

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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September 2016



A seagull's eye view of the Fort Adams main stage at the Newport Jazz Festival on July 30 as Chick Corea Trilogy, with Christian McBride and Brian Blade, performs for the teeming crowd. Bassist McBride has been named artistic director for the NJF for 2017. Photo by Ayano Hisa.

A Sunny Side Up Newport

Rain fell all Friday morning at the 2016 Newport Jazz Festival, but as the Heath Brothers quintet played a waltz version of "Day Dream," the sky cleared and sunshine blessed the rest of the weekend. On Saturday, when Chick Corea's Trilogy took the sun-drenched main stage at Fort Adams, the storied venue was experiencing its first sold-out day in several years. Festival founder George Wein's swan song was a grand success and Jersey Jazz's Sandy Ingham has a first-hand report beginning on page 28.

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Prez Sez

By Mike Katz President, NJJS

I hope all of our readers had an enjoyable summer and got to see and hear a lot of the good jazz that's been presented here in New Jersey and elsewhere in the northeast or, for that matter, in the country as a whole. This issue presents reports from festivals in Newport, Rochester, Syracuse and Central Park.

Now that we are heading into fall, I'd like to call your attention to a number of September events in which the New Jersey Jazz Society is playing a part. I can't think of a better way to take a respite from The Donald and Hillary than listening to some great jazz, and there is plenty of it coming up! All of the events mentioned are outdoors, and free and open to the public.

■ On Friday evening, September 16, come to the first installment of that weekend's **Central Jersey Jazz Festival**, which will take place at Deer Path Park in Flemington. The Flemington concert is produced and will be hosted by NJJS's own board member and vice president of publicity, Sandy Josephson, with support from NJJS. Featured jazz artists will be trumpeter Freddie Hendrix, banjoist and singer Cynthia Sayer and guitarist Charlie Apicella. Also featured will be the blues band Alexis P. Suter. The Central Jersey Jazz Festival also includes concerts in New Brunswick on Saturday afternoon, September 17 and in Somerville on Sunday afternoon, September 18. More information is available at the CJJF website at www.centraljerseyjazzfestival.com.

■ Also on Friday, September 16, beginning at 6 PM, and co-sponsored by NJJS, the **New Jersey City University Alumni Jazz Big Band** returns to the J. Owen Grundy Pier at Exchange Place in Jersey City for the fourth year in a row. This year's concert pays tribute to the late great trumpet star Lew Soloff of the jazz-rock band Blood Sweat & Tears fame — many music fans will remember Soloff's searing trumpet solo on the extended version of BS&T's "Spinning Wheel." Joining the all-star ensemble will be special guests trumpeter Randy Brecker, saxophonist Lou Marini and bassist Harvie S. There is no better way to end the summer than an evening of great jazz with the Hudson River, with the Statue of Liberty and the New York skyline in the background. Join music director Professor Dick Lowenthal, who is celebrating 50 years in music education, for a salute to a great star of the jazz trumpet.

■ And, on Sunday, September 18, beginning at noon, the 25th edition of the annual **Princeton JazzFeast** will take place at its customary location at Palmer Square in Princeton. Produced by Ed Polcer, who succeeded NJJS founder Jack Stine in this capacity several years ago, and sponsored by Palmer Square Management in cooperation with the New Jersey Jazz Society, this year's Jazzfeast will once again feature as the opening act Alan Dale and the New Legacy Jazz Band, followed by a quartet led by vibraphonist and drummer

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!!




Drummer Nick Scheuble performs at the NJJS September Jazz Social with a quartet that includes his musician daughters Leonieke and Natasha with Tim Givens on bass.

Chuck Redd, then Spanglish Fly, a New York-based latin funk/boogaloo band, followed by a quintet headed up by the saxophone playing Anderson Twins, Peter and Will, and finally Professor [Adrian] Cunningham's Old School band. Truly a great lineup, as is always the case with JazzFeast!

■ Our NJJS monthly Member Social series will start up again in September, featuring drummer Nick Schueble along with his talented daughters, pianist/organist Leonieke and violinist/vocalist Natasha. Last year, Leonieke, age 13, was recognized as Best Up-and-Coming Young Artist by *Hothouse Magazine*, and she has been mentored as a Hammond B-3 organist by organ greats Joey DeFrancesco and Dr. Lonnie Smith, who gave her a B-3 as a gift. This will be a great beginning to this series, which has become increasingly popular with our members since it was instituted a few years ago. Due to scheduling issues at the Social's usual venue, this Social will take place on Sunday, September 25, beginning at 3 PM, at the Hibiscus Restaurant located in the

Morristown Best Western Inn. Subsequent socials will occur as usual on the third Sunday of the month at Shanghai Jazz in Madison. There is no admission charge for NJJS members; a \$10 charge is applied to non-members who attend. There is also a \$10 minimum purchase of food and beverages for all guests, including NJJS members. Please note that the Hibiscus is not a licensed establishment, but you can bring your own alcoholic beverages.

■ A couple of membership issues. I would ask those members who receive notices that their membership is about to expire to please renew promptly. Doing so will save the Society postage and time required to send follow-up notices and will avoid possible interruption in receipt of issues of *Jersey Jazz*. Even better, renewing for three years will not only further reduce these costs to NJJS, but also save you \$20. Also, we are looking to improve that portion of our website which lists members who are working musicians along with their website link or e-mail address. Musician members who are not presently listed and would like to be should contact executive vice president Stew Schiffer (vicepresident@njjs.org) or membership director Irene Miller (membership@njjs.org). 

Like this issue of *Jersey Jazz*?

Have it delivered right to your mailbox 11 times a year. Simply join NJJS to get your subscription. See page 49 for details or visit www.njjs.org.

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.

September 16

FLEMINGTON JAZZ FESTIVAL

Freddie Hendrix, Alexis Suter, Cynthia Sayer and Charlie Apicella

FREE admission | Food Trucks, Wine & Beer Bar and Merchants

Deer Path Park | 6 – 10 PM

September 18

PRINCETON JAZZFEAST

The 25th year features 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 | Food Court

Palmer Square | Noon – 6 PM

www.palmersquare.com

September 23

LEW SOLOFF TRIBUTE

The NJCU Alumni Big Band directed by Prof. Richard Lowenthal, with specials guest Randy Brecker and Lou Marini | **FREE** admission

J. Owen Grundy Pier Exchange Place | Jersey City

6 PM | www.njcu.edu

Rain location: Mack-Cali Atrium at Harborside

September 25

NJJS JAZZ SOCIAL

Drummer Nick Scheuble's Quartet, featuring 2013 International Women in Jazz Youth Action Award winner Leonieke Scheuble | **FREE** admission NJJS members, \$10 all others, \$10 food/beverage minimum (BYOB)

Hibiscus Restaurant | Morristown
3 – 5:30 PM | www.njjs.org

NJJS Calendar

Jazz Trivia

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



THE BEAT GOES ON

Don Robertson, a former Jersey Jazz editor, longtime compiler of these O. Howie Ponder quizzes, and a jazz drummer of note, died this year. In his memory, this quiz's subject is other renowned drummers.

