.whalingcitysound.com) ■

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MOVIE REVIEW

By Joe Lang

VINCE GIORDANO: There's a Future in the Past

Hudson West Productions | 90 Minutes

One of the more interesting facets of jazz on the current New York City scene is the growth in the popularity of jazz from the 1920s and 1930s among many younger musicians. Vince Giordano, who is now 64 years old, began his fascination with the music of this era during his teenage years, but he was the rare exception at that time.

Vince Giordano: There's a Future in the Past documents how Giordano's youthful musical obsession developed into a lifetime of playing, preserving and promoting this music long before it was considered hip to do so. It traces his musical development, his influences, and how his interest in the bands of the '20s and '30s led to his forming the New Orleans Nighthawks, soon to become Vince Giordano & the Nighthawks, 40 years ago.

The band achieved initial success, but over the years of its existence, it has had a series of ups and downs as the music that they play mostly had a niche audience. It is currently enjoying an extended up period, helped along greatly by its inclusion in the television series *Boardwalk Empire*, and the widespread recognition that ensued.

Giordano comes across as a pleasant, but driven individual who demands the same kind of commitment to the music played by the Nighthawks from his musicians that he possesses himself. He has accumulated an amazing collection of sheet music from the decades he addresses, including many complete arrangements from the era, both stock arrangements, and charts written for specific bands. He also has thousands of vintage recordings. He uses the latter to convey to his musicians the way in which he desires them to perform the music in their extensive book.

Director/producers Dave Davidson and Amber Edwards have done an impressive job of telling Giordano's story. They have done their research well, and their admiration for Giordano and what he has achieved is never far from the surface. There are extensive interview clips of Giordano and many of his band members providing insights to the man and his music. Also included is much live performance footage. Wisely, Davidson and Edwards do not rely on snippets to convey the magic of Giordano's music, rather they allow extended musical interludes in the film, and that enables the viewer to get a true feeling for the music of the Nighthawks.

The Nighthawks have had a long-running series of Monday and Tuesday night engagements in Manhattan, first for five years at Sofia's on West 46th Street, and now, since September 2013, at the Iguana on West 54th Street. The story of the transition from Sofia's to the Iguana is well covered in the film. It is a tale that demonstrates the difficulties in successfully running a band like the Nighthawks, and illustrates the kind of determination possessed by Giordano that has contributed so greatly to his success.

Giordano's music is almost impossible not to appreciate. It is fun music, played with enthusiasm and precision by highly talented jazz musicians, and it has the kind of joyfulness that is so lacking in much of today's music. *Vince Giordano: There's a Future in the Past* gives the viewer an engaging and entertaining view of how Giordano and his bandmates bring old music to life in a vibrant way that fits nicely into the contemporary world..



Note: This film will be presented at a special program on the Jazz in July series at the 92nd Street Y on July 10. Details are available on page 16 of this issue.

Phyllis Blanford

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SARI KESSLER

The Kitano, NYC | May 15

When you enjoy a first recording by a vocalist whom you have not heard before, you wonder if you will get the same positive impression from a personal appearance. In the case of Sari Kessler, whose album *Do Right* was reviewed in the last issue of *Jersey Jazz*, seeing her perform a set at the Kitano validated that the appeal of her recording translated well in a live performance.

Kessler was celebrating the release of *Do Right*, and a real celebration it was indeed. She was in fine vocal form, full of spirit and enthusiasm, and had an audience that consistently provided warm encouragement. Supporting her she had three of the players on her album, trumpeter/flugelhornist Nadje Noordhuis, pianist John di Martino and bassist Steve Whipple, plus drummer Andrew Atkinson, all of whom were fully in the spirit of the occasion.

The program emphasized the songs included on the album. Kessler had chosen a nice mix for the disc, one that enabled her to show that she was comfortable with a variety of tempi, and a range of songs from vintage standards like "After You've Gone" and "Moonglow" to songs from the '60s such as "Walk on By" and "Sunny."

She expressed her admiration for Peggy Lee by including the song that inspired the album title, "Why Don't You Do Right," and "It's a Good Day." Kessler wrote one original for the album, "My Empty Bed Blues," and it was enhanced at the Kitano by some nifty plunger mute work by Noordhuis.

John di Martino has become one of the go-to accompanists for singers, and his sparkling pianism on this occasion demonstrated why this is the case. He understands fully what it takes to bring out the best in the singer whom he is supporting, and puts the vocalist in a comfort zone that enables her to concentrate on vocalizing. The good chemistry between Kessler and di Martino was apparent throughout the set.

In this day and age, it is a struggle for a jazz-oriented singer like Sari Kessler to find enough performance opportunities. So far, *Do Right* has been receiving impressive airplay that will hopefully open up live performance opportunities in keeping with what Kessler's talent warrants. She certainly proved at the Kitano that she delivers when given the opportunity.

MARLENE VERPLANCK

Birdland, NYC | May 15

Seeing and hearing Marlene VerPlanck at Birdland, it is hard to believe that it has been over 60 years since she released her first album. She has retained a consistently high level of artistry throughout her career.

This evening VerPlanck was celebrating the release of her most recent album, *The Mood I'm In*. To help her on this occasion, she called upon a superb quartet of musicians, cornetist Warren Vaché, pianist Tomoko Ohno, bassist Jay Leonhart and drummer Ron Vincent. They provided a perfect bed of support for VerPlanck's spot-on singing.