1. Regarded as jazz's first important timekeeper, this New Orleanian played with Jelly Roll Morton and other greats before leaving in 1922 to join King Oliver's band. He settled in Chicago and is on Louis Armstrong's Hot Seven recordings. He was a key figure in the trad jazz revival of the 1940s.
2. The first superstar drummer came to prominence in Benny Goodman's big band of the mid-'30s, nearly stealing the spotlight at the famed 1938 Carnegie Hall concert with his "Sing, Sing, Sing" solo. He led his own big band in the '40s and smaller groups in the '50s.
3. His light touch on the high-hat cymbal while driving the Basie band from 1934-48 influenced countless swing and bop colleagues.
4. His explosive speed and power matched his temperament. At 18 months old, he was known as "Baby Traps" in his parents' vaudeville act. The self-taught New Yorker billed himself as "the world's greatest" in stints with the Bunny Berigan, Artie Shaw and Tommy Dorsey bands. He formed a short-lived bebop big band after the war, toured extensively with JATP, then led a successful big band from 1966 until his death 20 years later.
5. His renowned small combos from the 1950s to the '80s served as a school for scads of sidemen, with names such as Tyner, Marsalis, Shorter, Morgan, Blanchard. They went on to spread their leader's hard-bop message around the world.
6. A drum kit gift at age 12 set this innovative drummer and composer on his career path. He gigged with Parker and Gillespie in bop's formative years, later collaborating with choirs, string quartets and his own all-percussion octet, M'boom. His "Freedom Now Suite" is an early landmark in his longtime activism in the civil rights movement.
7. He could drive a big band with the best, but was subtle and tasteful in trio settings too. After youthful stints in the Goodman, Tommy Dorsey and Harry James bands, he succeeded Sonny Greer in Ellington's. Later he was musical director for his singer wife, Pearl Bailey.
8. Now 91 years old, this Boston native cut his teeth playing with Luis Russell and Lester Young before joining Charlie Parker's quintet from 1949-52. He toured with Sarah Vaughan, played with everyone who's anyone and continues to delight fans — and win awards — to this day.

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!

Fri., Sep. 9
Mohonk Mountain, New Platz, NY

Marlene opens the last day of the fabulous four-day "Music on the Mountain" festival at this spectacular lakefront resort in the beautiful Hudson Valley with a 10:30 AM performance. For more information, call 855-883-3798 or visit www.Mohonk.com.



Sat., Sep. 10
Syosset Library

7:30-9 PM at 225 South Oyster Bay Road, Syosset, NY. Call 516-921-7161. **FREE!**

Wed., Sep. 28
Midday Jazz @ St. Peter's Church

54th @ Lexington Ave, NYC. Icon Parking (51st bet. 3rd & Lex) charges \$15. incl. tax to park 5 hours (validation at St. Peter's reception desk).

www.marleneverplanck.com

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September 9

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September 17
Fundraiser

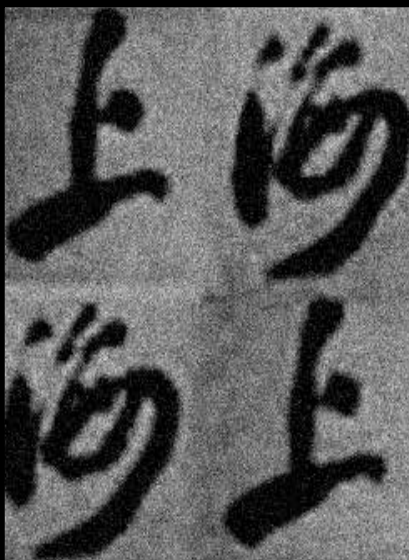
Cancer Support of Central NJ
350 Main St., Bedminster
1:30 – 4 PM
Visit [website for complete info](http://www.sandysasso.com)

September 18
Broadway Pops Big Band

Piscataway Park Bandshell
6:30 – 8 PM

Visit www.sandysasso.com for more info





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fri 9/2: GEOFF GALLANTE

sat 9/3: HELIO ALVES

fri 9/9: BLUE SOUL

wed & thu

9/21 & 9/22: OLLI SOIKKELI

sun 9/25: CATHERINE RUSSELL

(by reservation only)

wed 9/28: NICKI PARROTT

(to be confirmed)

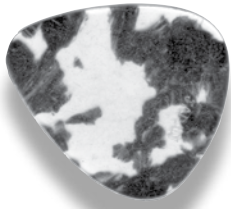
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please visit www.shanghaijazz.com**

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



The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor


SWING BACK THE CLOCK AT SANDY HOOK'S FORT HANCOCK

From NJJS member and swing dancer Donna Cusano comes announcement of a unique jazz/dance event this month presented by The Army Ground Forces Association, a group dedicated to promoting interest in America's veterans of the Second World War and other conflicts.

Along with Monmouth County Arts Council and the National Park Service-Sandy Hook Unit, the AGFA sponsoring a 1940s USO-style swing dance on the Historic Post at Fort Hancock-Sandy Hook in Highlands, NJ on the evening of September 17, with live music provided by the Swingadelic big band.

The Fort's Pershing Field, its former parade ground, will feature a wood dance floor and tent, making it an ideal rain or shine venue for dancers and listeners alike.

The AGFA is a non-profit historical organization that preserves, restores and interprets Fort Hancock's history during World War II as an official National Park Service Partner Organization. They specialize in preservation and interpretation of the history of the U.S. Army's Coast Artillery Corps from 1895 to 1948 with an emphasis on the time period of 1930-1945. The group provides living history programming and preserves and restores Army structures and equipment.

The swing dance, from 7 to 10:30 pm on the 17th, is part of the Zero Waste Arts Festival taking place at Sandy Hook September 17-18. Tickets are \$15 in advance and \$20 at the door. For information, directions and to purchase tickets visit AGFA's website at armygroundforces.org. 



Fort Hancock was a bustling post in WWII housing from 7,000-12,000 soldiers. Hundreds of temporary buildings were constructed. Photo courtesy Nat'l Parks Service.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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JAZZ.
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Big Band in the Sky

By Sanford Josephson

■ **Don Friedman, 81, pianist, May 4, 1935, San Francisco – June 30, 2016, Bronx, NY.** What do the mainstream trumpeter Clark Terry and the free jazz alto saxophonist Ornette



Don Friedman/BMI

Coleman have in common? They both played with Don Friedman. Friedman was a flexible pianist, who, according to *The New York Times*' Nate Chinen (July 7, 2016), "moved easily between the modern jazz mainstream and the more volatile jazz avant-garde."