In a program that flowed nicely from one selection to the next, she sang ten of the twelve tunes from the album, and eight songs from past releases.

She set the right tone with her first song, "The Mood I'm In," and it was immediately apparent that not only were she and her band in the right mood, but the audience response made it evident that they were equally tuned into the moment.

As the tunes flowed forth, VerPlanck caressed the ballads lovingly, and let her natural sense of swing inhabit the more quickly paced selections.

In any performance, certain moments tend to stand above the others. In this performance, the level of musicality kept itself in a high place, but among the songs that stuck around after the set was over were "Free and Easy," "It Shouldn't Happen to a Dream," "Where Can I Go Without You," "I Want to Talk about You," "All Too Soon" and "In April."

Vaché always adds a special something to any group with which he appears. The lyricism and imagination in his playing is breathtaking. Very few horn players have the kind of sensitivity that is at the heart of effective accompaniment for a vocalist. Vaché is among the best.

Ohno is also a marvelous accompanist with jazz chops to spare. Leonhart is one of the first names to be mentioned when conversation turns to naming the best bass players on the scene. Vincent is a faultless timekeeper, and a master of subtle accents.

The audience at Birdland got a taste of what Marlene VerPlanck enthusiasts have experienced on countless occasions, a vocalist who combines musicianship, respect for the words that she sings, a consistent jazz feeling and a voice that rests as easily on the ears as any in the business. As the song says, "Who could ask for anything more?"

HIGHLIGHTS IN JAZZ Audience Favorites

BMCC TRIBECA Performing Arts Center, NYC
May 12

Jack Kleinsinger announced at the beginning of this Highlights in Jazz concert that he selected as audience favorites musicians who had elicited letters to him from attendees at his concerts, now in their 44th year. Given the amazing roster of players who have graced the stage during his concerts, it must have been a difficult job to sort through the mail, and select players who represented a spectrum of players who had been participants across the years.

Since many of the players are no longer with us, the emphasis was on players from the latter part of the series. The one major exception was to be Bucky Pizzarelli who has been playing in the series since the earliest days, but he was unable to participate due to health problems. A second planned appearance was sidetracked by the sudden illness experienced by drummer Alvin Atkinson.

Trombonist Wycliffe Gordon hosted the first set. Pianist Chris Pattishall, bassist Nicki Parrott and drummer Kenny Hassler formed the rhythm section. Gordon is a superbly creative trombonist, and a superior showman, one of those cats who makes jazz fun for the listener while he is out front. Gordon is also a singer in the tradition of Louis Armstrong, not possessed of a classic singing voice, but able to put a song across with style, feeling and that special something that is hard to describe, but you know it when you hear it.

He set opened with a song whose title touches upon the essence of jazz, "It Don't Mean a Thing (If It Ain't Got That Swing)." On "Honeysuckle Rose," the trio stated the theme, and then Gordon came in on a slide trumpet. His vocals on both numbers were robust and filled with the humor that is so much a part of his stage personality.

Another instrumentalist/singer soon arrived in stage in the person of trumpeter Bria Skonberg. She and Gordon offered up a playful take on "I Can't Give You Anything but Love." Gordon took a break while Parrott gave a sampling of her vocal prowess with

the Latin-tinged "Perhaps, Perhaps, Perhaps," sung in both Spanish and English.

Gordon returned to participate in the final three selections, "After You've Gone," "Creole Love Call" and "When the Saints Go Marching In" into which Gordon interpolated "I'll Be Glad When You're Dead, You Rascal, You." He dedicated "Creole Love Call" to the recently departed Joe Temperley, long a fixture on the Jazz at Lincoln Center Orchestra where Gordon also held a seat for many years. Parrott provided a haunting wordless vocal on "Creole Love Call" that recalled the contribution by Adelaide Hall on the original recording by the Duke Ellington Orchestra.

Opening the second set was the guitar duo of Frank Vignola and Jack Wilkins. Wilkins was the substitute for Pizzarelli. They played "Body and Soul" and "There Will Never be Another You," exhibiting the kind of natural empathy essential to effective duo performances.

The balance of the set featured vocalist Alexis Cole. Cole has a wonderfully flexible voice, and a great jazz sensitivity. She was joined by Parrott, Gordon and Skonberg for her lilting take on "A Beautiful Friendship". A while back, Cole performed a terrific program of Hoagy Carmichael songs at the Metropolitan Room. Her affinity for Carmichael's music was evident on her "Stardust," backed solely by Vignola. The full group took "East of the Sun" at a medium swing tempo, with Cole adding an effective scat interlude.

Cole often accompanies herself on piano at her gigs, and she gave a taste of that aspect of her talent on "Estate," with support from Parrott, Wilkins and Hassler.

All hands were on deck for the finale, "Bye, Bye Blackbird." It brought an energetic and entertaining evening of fine jazz to a marvelous conclusion. Kleinsinger and Highlights in Jazz hit another home run!

DUCHESS

Jazz Standard, New York City May 18, 20162

A bit over a year ago the vocal harmony trio, Duchess — Amy Cervini, Hilary Gardner and Melissa Stylianou — celebrated the release of their first album at the Jazz Standard. As they are now preparing to record a second collection, the ladies returned to the Jazz Standard to reveal some of the new material that they were developing for this next release.

Well the best-laid plans do not always go as expected. Melissa Stylianou was delivered the devastating news that her father had passed away just a few days before the gig, and she headed home to Toronto for the funeral. In the true show must go on tradition, Cervini and Gardner were suddenly faced with putting together a replacement show.

Three part harmony singing demands preparation, practice and polishing to be effective, and without a vital cog in their group, the two ladies chose to employ a variety of guests to provide an evening of entertainment that would satisfy the expectations of the folks who arrived at the Jazz Standard expecting a Duchess performance.

Their planned quartet of musicians, reedman Jeff Lederer, pianist Michael Cabe, bassist Matt Aranoff and drummer Jared Schonig were present. They had three lady vocalists and a variety of musician friends join them at different junctures in the show.

Wendy Gilles was familiar with some of the Andrews Sisters material that is part of the Duchess repertoire, so she nicely handled "Oh, Johnny, Oh Johnny" and "Three Little Sisters."

Duchess sets usually have a few selections featuring one of the trio. This time out, Cervini turned to a song associated with Blossom Dearie, "Give Him the Ooh-La-La." "Hallelujah, I Love Him So" found Gardner in the spotlight.

Jane Monheit joined Cervini and Gardner to sing "Que Sera Sera," a song from the released *Duchess* album.

Jo Lawry performs as a solo vocal performer, and also has extensive experience as a backup singer for the likes of Sting. On her most recent album she had Sting as a guest for a duo on her original tune "Impossible." In this set, she took it by herself. Gardner then joined her for a well-delivered take on "Rhode Island Is Famous for You."

They have a Duchess arrangement for "Moonglow," but this time Cervini and Gardner adapted it for their two voices.

For the finale, Gilles joined them for "Chattanooga Choo Choo."

The instrumental guests included trombonist Josh Brown, trumpeter Mike Sailors and alto saxophonist/pianist Will Vinson. Along with Lederer, they floated in and out of the show in different combinations or as the sole horn player.

Given the trying set of circumstances, Cervini and Gardner did a fine job of piecing together an entertaining evening of music. Both ladies have a confident stage presence and a terrific sense of humor among their assets, so they made things flow smoothly.

Amy Cervini and Hilary Gardner were obviously saddened and affected by Stylianou's family loss, but they put their chins up and presented a show that would have made their missing partner smile through her tears.

LYRICS & LYRICISTS

I HAVE CONFIDENCE:

Rodgers After Hammerstein

Jazz Standard, New York City May 18, 20162

When thinking of the giants of the American Musical Theater, the name Richard Rodgers is certainly one that immediately comes to mind. He initially came to public awareness through his partnership with Lorenz Hart. After Hart's passing, he formed a working relationship with Oscar Hammerstein II, one that changed the face of the genre. After the death of Hammerstein, Rodgers was faced with the question of how to continue in the field that he loved. At first, he chose to write his own lyrics, but eventually worked with other lyricists to produce quality shows, but never achieved the box office success that he had with Hart and Hammerstein.

I Have Confidence: Rodgers After Hammerstein, the final Lyrics & Lyricists show of the 2016 season, concentrated on the later stage of the Rodgers career.

Probably the most popular songs from the Rodgers output from this period are "The Sweetest Sounds" from the show for which he provided the lyrics, **No Strings**, and the title song from his collaboration with Stephen Sondheim, "Do I Hear a Waltz."

There are plenty of other fine selections from these two shows, as well as the other productions that he brought to the boards, *Two By Two* and *I Remember Mama* with lyrics by Martin Charnin, with additional lyrics for the latter by Ray Jessel, and Rex with Sheldon Harnick providing the words. In addition, Rodgers provided the music and lyrics for new songs for the second film version of *State Fair* and the film version of *The Sound of Music*, and words and music for an original television musical, *Androcles and the Lion*."

continued on page 46

CAUGHT IN THE ACT

continued from page 45

Ted Chapin, President and Creative Director of the Rodgers & Hammerstein organization, conceived, wrote and hosted a program that presented nineteen songs representative of Rodgers later period. He engaged four singers, Ben Crawford, T. Oliver Reid, Betsy Wolfe and Karen Ziemba, and a superb sextet of musicians led by music director/pianist Joseph Thalkin, to bring these songs to vibrant life.

Chapin provided interesting and informative commentary throughout the evening, and he used the words of Richard Rodgers, interestingly read by Larry Pine, to give insight to what was shaping Rodgers thinking and creativity at various points of his career. Rear projections of theater posters, sheet music covers, photographs of scenes from shows and personalities, and video clips of Rodgers and others enhanced the production values of the program, one that was wonderfully staged and choreographed by Lorin Latarro.

It was appropriate that the cast opened the show with "I Have Confidence," for Rodgers, when faced with life after Hammerstein, did indeed have the confidence to continue to produce quality songs, and even to supply effective lyrics before he reverted to working with collaborators while

continuing to be a supreme creator of exceptional music that showed him to be among the finest melodists ever to write music.