Expanding on Friedman's versatility, Chinen pointed out that, in the 1960s, the pianist played with drummer Max Roach and alto saxophonist/flutist Eric Dolphy at the same time that he performed with traditionalist cornetist Bobby Hackett and popular flutist Herbie Mann.

Classically trained, Friedman discovered jazz when his family moved to Los Angeles in 1950, and he began playing with such well-known West Coast jazz musicians as trumpeters Shorty Rogers and Chet Baker. His first gig in New York was with clarinetist Buddy DeFranco in 1956, and he moved to New York two years later. His debut album, *A Day in the City*, was recorded on the Riverside label in 1961.

Jazz Wax's Marc Myers, who interviewed Friedman in 2009, said of his playing style: "He shared an introspective style with Bill Evans...with shades of Bud Powell." In the interview, Friedman recalled his experiences playing with Evans's bassist Scott LaFaro, who was tragically killed in an automobile accident. "In my opinion," said Friedman, "Scotty never received as much credit as he should have been given. He developed his own way of playing. He practiced 12 hours a day. I never saw anyone work as hard... He was the fastest player I had ever heard. With Bill [Evans] and Paul Motian, he was a solo instrument."

Friedman appeared on avant-garde tenor saxophonist/flutist Charles Lloyd's first album, *Discovery!* (Columbia: 1964). In an e-mail after his death, Lloyd called Friedman, "a great sage of beauty and grace" with "a modern, lyrical style." In the '60s, Friedman performed with Hungarian jazz guitarist Attila Zoller, and they recorded two albums, *Dreams and Explorations* (Riverside: 1964) and *Metamorphosis* (Prestige: 1966). His final

album, *Nite Lites*, was recorded in 2015 on the Fresh Sounds label.

Cause of death was pancreatic cancer. Survivors include his wife, Marilyn; a daughter, Lynn Friedman; a stepson, Rory Friedman; and three grandchildren.

■ **Charles Davis, 83, alto, tenor and baritone saxophonist, May 20, 1933, Goodman, MS – July 15, 2016.** Charles Davis's career began in the 1950s when he played with Billie Holiday, Dinah Washington, and Ben Webster. In 1964, he was named the top baritone saxophonist in *DownBeat* magazine's International Jazz Critics Poll, and, during the '70s he toured with tenor saxophonist Hank Mobley and pianist Cedar Walton and co-led the Baritone Saxophone Retinue, a baritone saxophone sextet.

Among other highlights of his career: playing with the Philly Joe Jones Quartet in the 1980s, serving as musical librarian for Spike Lee's movie, *Mo Better Blues*, and performing for President Bill Clinton in 2001 as part of the Harlem Welcomes Clinton celebration. During the '90s, he often appeared as co-leader of a quintet with pianist Barry Harris, performing frequently at Sweet Basil in Greenwich Village.



Charles Davis performing in Munich in 2009.

Photo by OhWeh.

His albums included *Blue Gardenia* with Walton on Reade Street Records in 2003, *Land of Make Believe* with pianist Tardo Hammer (Smalls Records: 2007), *Our Man in Copenhagen* (Fresh Sounds Records: 2008), and his last album, *For the Love of Lori* with pianist Rick Germanson, trumpeter Joe Magnarelli, and trombonist Steve Davis (Reade Street Records: 2014).

The Reade Street label was started in 2003 to promote Davis's music. In a tribute on the label's website, producer and founder Randy Knaflec said, "I'm so fortunate to have known such a great man, a great friend. Over the years, I've slept on his couch, met up numerous times in Europe, listened to endless classic jazz tales, ate plenty of sushi, planned lots of 'the next' music projects, and

introduced him to my wife (and kids as they were born)... Charles was humble, kind, caring, funny, and a very important person in my life. Your music will continue to live on and inspire."



THE *Jazz* ROOM
 WILLIAM PATERSON
 UNIVERSITY



Saturday, October 1 • 8:00 p.m.

Shastra Festival
 Guitarist Rez Abbasi

Sunday, October 16 • 4:00 p.m.

The Royal Bopsters

Sunday, October 23 • 4:00 p.m.

Generations of Jazz Piano I:
 Dick Hyman

(in collaboration with The New Jersey Jazz Society)

Sunday, November 6 • 4:00 p.m.

Benny Golson with the
 William Paterson Jazz Orchestra

Saturday, November 12 • 8:00 p.m.

Cécile McLorin Salvant

Sunday, December 4 • 4:00 p.m.

Generations of Jazz Piano II:
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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.

Twenty Summers Of Sweet Sounds In Downtown Westfield

By Schaen Fox

Downtown Westfield is an attractive suburban landscape filled with independent shops and restaurants, where a large number of people stroll or gather at outdoor cafés on long summer evenings.

This July and August the Downtown Westfield Corporation celebrated its 20th annual Sweet Sounds Downtown summer jazz festival. On nine Tuesday evenings during those months, five musical groups performed in different locations convenient for wandering from gig to gig. We were able to attend two, both held on the front lawn of the Elm Street Baptist Church.

Sitting on a front lawn in a downtown to hear live music could be frustrating. Happily, that was not our experience. Traffic noise was minimal, and the lawn was mostly shaded and brushed by gentle breezes. Folding chairs were provided, and there was ample room for people to bring their own.

On July 12 trumpeter Claudio Roditi and his group, pianist Abelita Mateus, bassist Connor Koch, drummer Gordon Lane and special guest trumpeter John Dukich treated an appreciative crowd to two hours of Brazilian jazz like “Corcovado” and “The Frog,” jazz classics with a Brazilian tinge, “Milestones” and “Joy Spring,” and four of the maestro’s own compositions, “Piccolo Blues” and “Ballad for JGL.” The latter is a new work dedicated to New Jersey’s own bassist John Lee.

In total, they played eleven extended numbers with talking kept to a minimum. Claudio did say that Joao Donato named his composition “The Frog” for his girlfriend. I wonder if Joao did that hoping she would then leave him? He also said about his own compositions that for many years he thought he had nothing original to offer. Smiling he said, “Then I learned I did,” and kicked off his own popular “Recife’s Blues.”

The maestro complimented those responsible for the festival, and noted that heavy traffic had slowed his getting to town.

Buoyed by a wonderful two-hour concert, and light traffic, we easily drove the 50 miles home.