The self-penned lyrics by Rodgers occupied the initial selections of the concert. "This Isn't Heaven," a lovely song sung by Bobby Darin in *State Fair*; "The Sweetest Sounds," "Loads of Love" and "Love Makes the World Go" from *No Strings*; and "Something Good" from *The Sound of Music*, provided good examples of just how fine a lyricist Rodgers was when inclined toward that task.

By interesting coincidence, *Do I Hear a Waltz* had been presented in concert form a week earlier at the City Center Encores series. This show found Stephen Sondheim supplying the lyrics for the Rodgers music. It was not a happy collaboration, but the songs that emerged are tuneful, and have typically brilliant Sondheim lyrics. Chapin chose to include some of the less frequently heard numbers from the show, "What Do We Do? We Fly!" "Someone Woke Up," "Someone Like You" and "Thank You So Much" to close the first act.


Following a brief Entr'acte comprising three tunes to initiate the Second Act, the cast gave a sprightly performance of "Do I Hear a Waltz," followed by

"Strangers" from *Androcles and the Lion*,

The balance of the show had three numbers from *Two By Two*, and two each from *Rex* and *I Remember Mama*.

What was evident throughout the program was that Rodgers gift for melody remained with him until the end of his career.

The cast was a bit uneven. Wolfe and Ziemba sparkled throughout. Reid sang well, but does not exude the charisma that Wolf and Ziemba conveyed. Crawford has a strong and resonant voice, but had a tendency to over-sing at times, making it difficult to pick up on the lyrics. Pine was effective in presenting comments from Rodgers, but his voice and style of speaking was far more robust than the way Rodgers sounded in the various video clips that were included in the program.


Overall, the show proved to be a wonderful look at an important phase of the career of Richard Rodgers. It likely convinced many who enjoyed what they experienced on this occasion to seek out cast recordings of the later Rodgers shows. I know that I will be doing so quickly. 



A HOT JAZZ CLASS PHOTO: Students and faculty at the inaugural New York Hot Jazz Camp pose for a group photo at Greenwich House Music School in May.

HAPPY CAMPERS

Musicians Bria Skonberg and Molly Ryan presented an inaugural NY Hot Jazz Camp at Greenwich House Music School on May 17-22. NJJS Board member Pete Grice, who attended the camp with his soprano sax, reports:

"We had 38 campers, 13 faculty and directors, special guests and volunteers. Wycliffe Gordon, Cynthia Sayer and Ken Peplowski were feature lecturers and guests. The campers formed five bands and each were given a selection of jazz charts to practice. We had time to practice as a group, as well as private and sectional classes. The final camper concert was on Sunday afternoon at the Iridium, followed by the faculty concert at Birdland. When camp was over we all had a feeling of withdrawal as it seemed to go all too quickly. We had a mixture of talent and experience among the campers. Some were pretty familiar with jazz group performance and others were doing it for the first time. We all learned something and walked away with positive experiences. Camp directors Bria Skonberg and Molly Ryan were definitely elated on the success of the venture. Their dream certainly came true. Many of the campers were also sponsors during the initial Kickstarter campaign, so we also shared in the success of the program." 

JAZZ TRIVIA ANSWERS

Questions on page 4



1. Charlie Parker
2. Hutton was singing with her sister, Betty (who went on to fame in her own right), with the Vincent Lopez Orchestra.
3. The Sunset Tower building was the name of the new home of Capitol Records, where Kenton was under contract.
4. Willie "The Lion" Smith
5. Dick Wellstood

NJJS Offers Patron Level Benefits

The New Jersey Jazz Society is a non-profit organization with a number of ambitious programs and a finite level of resources. Event ticket sales and member dues cover only a fraction of our expenses, making it necessary to find sponsors and partners to help us make ends meet. Your donations in excess of basic member dues are a great way of partnering with us, and very much needed.

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

Fan (\$75 – 99): acknowledgement in Jersey Jazz

Jazzier (\$100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating

Sideman (\$250 – 499): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

Bandleader (\$500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest tickets, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Irene Miller at membership@njjs.org or call 973-713-7496. To make a donation right away, New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.



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As a member of the New Jersey Jazz Society we invite you to volunteer for one of several positions that currently need to be filled. No experience required. We ask only that you attend most of our monthly Board meetings (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**

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'Round Jersey

Morris Jazz

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

The Jazz Summer-FEST is upon us. Be sure to make the Bickford part of your summer jazz plans!

When the flags are waving around the state and country on the 4th of July, **Rio Clemente** will be waving his musical flag at the Bickford on Tuesday, July 5 at 8 PM. A consummate jazz musician who has performed at Lincoln Center, Carnegie Hall and NJPAC, Rio holds his audiences spellbound with the brilliance of his improvisation and his unique fusions of classical passage work with jazz. Celebrate our nation's birthday with the Bishop of Jazz and his Abbots, as they present a rousing patriotic salute to the USA. The evening will surely make us all proud to be Americans.

It wouldn't be the Summer Jazz-FEST without the music of **Dan Levinson's Midsummer Night's Jazz Party**. This summer's party will light up the summer sky on Monday, July 25 at 8 PM. Helping to heat up the evening with cool jazz will be Mike Davis (cornet), Jim Fryer (trombone), Conal Fowkes (piano), Brian Nalepka (bass), Kevin Dorn (drums) and of course the charming, evocative vocal stylings of Molly Ryan.

Louis Prima Jr. and the Witnesses are adding their swing music to the Bickford summer schedule on Thursday, August 18 at 8 PM. Louis Prima Jr. and the Witnesses are bringing that classic Prima music into the 21st century. Not content to sit on the legacy they so passionately protect, Louis and the band are taking a page from his father's playbook, by wailing "Prima-style" like it's 2016. Since their breakout performance at the New Orleans Jazz and Heritage Festival, this exciting and energetic group has performed everywhere from Seattle to Palermo, from small clubs to performing arts centers, from casino showrooms to music festivals, and from Access Hollywood Live to PBS. Now they play in Morristown, NJ!

On August 24 at 8PM, bassist/vocalist, **Nicki Parrott**, accompanied by pianist **Rossano Sportiello**, will pay tribute to this legendary Blossom Dearie.

The *NY Times* called pianist vocalist Dearie, "the jazz pixie with a little-girl voice and pageboy haircut." Blossom was born in 1924, in a little village, in the Catskill mountains of New York state. Her older brothers heralded her arrival by filling the house with pear blossoms, so she was named Blossom Margrete Dearie. A classically trained pianist, Blossom switched to jazz after joining a high

school band. After moving to New York City in the mid-1940s, she sang with the Blue Flames, a vocal group attached to the Woody Herman band, and with Alvino Rey's band before embarking on a highly successful solo career. Dearie's voice and songs have been featured on the soundtracks of several films, including *Kissing Jessica Stein*, *My Life Without Me*, *The Squid and the Whale*, and the Academy Award winning Best Picture, *The Artist*.

— Eric Hafen

Upcoming Concerts

September 19: The Lenore Raphael Trio
October 10: Paris Washboard
October 24: Frank Vignola Trio with Jon-Erik Kellso
November 7: The Shane Gang Swings Again
November 21: Bickford Benefit Concert
January 9: Bucky Pizzarelli's Birthday Bash

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**

This summer, it's "Fan Favorite" season at Ocean County College as the July and August installments of MidWeek Jazz will feature two attractions who always pack the house: **David Ostwald's Louis Armstrong Eternity Band** and the 15-year-old jazz trumpet wunderkind, **Geoff Gallante**.

Ostwald returns on a Tuesday evening, July 26. Why? Because on Wednesday nights, you can find him leading his Louis Armstrong tribute band at the prestigious Birdland jazz club in New York City. Ostwald just began his 17th year at this regular gig, an almost unfathomable feat for a traditional jazz musician in Manhattan. Ostwald made his Ocean County College debut in 2014 in front of a larger-than-usual crowd and created so much excitement (and laughter), fans were demanding his return before he packed up his tuba. His 2015 return was more of the same so it's safe to assume a summer session with Ostwald will become a Toms River tradition.

During his run at Birdland, Ostwald has become known for putting together completely different bands on a week-to-week basis, always choosing from the cream of New York's traditional jazz crop. The same can be said for his OCC shows. On July 26, Ostwald has hired his third excellent clarinetist (Canada's **Evan Arntzen**) and his third excellent banjoist (**Vinny Raniolo**, best known for his duo with Frank Vignola) in three years. Returning

favorites will be trumpeter **Gordon Au** (leader of the popular Grand Street Stompers), trombonist **Jim Fryer** (a regular of Vince Giordano's Nighthawks) and drummer **Marion Felder** (Michael Bubl  's drummer). Whatever combination Ostwald chooses is guaranteed to honor the memory of the great Louis Armstrong and to provide an evening of exciting music and big laughs that will have audiences clamoring for more in 2017.

August 10 will see the return of young trumpet sensation Geoff Gallante. Gallante is no stranger to the MidWeek Jazz audience, having appeared on the Ocean County College stage since his age was in single digits. He's only grown more and more popular with each passing year; in fact, his August 2015 show broke the all-time MidWeek Jazz box office record!

He'll be aiming to top that record once again on August 10, backed by a quartet of **Jim DeSalvo** on piano, **Daryl Johns** on bass, **Robin Baytas** on drums and at press time, another horn still being determined. The veteran DeSalvo has been teamed with Gallante regularly in the past, but Johns and Baytas are new faces. Johns, the son of drummer Steve Johns, has played nationally and internationally with the likes of Wallace Roney, Lenny White, Mike Clarke, Gerg Osby, Harold Mabern and others, while Baytas, like Gallante, began playing the drums as a youngster; he was selected to the 2010 Grammy High School Jazz Ensembles, has attended the New England Conservatory for Music and is currently a graduate student enrolled at the Manhattan School of Music.

Both Ostwald's show and Gallante's return are guaranteed to bring big crowds so buying tickets in advance is encouraged. And looking ahead, the same can be said for the amazing return of Bucky Pizzarelli on September 21 and Bria Skonberg on October 19. We'll have more about those shows in future issues of Jersey Jazz but it's never too early to purchase your tickets in advance!

— Ricky Riccardi

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

Jazz At The Sanctuary

**1867 Sanctuary at Ewing |
101 Scotch Road, Ewing NJ 08628
Tickets/Information: 609-392-6409**

The New Jersey Jazz Society is very pleased to announce that we are co-sponsoring jazz events at the 1867 Sanctuary at Ewing and that NJJS members will receive a \$5 discount on admission. This beautiful 200-seat Romanesque Revival church



1867 Sanctuary at Ewing

hall in the heart of Ewing township has exceptional acoustics, padded seating, and is fully wheelchair-accessible with free parking across the street. Concerts have varied start times - depending on the act, concerts are either one long 90-minute act, or two acts with an intermission. Light refreshments (including cookies!) are served.