The next week we arrived early enough to explore a bit of the downtown, enjoy a fine meal at Mojave Grille, and stroll the short distance to the gig site. Marlene VerPlanck, New Jersey’s grand dame of jazz vocalists, bassist Jay Leonhart and pianist Jeb Patton were busily setting up, or chatting with their gathering fans. The music started promptly at seven, and the great singer kept to her crowd-pleasing formula.


Every beautifully arranged selection was from the Great American Songbook, including “April in Paris,” “Too Late Now,” or new material of equal quality to the classics “I Give Up, I’m In Love.” As always, Ms. VerPlanck’s diction was flawless, and her voice sublime. She filled the evening with almost two dozen songs by the time the gig ended and another happy crowd dispersed.

J




A large group of swing dancers came to Westfield’s Foundation Park where Hoboken’s Swingadelic performed on July 26 during the town’s annual Sweet Sounds Downtown festival. No fewer than 45 bands appeared over the nine weeks of Tuesday night summer jazz during the event’s 20th anniversary season. Photo by Tony Mottola.

New from




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BRIA SKONBERG



It Ain't All "Trad" At 1867 Sanctuary

Story and photos by Lynn Redmile

Have you attended one of our co-sponsored jazz concerts at the 1867 Sanctuary at Ewing? New Jersey Jazz Society members receive a generous \$5 discount on admission, and everyone gets to enjoy the free refreshments and cookies. It's so wonderful to have such a beautiful thriving jazz venue in Central Jersey, with frequent jazz performances of varied subgenres each month — including swing/trad, straight ahead, modern, and blues. Located in Ewing Township 20 minutes from Princeton, this historic stone building is a treasured landmark not only in the heart of Ewing township, but also in the hearts of many people who used to attend services there. Now, almost every day, the sound of live instruments and vocals fills that beautiful hall, and the comfortably-seated audience members get to enjoy the exquisite acoustics. Although our focus is on the jazz program, the 1867 Sanctuary at Ewing presents musical events in other genres too, such as classical, folk and contemporary.

In late July, I attended two concerts in one week at the 1867 Sanctuary. The first program was the Tom Littwin Jazz Quartet performing straight ahead jazz. Many of our co-sponsored programs feature trad/swing jazz and it was refreshing to see young musicians performing a more modern style of jazz. Leader Littwin began playing bass at the age of nine, and was in the sixth grade when he decided to take music seriously. He participated in every band and ensemble at school, and after graduating high school, he performed with many local artists — even

recording with the late Clifford Adams. He is currently pursuing a degree in music from TCNJ and is an adjunct faculty member of Pennington School's music department. Guitarist Bob

Tiemann has performed with a number of groups at some of the top venues in the area and will soon be completing his jazz instrumental studies at Temple University. He can often be seen leading his

own groups or performing as a sideman. Andrew Pereira on saxophone studied at both Rutgers and Temple Universities with such greats as Ralph Bowen and Dick Oatts. He performs in many genres, both as a sideman and projects which feature his own compositional talents. Abel Tabares has been playing drums since he was 13, and has graduated from Rutgers with a jazz performance degree. He currently performs regularly in the tri-state area.

Opening with "The Space In Between" by Janek Gwizdala, the group eased into their program, harmonizing and trading solos, with Littwin on electric bass. The more energetic "Ice Fall," written in three quarter time by Chris Cheek, followed. Bob Tiemann's original composition "Peculation," an intricate number, had Tom playing the upright bass. Davon Wheeler on trombone, also



Trenton native Richie Cole performed a memorable medley of *West Side Story* songs at 1867 Sanctuary in Ewing.

compositions by Janek Gwizdala followed: "Circles," and "Fooling Houdini" with Davon Wheeler on trombone. As a finale, the band played their arrangement of Romberg and Hammerstein's "Softly, As In A Morning Sunrise," with Littwin initially holding down a great swing rhythm on upright bass, which slowly transformed to straight up jazz as each member took their solo. The band was very well received by their audience, and their next concert on September 23rd provides another opportunity to hear them if you missed this performance.

The Richie Cole Quartet was the second performance in a week at



Leader Tom Littwin switched between a 5-string electric bass and acoustic upright bass during his performance at 1867 Sanctuary.

with Littwin on upright bass leading the rocking tones. Another original by Bob Tiemann, "Some Other Time," was wonderfully upbeat and had Littwin switch back to electric bass. Two other

pursuing music studies at TCNJ, joined the band for their rendition of Joe Henderson's "Recorda-Me," a great perky piece to close out their first set.

The second set started with their rendition of "Mesa" composed by Mark Turner,

the 1867 Sanctuary that I got to enjoy. A Trenton legend, Richie Cole started playing alto saxophone when he was 10 and later won a full scholarship to the Berklee College of Music in Boston. He played with the Buddy Rich Big Band, the Lionel Hampton Big Band, and the Doc Severinsen Big Band before forming his own quintet and touring worldwide, popularizing bebop and his "alto madness" style. Richie Cole is recognized worldwide for the sweet sounds of his alto saxophone and the creativity behind his Alto Madness Orchestra. He was appointed to the Board of the National Jazz Service Organization and the Board for the National Endowment for the Arts where he served as chairman for one year. He is also a charter member of the International Association of Jazz Educators, and in 2005 he was awarded the State of California Congressional Certificate of Lifetime Achievement in Jazz on behalf of the Temecula Jazz Society.

Pianist Peter Lauffer has been playing since age 5 and studied piano performance and vocal music. His extensive career as an educator started with the role of Director of Music at The Peddie School and an adjunct instructor of piano at The Lawrenceville School. At The College of New Jersey, he was staff accompanist, head of the piano proficiency program, and Assistant Choral Director

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JAZZ AT 1867 SANCTUARY

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for the New Jersey Governor's School. Lauffer was Director of the Hopewell Valley Community Chorus, and Director of Choral Activities at Mercer County Community College and served as Director of Music at the Unitarian Universalist Congregation of Princeton. Currently, Peter Lauffer teaches jazz improvisation at the Westminster College of the Arts of Rider University, and also performs throughout the tri-state area.

Frank Cook is a master bassist, learning from the greats such as Jaco Pastorius and Dave LaRue, as well as Pat Martino and Dr. Jacob Neupauer of Combs College. Frank Cook's innovative teaching methods have prepared students for acceptance to Berklee College and Tulane University, among others. In addition to creating numerous intermediate to advanced lessons which cover many areas, Frank has written the *Basic Theory for Electric Bass* book, a comprehensive study of the Major Diatonic System which is essential for mastering the electric bass. He performs frequently in the tri-state area.