Upcoming Shows:
Saturday June 4 at 7 PM: **Steve Kaplan's Fascinating**

Rhythm, featuring Steve Kaplan (woodwinds), **Mary Sobin Jewell** (piano), **Blair Olson** (bass), **Pasquale "Pat" Pratico** (guitar) and **Bob "Mose" Marsley** (drums). This program will include music from the Great American Songbook, featuring selections by some of our country's great songwriter/composers, such as Duke Ellington, Cole Porter, and George Gershwin, but will also include some funk, Latin favorites, and even popular top 40's hits in a jazz setting.

Saturday June 11 at 7 PM: **NotSinatra**. Do you enjoy the recordings of Frank Sinatra? How about the music of the swing era? Just think of the nostalgia in the songs of the Gershwin Brothers, Irving Berlin, Cole Porter, Rogers & Hart, Sammy Kahn, and many more. This music is truly the soundtrack of our lives.

Joe Golding and **Steve Kaplan** have recorded original arrangements of these hits. The arrangements pay loving, respectful tribute to the great entertainers of the 1940s through the '60s and '70s...BUT — they are NotSinatra.

— Lynn Redmile

Unless noted otherwise, \$20 for general admission (less \$5 discount for NJJS members) and \$5 for students with ID. Group tickets (10 or more purchased together in advance) are \$15 each. Tickets are available online, at the box office 609-392-6409 or by email 1867sanctuary@preservationnj.org

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

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.

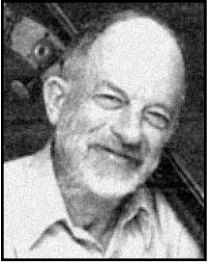
- **Family \$45:** See above for details.
 - **Family 3-YEAR \$115** See above for details.
 - **Youth \$15:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
 - **Give-a-Gift \$25:** Members in good standing may purchase one or more gift memberships at any time for only \$25 each. Please supply the name and address of giftee. Good for new memberships only.
 - **Fan (\$75 – \$99/family)**
 - **Jazzier (\$100 – \$249/family)**
 - **Sideman (\$250 – \$499/family)**
 - **Bandleader \$500+/family)**
 - **Corporate Membership (\$100)**
- Members at Jazzier Level and above receive special benefits. These change periodically, so please contact Membership for details.

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

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

OR visit www.njjs.org

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



From the Crow's Nest

By Bill Crow

In 1945 William Zinn had an audition for the Pittsburgh Symphony at 11 AM at Steinway Hall. Zinn lived in the Bronx, and the trains were slow that morning, so he arrived on 57th Street with only five minutes to spare. As he rushed up the street, he met the cellist from his string quartet, Sam Isaacson, who was on his way to a rehearsal at Carnegie Hall. He told Sam he was late, and couldn't stop to talk. Sam pulled out a five cent cigar, popped it into Zinn's mouth, lit it, wished him luck, and they quickly parted.

Zinn rushed into Steinway Hall five minutes late, where he met the audition contractor, Charlie Cunin, who rushed him onstage. Zinn removed his overcoat, scarf, hat and gloves and laid them on the piano with his violin case. As he tuned up, he realized he still had Sam's cigar in his mouth, so he removed it and placed it on the edge of the piano. A voice called out from the darkened auditorium, "Get that man and cigar off the stage!" It was Fritz Reiner, who had been listening to auditions since 9 AM.

Zinn moved his belongings backstage, and returned to complete his audition. Though he didn't have time to rosin his bow, warm up, or calm down, he still gave a good audition. He was told that Reiner liked his playing but not his attitude, and so he would not be offered a contract. Zinn replied, "Tell Doctor Reiner that I like his conducting, but not his attitude," and left in a huff.

A year later, at Local 802, Zinn ran into a friend, Mike Bloom, who told him he was auditioning at a nearby hotel for the Pittsburgh Symphony, and invited him to come along. Zinn didn't think Reiner would remember him, so he agreed. Charlie Cunin didn't remember him, and added his name to the tryout list. But when he borrowed a violin from a young woman who had just auditioned and stepped into the next room, Reiner cried out, "Zinn! Vot are you doing here?" Amazed that Reiner remembered him, he said quietly, "I came for the job." Reiner said, "Sit down and look me in the eye!" They sat staring into each other's eyes for a few moments, and then, suddenly, Reiner blinked. Then he said to the manager, "Give Zinn a contract for first violins."

Mike Bloom had been listening at the door to find out what music was being given for sight reading. As Zinn emerged, Bloom said, "I didn't hear you play." Zinn said, "You don't have to play. Just look Reiner in the eye, and don't blink!" As Bloom entered the adjoining room, Zinn heard Reiner shout, "Play a concerto!" But they both ended up with contracts.

■ George Flynn, out on a concert tour of New England with the Maria Schneider Orchestra, told me about playing at UCONN in Storrs, Connecticut. After the concert, as they were packing up, a lady came up to Scott Robinson and said, "You're all such

wonderful musicians! It was so much fun to sit out there and try to guess which profession each of you is in!" Scott smiled and said, "You just made my journal."