Dave Mohn, from a family of drummers, received his first snare when he was 7, and majored in percussion at The College of New Jersey. His varied musical career has spanned the genres and always included jazz as a first love. He's currently playing and recording with The Eric Mintel Quartet, as well as with various bands. In addition to his history of session work, Dave has been doing musical theater for eleven years at The Hunterdon Hills Playhouse.

Richie Cole's original "Trenton Stomp," a wonderful blues number conveying his interpretation of the sound and style of New Jersey, set the stage for "Richie's Interpretations of West Side Story," Cole's tribute to the fabulous work of

Leonard Bernstein. First up, the catchy "Cool," followed by "The Jet Song," its complex tempo and rhythm changes executed beautifully. Cole's arrangement of "Maria" had a beautiful tender rumba feel which flowed well into the long tones forming the intro of "Tonight." I have to agree with Richie Cole's opinion that "Somewhere" is one of the most romantic songs written — and they performed it beautifully. After "I Feel Pretty," the quartet ended their first set with Neil Sedaka's "Laughter in the Rain" in an easy joyous tempo, and Cole's sax solo soared.

After the break, they started their second set with Richie Cole's arrangement of "Island Breeze" (with a fun quote from the theme from "A Summer Place")! Next up, an improvised strident blues hastily named "1867 Sanctuary Blues," reminiscent of Ray Bryant's "Madison Time," with spur-of-the-moment lyrics. This was followed by another original composition, "Emily," a waltz written by Richie Cole for his mother Emily. Although both his parents have passed, they are actually in the 1867 Sanctuary's church cemetery. "D.C. Farewell" was beautifully crafted, and they ended the second set with a fast-paced "Green Dolphin Street." A standing ovation from their fans with no one leaving resulted in an encore of Richie playing "Pure Imagination" alone (because, as he said, there's a child in all of us), followed by the TV theme "I Love Lucy."

The 1867 Sanctuary at Ewing is a fabulous concert space, with excellent acoustics, comfortable padded seats and free refreshments. Jazz performances of different styles are offered (a treat for those who enjoy more straight ahead jazz) but if you're craving some exciting trad jazz, don't miss Danny Tobias's quintet on September 10 at 2 PM, when they will be recording a live CD from the concert. Please see the NJJS Web site calendar for more details about all of the events taking place here.





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"Hot Jazz, Summer In The City"

By Lynn Redmile

Ahh...summer in the city. It can be steamy and oppressive at times, but it takes seconds to leave that behind if one takes a brief stroll through Central Park. And SummerStage's jazz event there on June 25 was great motivation to walk the tree-lined avenues to the Rumsey Playfield, on the eastern side of the park close to 72nd Street. Every year, City Parks Foundation (an independent nonprofit) hosts SummerStage, the largest free performing arts festival in New York City, with events at numerous venues throughout the boroughs from May through September — this year, the festival honored jazz. Since 1986, when the Central Park Conservancy founded the event, SummerStage has presented artists and genres that reflect the diverse communities and cultures of New York City.

This Central Park SummerStage jazz event, presented in partnership with the New York Hot Jazz Festival, proved to be an outstanding concert. Fans could sit on the bleachers, or on the expanse of lawn in front of the large elevated stage. Concession stands took care of food and beverage needs. The anticipation and excitement in the crowd erupted in cheers when multi-award-winning trumpeter/vocalist Bria Skonberg and her New York Hot Jazz All-Stars took to the stage. JJ readers are familiar with Bria, a specialist in classic American hot jazz, a Canadian who made her home base in New York City a few years ago, and who has thrilled our audiences with her trumpet and vocal skills — and hula hoop too, during her performance at our Pee Wee Russell Memorial Stomp in 2012! The roster of talent surrounding her was just as noteworthy. Anat Cohen, on clarinet, an award-winning clarinet and saxophone virtuoso, and has been voted Clarinetist of the Year for eight years in a row by the Jazz Journalists Association. Jerron "Blind Boy" Paxton, on banjo and vocals, is a well-known specialist of the blues idiom of the 1920s and 1930s, and is equally adept on the guitar, piano and violin. Part of the rhythm section, Dalton



Bria Skonberg and her NY Hot Jazz All Stars (l-r): Dalton Ridenhour, Bria, Jerron "Blind Boy" Paxton, Anat Cohen, Vince Giordano, Wycliffe Gordon, and Joe Saylor. Photo by Lynn Redmile.

Ridenhour is an award-winning jazz pianist, recognized for his clean stride and ragtime style, as well as indie-rock and funk. Grammy award-winning Vince Giordano, well known to our readers as leader of Vince Giordano and The Nighthawks, provided some vocals and held down the bassline alternating between his aluminum upright bass, bass saxophone and tuba. On drums was Joe Saylor, wearing his trademark black cowboy hat, who is the percussionist with Jonathan Batiste's Stay Human, the house band for The Late Show with Stephen Colbert. Award-winning trombonist Wycliffe Gordon, who received his tenth consecutive Trombonist of the Year in 2016 award from the Jazz Journalists Association, was the special guest, often switching between his tenor and soprano trombone in the same song.

Opening with the lively "At the Jazz Band Ball," the band switched to Vince taking the vocals on "When You're Smiling." "Is You Is or Is You Ain't My Baby" was a great lead into Jerron's soulful rendition of "Lonesome and Sorry." Wycliffe's vocal styling on "It Don't Mean a Thing," and switching between trombones, energized the crowd in spite of the relentless sun baking down on them. Reedmaster Dennis Lichtman joined the band on stage for the final number "Bourbon Street," with everyone harmonizing beautifully with Bria's vocals. The crowd didn't want to let them go, but Bria

reminded them that her new CD under Sony Records, *Bria*, will be released in September.

After a short break, the Hot Sardines, euphoric from the recent release of their latest CD *French Fries and Champagne*, brought a special brand of sweet hot jazz to the stage.

Considering its international success, it's hard to believe this band of powerhouse musicians only shot into the limelight when they headlined Midsummer Night's Swing at Lincoln Center in 2011. The Hot Sardines formed in 2007, when lead vocalist "Miz Elizabeth" Bougerol and bandleader pianist Evan "Bibs" Palazzo met after they answered an ad for a

jam session, and discovered a shared love for Fats Waller. We were thrilled to have them headline the Pee Wee Russell Memorial Stomp in 2013. Joining Miz Elizabeth and Bibs, the horn section featured Jason Prover on trumpet, Dr. Mike Sailors on trumpet and Nicholas Myers on reeds, and the band was rounded out with Evan Crane on upright bass, Alex Raderman on drums, and "Fast Eddy" Francisco on taps. There was a new addition to this performance as a result of the CD recording: a string quartet, with Stanislav Nikolav (violin), Chala Yancy (viola), Robin Braun (violin), and Peter Sachon (cello). The new album celebrates the glamorous and gritty duality of the Hot Sardines, and half of the songs utilize the string quartet to emphasize that difference.