■ John Barbe sent me a road story from 1958. The Buddy Morrow band played a one nighter in a hotel on US Route 40 in Indianapolis. John told the drivers to follow Route 40 until they got to Columbus, Ohio and turn left on Route 23 to the college, for the following night's gig. About 2 hours before starting time, Walt Stuart phoned Buddy. "Four of us can't make the gig. I drove 'til I saw the sign, Welcome to Illinois."

■ Jean Packard, now down in Florida, told me about a seven month gig she once had with Bob Snyder's Grand Hotel Orchestra on Mackinac Island, Michigan. Later, in California, she mentioned that gig to a group of musicians gathered at Dick and Jessie Cary's home, and Dan Barrett, the trombonist, said he had been on that island when a friend asked him to be part of his crew as he took his sailboat back to Chicago. Barrett told him he was no sailor, but the friend said that was okay.

As they came to Charlevoix's gate they discovered that the sailboat's horn wasn't working. So, Barrett got out his trombone and hooted them in. He was loudly playing "Charlie, My Boy."

■ Herb Gardner posted this on FaceBook: To hold the attention of a music class of teenaged boys, I told them that learning a little piano could really fix up their social lives. If they could learn to play the accompaniment to Hoagy Carmichael's "Heart and Soul" no teenage girl could resist sitting next to them to play the melody. They were doing pretty well at it, but the peculiar look on the face of a teacher's aide at the back of the room made me think that maybe I'd been a little flippant about reducing the serious business of music education to a way to pick up chicks. After the class she came over to me and said, "That's the way I met my husband!"



Jazz Promo Services

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It's Just the Gypsy in Their Souls

For more than a decade a group of European musicians have come to the U.S. for a summer tour as **The Django Festival All-Stars**. The exact lineup may vary but the players are always masters of Gypsy jazz — the infectious rapid fire musical style that guitarist Django Reinhardt brought to world fame in the 1930s.

In New York the All-Stars perform as the Django Reinhardt Festival NY. The 2016 U.S. All-Star cross-country tour includes a stop at The Newport Jazz Festival on July 31 and the group winds up at Birdland in New York City Aug. 2-7.

Guitarist Samson Schmitt, son of legendary Gypsy guitarist Django Reinhardt, is a full-fledged leader in his own right and one hot player. The Schmitt family comes from Forbach, France near Germany, living in a community where music reigns supreme. Music is the soul of the Manouche tribe and its tradition is passed from one generation.

Writing about accordion and the accordina player Ludovic Beier's appearance at Newport, *DownBeat's* Allen Morrison wrote that "he played a solo as great as Toots Thielemans at his zenith." Add soloist Pierre Blanchard on violin, a virtuosic prodigy of Stéphane Grappelli, swinging DouDou Cuillerier on rhythm guitar and scat singing, and Antonio Licusati on bass and you have it...the French have invaded!

Guests who will broaden and inspire the music at Birdland include:

- Aug. 2nd: Israel-born clarinetist Anat Cohen
- Aug. 3 & 4: Dutch pianist Peter Beets
- Aug. 5 & 6, Brazilian musicians Jore Continentino (flute) and Itaigura Bbrandao (electric bass)
- Aug. 7: Thelonious Monk Institute vocal competition winner Jazzmeia Horn

The Django Reinhardt NY Festival recreates the era in France when the virtuoso violinist Stéphane Grappelli joined musically with Gypsy guitar great Django Reinhardt to form the hottest musical partnership in Europe. Gypsy jazz is now more popular around the world than ever and you can catch the fever at Birdland this August.

BIRDLAND

315 W. 44th Street, NYC
212-581-3080

www.Birdlandjazz.com

Shows 8: 30 and 11 PM | Sun late show at 9 PM



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

free
roundtables

JAZZ RESEARCH ROUNDTABLES.

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

free
concerts

CONCERTS/PERFORMANCE

■ The IJS presents occasional free Wednesday afternoon concerts in the Dana Room of the John Cotton Dana Library, Rutgers-Newark. These include the Newark Legacy series and the Jazz With An International Flavor series that recently featured the Toshiko Akiyoshi-Lew Tabackin Quartet with Mark Taylor (drums) and Yasushi Nakamura (bass).



IJS presented the Toshiko Akiyoshi-Lew Tabackin Quartet in a rare performance on the Rutgers Newark campus on March 23. The husband-and-wife team — she a NEA Jazz Master, he an award-winning saxophonist and flutist — also answered questions from the audience about their many years of jazz performance. Photo by Mitchell Seidel.