Their intro to "Bei Mir Bist Du Schön" was reminiscent of "Diga Diga Doo" and its high energy was the perfect foundation for a great tap display by Fast Eddy. The easy "Goin' Crazy with the Blues" was soothing, but when Bibs started the intro for "Comes Love" in truly classical styling, the crowd seemed to still in anticipation, and were rewarded with Miz Elizabeth's sultry French vocals. A great swing arrangement of Robert Palmer's "Addicted to Love" seemed to spur the crowd to sing along. "People Will Say We're In Love" followed next (with a great arrangement by drummer Alex Raderman)

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Monroe Quinn



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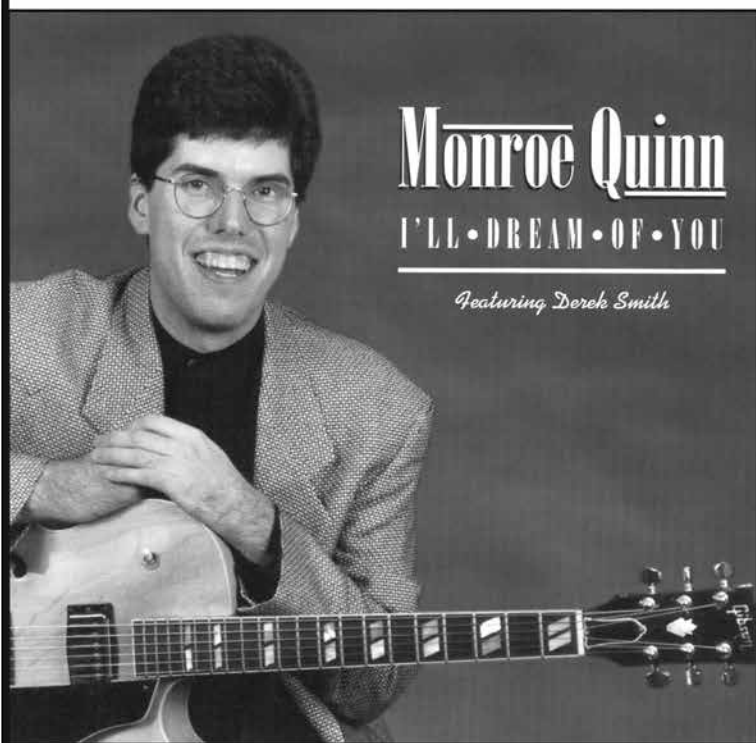
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HOT JAZZ AT SUMMERSTAGE

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and Jason Prover's fun arrangement of "When I Get Low, I Get High" was fabulous — their new album features Alan Cumming singing with Miz Elizabeth on this piece. Her composition of "Wake Up in Paris" was hauntingly sweet, and a great entrance to the energetic "Dinah" featuring Fast Eddy on taps. The string quartet rounded out the band on the new CD's title song, another beautiful original composition by Miz Elizabeth, "French Fries and Champagne." Slow and languid, the country swing-inspired "Here You Are" was another of Miz Elizabeth's originals, and was the perfect lead into the appropriately-named "Running Wild," their homage to **Some Like It Hot**, with a horn arrangement by Dr. Mike Sailors.

After a short intermission, there was restless anticipation as the Hot 9 took to the stage. The horn section, with Doug Wieselmann (clarinet), Michael Blake (tenor sax), Erik Lawrence (baritone) and Clark Gayton (trombone), was soon joined by Charlie Burnham (violin), Matt Munisteri (guitar), Brad Jones (bass) and Jerome Jennings (drums). And when trumpeter Steven Bernstein led pianist Henry Butler onto the stage, the crowd erupted! Prior to their relatively recent collaboration to create Butler, Bernstein and the Hot 9 (their debut album *Viper's Drag* was recorded in 2014), both Butler and Bernstein were forces to be reckoned with in their own right. Henry Butler is widely regarded as the greatest living proponent of the classic New Orleans jazz and blues piano tradition, and his music is excitingly eclectic, as he borrows from jazz, Caribbean, classical, blues, and R&B, among others. He leads a few bands (Henry Butler and the Game Band, Henry Butler and Jambalaya, and Papa Henry and the Steamin' Syncopators), but when he's with Butler, Bernstein and the Hot 9, that music turns bouncy, vampy, playful, and saucy. As a bandleader, composer and arranger, trumpeter Bernstein lives outside musical convention. His award-winning band Sexmob has been touring the world since 1995 — he formed the Millennial Territory Orchestra in 1999, and he has been the musical director on a number of noteworthy productions.

Together, with the backing of the Hot 9, Butler and Bernstein's musical prowess pounded across the stage out to the audience. "Bogalusa Strut" was the opening number, followed by the lyrical "Sugar Foot Stomp." Next up was "Viper's Drag," the title song from



Top: Jerron "Blind Boy" Paxton. Bottom (l-r): Hot Sardines Jason Prover and Mike Sailors. Photos by Lynn Redmile.

their album — Butler's high energy on the piano had it literally bouncing on the stage! The punchy and rollicking "Dixie Walker" evoked an image of strutting down Royal Street, keeping time with a parasol. Butler's soulful classically-trained vocals gave us a fabulous rendition of Jelly Roll Morton's "Buddy Bolden Blues." This was followed by "Will It Go Round In Circles?" (Billy Preston's hit) and the finale of "Big Chief," originally a hit for Professor Longhair, showcased Butler and Bernstein's own unique sound.

At the end of their set, they were joined by members of the Hot Sardines, Bria and the New York Hot Jazz All-stars, and a New Orleans style second line started, with almost all the band members parading from the stage into the audience area in front, and back to the stage — what a thrill!

The daytime concert was at an end, to the disappointment of all who were there (in spite of the sun's unending onslaught), but there was an evening concert to continue this day's celebration of jazz. In partnership with Shanghai Mermaid, the New York Hot Jazz Festival held a nocturnal event, Storyville Stomp, billed as a vintage New Orleans extravaganza, at DROM in the East Village. Guests were invited to take a step back in time, into the sultry smokiness of 1917 Storyville, New Orleans' red light district — Sazerac, red hot jazz and dirty blues awaited them. I was unable to attend, but the program promised a number of treats. Jon-Erik Kellso and the Mahogany Ball Pleasure Society Jazz Band, featuring vocalists Tamar Korn and Jerron "Blind Boy" Paxton, were first to entertain with their special brand of early New Orleans jazz. Following them was The Gotham Kings, with dual trumpeters Riley Mulherkar and Alphonso Horne, and New Orleans' own Sasha Masakowski on vocals. In addition, the program revealed Paxton was to perform a solo set. Also, as is typical with Shanghai Mermaid events, there were burlesque and aerial artists to further entertain the jazz fans. From all accounts, it was a tremendous evening of steamy jazz.

To enjoy more of this kind of music and jazz celebration, be sure to attend the 2016 New York Hot Jazz Festival Marathon which is scheduled to take place September 25 — you can check their website at www.nyhotjazzfest.com for more details.





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Joseph Schembri

Talking Jazz

A Jersey Jazz Interview With Noriko Ueda

By Schaen Fox

Flying under the radar can be a critically important survival skill in the military, but it can be a serious problem for a musician. Noriko Ueda is one of those who has created a presence in jazz without attracting her deserved full measure of public notice. She has been playing the bass with Sherrie Maricle's various DIVA bands and with Ted Rosenthal for a good number of years. While I have long enjoyed both her playing and arranging, this past March I was finally able to interview Noriko and learn more about her.



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

NU: 2015 was very meaningful for me. I celebrated twenty years of having lived in the United States and 10 years since I received a green card. I'm also still celebrating my marriage which took place last summer. Twenty years after arriving to the U.S, I still love living here, still love playing bass, still love eating rice, and still love my new husband! It wasn't always easy, but I've had so much fun, and have been enjoying this journey so far. Big thanks from the bottom of my heart for all the support I have received: from my parents, family and friends, the musicians who performed with me over the years, people who gave me the opportunities to play or write music, and music fans.

In my musical life the big news for me is the release of my first trio album: *Debut in Japan*. It was recorded with two great musicians who are longtime friends: [pianist] Ted Rosenthal and [drummer] Quincy Davis. It includes mostly jazz standards and my original piece "Forget me not." You can buy it at Amazon. There are two other recent CDs I play on: the first is *Live at the Deer Head Inn* by Five Play [deerheadrecords.com]. This collection shares the unique tone we have created in many years as a band, with a variety of music composed and arranged by different composers and band members. The second is *Ruby Road* by "G.G." This is a reunion of the band Groovin' Girls, a Japanese female trio, which was formed, and mainly performed in Boston. On

this album, we played together for the first time in 15 years, but it was like no time had passed. That is available at iTunes

JJ: I'd like to ask about your childhood in Japan. When did you start to show an interest in music, especially in jazz?

NU: I remember liking a few records that belonged to my parents. One was a Chopin Etude solo piano record; another contained the theme songs from the Ultraman movie series. I listened to these records over and over again, but I didn't have an opportunity to listen to jazz until much later. My first memory of listening to jazz was the theme song of the Japanese animation movie *Rupin the III*. I particularly remember that I was fascinated by the walking bass line.


JJ: Are there any other members of your family who have made music their career?

NU: Not really, but my aunt was a piano/electric organ teacher. My parents are in a choir, and they performed in the opera *Carmen*, but that was not professional.

JJ: What do they think of jazz?

NU: They weren't big jazz fans, but since their daughter is playing jazz, they are trying to understand it. My father has asked me many questions like, "What is be-bop?" or "How do you improvise?"

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TALKING JAZZ/NORIKO UEDA

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JJ: How did your family react to your decision to make music your career?

NU: They were very supportive since day one. I started playing in a Japanese pop band in high school. They came to see most of my shows back then. After finishing junior college in Japan, I decided to become a professional jazz bassist. My father told me that I should set a time limit of one or two years to see if it would work out, and after that, we never had to discuss it ever again. When I told them that I wanted to go to music school in USA, they said I should leave tomorrow! Actually, I wanted come to NYC right way, but my parents told me to go to Berklee in Boston since Boston is a college town, and better environment to learn the language, and easier to get used to the different life style.

JJ: Did you speak any English when you first got here?

NU: I had studied English at school every day since junior high school, as all Japanese kids do,

but it was really hard to hear and understand actual live spoken English. And it still is!

JJ: Was that your first time in America?

NU: It was technically the third time. The first time I had visited Hawaii with my family when I was around 10 years old. The second time was as a short-term exchange student. I stayed in a small village near Portland, Oregon for 40 days when I was in high school.

JJ: Did you know anybody when you got there or were you all on your own?

NU: My parents sent my younger brother to the English summer program as my "bodyguard," but in fact I felt like it was my responsibility to protect him.

JJ: I see that you studied classical voice at Osaka College of music.

NU: Since I was four years old I took classical piano lessons and loved the piano. It is my favorite instrument. When I enrolled at Osaka College of Music, I had to choose a major of course. I had played electric bass in high school but I had never played upright bass and no college accepted

electric bass students or offered a jazz major, so I had to take something else. My band members recommended that I do voice. Right away I found it was not my thing. When I entered Berklee College of Music I tried jazz composition as a major, and right away I knew that I was at the right place.

JJ: Since you love the piano, why did you give it up for the bass?

NU: I was playing in a Japanese pop band when I was in high school, and I liked the style of holding the bass guitar on the stage more than standing in front of a keyboard. Also, synthesizers were too expensive and complicated to handle.

JJ: Are there any of your friends from Berklee Collage that we might know?

NU: Anat Cohen, Avishai Cohen (trumpet), Jaleel Shaw, Avi Rothbard, Yoshi Waki, Chihiro Yamanaka, and Toru Dodo.

JJ: Did you get to play many local gigs with them?

NU: Not so many local gigs, but a fair amount of school ensembles, recitals and jam sessions. School kept me very busy, so I had limited time to do outside gigs.

JJ: After you finished at Berklee, why did you decide to move to the New York area?

NU: It was my original plan since I decided to go to Berklee. Everyone in my hometown told me that New York is the center of the jazz scene, and I wanted to be part of it.

JJ: Was it difficult building your career in New York, or did you already have support?

NU: It was, and still is, very difficult and a slow process. I'm not too aggressive a person in the music business, and never felt comfortable to go to public jam sessions and introducing myself and playing other people's instruments. Therefore it always takes a long time to find the right musical partners. But I'm pleased that often very longtime relationships have been formed with them. There are a few musicians and bands that I have performed with for a long time, as well as venues I've continued to play at for like five to fifteen years. I love to perform and create music in a great atmosphere with total trust and understanding.

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

NU: In 2012, I played the holiday concert at NJPAC with the New Jersey Symphony Orchestra and Ann Hampton Callaway. I was called because Sherrie Maricle recommended me to the conductor. That was really special, because I loved playing with that choral orchestra. It was very special because it was the holiday time, and it was packed. We played holiday music with beautiful arrangements.