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

Dr. & Mrs. Steven Alexander,
Wayne, NJ
Thomas Bender, Middletown, NJ
Mr. & Mrs. Richard M. Berlin,
North Plainfield, NJ
Mr. John Burns, Bridgewater, NJ
Dr. & Mrs. William Chenitz,
Livingston, NJ
Mr. Ernest & Marian Chrisbacher,
Wayne, NJ
William and Judy Ciardi,
Randolph, NJ
Edward Collins, Ridgewood, NJ
Mr. Richard Davala, Lakewood, NJ
Peg & Bill Delaney, Troy, NY
Alex Donatich & Lorna Carter,
Lakewood, CO *
Ms. Mary Donelik,
New Providence, NJ
Mr. & Mrs. Marty Eigen,
Watchung, NJ *
Mr. & Mrs. David Engberg,
Chalfont, PA
Mr. Charles Ferrante, Passaic, NJ
Mr. Frederick Fischer,
Scotch Plains, NJ *
Roger Flartey & Paulette Dorflauffer,
Mine Hill, NJ
Mr. & Mrs. Herman Flynn,
Somerville, NJ
Mr. Weston W. Fuchs, Monroe
Township, NJ
Howie Gerver, Montville, NJ
Mr. & Mrs. Donald Holtzman,
Warren, NJ

Mr. Dan Kassell – Watch Jazz Happen,
New York, NY
Mr. & Mrs. Russell T. Kerby, Jr.,
Maplewood, NJ
Robert F. Kirchgessner, Jr.,
Rockaway, NJ
Peter Lamattina, Spring Hill, FL
Cheryl Levy, Basking Ridge, NJ *
Dick Lowenthal, Hackensack, NJ
Mr. & Mrs. Arthur G. Mattei,
Lawrenceville, NJ
Mr. Robert R. Max, Summit, NJ
Mr. Hal Moeller, Madison, NJ
Mr. & Mrs. George H. Morgan,
Woodland Park, NJ
Ms. Mary C. Morris, Edison, NJ
George O. Morton, Hillsdale, NJ
Ron Naspo, Montclair, NJ *
Andrew Smith, Chester, NJ
Carole & Charles J. Trojahn,
Somerset, NJ
Mr. Guy Vinopal,
Monroe Township, NJ *
Mr. & Mrs. Alfred R. White, Jr.,
Pine Bluff, AR
Mr. John Yanas, Slingerlands, NY

New Members

Gerald Brenner, Ringoes, NJ
Paul Lauter & Doris Friedshon,
Leonia, NJ
Preservation New Jersey/1867
Sanctuary, West Trenton, NJ
Tom & Monie Stadler, Randolph, NJ
Ron Sunshine, Allentown, PA

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



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reviews, and features,
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European, independent and individual releases. . . .
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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
RUTHERFORD 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

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

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

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

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

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

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

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

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

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

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

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

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

1867 Sanctuary at Ewing – Arts and Cultural Haven
101 Scotch Road
908-295-7739
Regular jazz concerts – check their website for details

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
SOLARI'S RESTAURANT AND LOUNGE
61 River Street
201-487-1969
Big band swing first Tuesday of the month

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DEBORAH'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

Institute of Jazz Studies – Rutgers University
John Cotton Dana Library, 185 University Avenue
973-353-5595
Frequent free concerts.

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

Taste Venue
47 Edison Place, 2nd floor
973-642-8400
Jazz Mondays 8:00 – 11:00 pm

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

DUE MARI
78 Albany Street.
732-296-1600
Saturdays, 7–11 PM
New Brunswick Jazz Project presents live jazz Fridays 6:30–9:30 PM

THE HYATT REGENCY NEW BRUNSWICK
2 Albany St.
732-873-1234
New Brunswick Jazz Project presents live jazz Thursdays, 8 –10:30 PM,

INC BAR AND KITCHEN
302 George Street
732-640-0553
New Brunswick Jazz Project presents live jazz Wednesdays 8:00–11 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.

STATE THEATRE

15 Livingston Ave.
732-246-7469

TUMULTY'S

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

Newfield

LAKE HOUSE RESTAURANT

611 Taylor Pl.
856-694-5700

Newton

THE NEWTON THEATRE

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

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

Randolph

THE CORNER BISTRO

477 Route 10
862-251-7274
Every 1st and 3rd Thursday

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

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

THE INVESTORS BANK THEATRE AT THE ROXPAC

Horseshoe Lake Park
72 Eycland Ave.
862-219-1379

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

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

Wood Ridge

MARTINI GRILL

187 Hackensack St.
201-939-2000
Live jazz Wednesday
through Saturday

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

Also visit
Andy
McDonough's
njjazzlist.com

The Name Dropper

Recommendations may be e-mailed to editor@njjs.org.

SANDY SASSO – With the Broadway Pops
Big Band at Spring Lake Park, South Plainfield.
On July 10, 6:30–8:30 PM, FREE.

KARRIN ALLYSON – In The Jazz Room at
William Paterson University. With the WP Summer
Big Band led by Steve Marcone. On July 20 at
7:30 PM, \$10.

DIANE MOSER'S COMPOSERS BIG

BAND – With special guest Howard Johnson at
Trumpets Jazz Club, Montclair. On July 27, 8-11 PM.
Cover and minimum, see webste.

FREDDY COLE – Touring behind a new CD
dedicated to his brother Nat, the elegant Mr. Cole
arrives at Shanghai Jazz in Madison for two by
reservation only nights July 29 and 30. Two

seatings at 6:30 & 8:35 PM. Prix fixe full course
dinner, \$69 per person. For reservations call
973-822-2899

SWINGADELIC – The hometown favorites at
Sinatra Park in Hoboken. Ring-a-ding-swing!
Between 4th and 5th Streets at 7 PM. FREE show.
Make it a night with dinner at Leo's Grandevous,
the local Sinatra shrine at 200 Grand Street.



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

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