I played in the Frank Wess Quintet Concert at the South Orange Performing Arts Center in 2013. It was the last concert I played with him. We were to play at the Kennedy Center in D.C., but his health condition didn't allow him to go. That was special because Frank Wess was a legend. When I started listening to jazz, I really liked big bands, and the Count Basie Orchestra was one of my favorite bands. Frank Wess was a really famous soloist in that band. I really liked his flute solos. When I met him in New York, and he asked me to be in his

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TALKING JAZZ/NORIKO UEDA

continued from page 22

band, it was really a big dream come true. It was an amazing experience playing in his band. He came to see DIVA and my big band. He was a great supporter. He was older, but he still came out to check out the music.

Recording my record *Debut* in June 2015, and Ted Rosenthal's recording *Wonderland*, at Trading 8s Studio in Paramus. It is a great studio, my favorite actually. It is relatively new and beautiful. It was funny; we recorded that Christmas album [*Wonderland*] in the middle of summer. When we did the photo shoot, we had to pretend that it was at Christmas and a cold winter, but it was a steaming hot day.

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

NU: I really don't show them around, but I have a trophy from BMI, the copyright company. It is their Charlie Parker Award, for the best big band composition of the year – "Castles in the North." I also kept some posters from the Five Play Japan Tour, the Ted Rosenthal Trio Japan Tours, and [that] Frank Wess quintet concert. I got everyone to autograph that one.

JJ: As I understand it that award was a Charlie Parker Award with a Manny Album Commission. Is that right?

NU: Yeah. Whoever gets the award gets a commission to write a chart for the next year.

JJ: Manny Album was one of my childhood favorites. I was delighted to see his name again.

NU: Really? Wow. I miss him. He was one of the directors in BMI. I was new at the workshop when he got ill. I was very sad when he died.

JJ: Is there a special meaning to the title "Castles in the North?"

NU: That's a good question. [Chuckles] I didn't think of it. It was just in my imagination that there is this castle. It is not a Japanese castle with samurai; it is more of a fantasy, a hazy, strong, spooky castle. You can find a performance of that tune on YouTube at: <http://youtu.be/lKvLcaqf7nE>

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

NU: I couldn't think of anything and I asked my friends, and one of them reminded me, "Oh the movie that you are in, *The Girls in the Band*. I totally forgot about it. [Laughs] That does show a lot of the life. Also, two that I didn't see, but my friend, organist Akiko Tsuruga recommended a great book about Toshiko Akiyoshi, but it's only in Japanese. Her husband, trumpeter Joe Magnarelli, recommended the movie *Young Man with a Horn*.

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

NU: I enjoy cooking, playing tennis and traveling with my husband. We went to the Grand Canyon a few years ago for my birthday. That was amazing. Maybe a year later, I went back to Arizona with Sherrie Maricle and Tomoko Ohno again to play at the Music Instrument Museum in Phoenix. That is a huge beautiful museum. Of course I love Hawaii since I was recently married there. My family came from Japan and my husband's came from Long Island. Hawaii was kind of right in the middle. That is our dream, to live in Hawaii in the winter and Hokkaido in the summer. I like cooking Japanese foods, mainly what I learned from my mother. The Internet is very convenient. I can find any recipe and cook what I like.

JJ: Is there anything difficult to find here for Japanese cooking?

NU: Good fresh fish is difficult to get here, especially sushi quality. Japan is an island and fish are always really fresh, and there are so many different kinds there.

JJ: I am surprised you picked Hokkaido Island. Why there rather than near the great cities?

NU: My husband and I love being in nature. Great nature is always inspiration for our creativity. Also there is lower humidity compared to most of big cities in Japan!

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

NU: I was at home in Park Slope, Brooklyn. I woke up, and my mother left me a message to turn on the TV because something was going on. I didn't understand what was going on and that was after the first tower was already down. On the TV it looked like only one building, and I thought that was only from the angle. I couldn't imagine that the first one was down. I looked at the window, and I saw the smoke from the World Trade Center; then second building just collapsed. That was really shocking.

That morning a friend of mine went to the real estate agent to rent a place in Queens to live in New York. Right after she signed, 9/11 happened. She cancelled it right away, and decided to go back to Japan. I wasn't scared. I didn't think about leaving town at all. It was an interesting time after that. Everyone was so friendly. I was surprised. I didn't have any close friends near there, but I often was passing by the fire station near Houston Street, and most of the firemen there were killed. I felt so bad for them. Such painful memories.

I was playing in the city then and for a time gigs were cancelled here and there, but not for long term. Recently I played at the top of the new world trade center, and it brought back the memories of that time.

JJ: I know you best from your playing in DIVA. Would you tell us what it is like being in that band?

NU: I love playing with DIVA, Five Play and the DIVA Jazz Trio. It was an honor to be asked to play with that big band. At the same time, I was overwhelmed by the responsibility of playing an important part in the band. It's been over 15 years since I became a regular member. Sherrie Maricle and the other members are so talented, so creative, play with passion, have great musicianship and always give their one hundred percent. I've learned a lot from them over the years.

JJ: Sherrie clearly really likes your arranging skills. When did you start arranging and who are some of your favorite arrangers?

NU: I studied the basic arranging skill at the Berklee College, and I extended it at the BMI composer's workshop. My favorite arrangers are Thad Jones, Gil Evans and Jim McNeely, who lives in New Jersey. He also was the director of the BMI workshop while I was there.

JJ: You have also been part of Ted Rosenthal's trio for some time. Please tell us about your association with him.

NU: It's also been a long time musical relationship with Ted. I love his approach to his trio music. He has a wide range of beautiful arrangements including classical music, standards and his originals. His touch, inner voice lead, slick re-harmonization, and all the other details make his music so special. We've toured in Japan 10 times, and the 11th one is scheduled in this fall.

JJ: I wish we could go with you. Well, thank you for doing this interview.

NU: Thank you so much. Take care.



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



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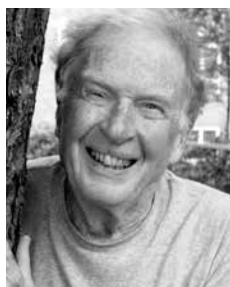
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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

WHAT'S YOUR FAVORITE 'REPEATER ALBUM'?...PIANIST DAN TENFER DARES MESS WITH BACH'S 'GOLDBERG VARIATIONS'...2,491 WORLD JAZZ VENUES AT YOUR FINGERTIPS...MANHATTAN TRANSFER AND TAKE 6 JOIN VOICES FOR FIRST CROSS-COUNTRY TOUR

NAME A CD you can push into your car player and listen to again and again, especially on longer trips. My old pal and best man Richard Joseph, of Croton-on-Hudson, NY, has fallen in love with *Michael Moore and his Trio: The History of Jazz, Volume 1*. Released in 2000 by Ramboy/Radio Bremen. The leader is a white-bearded bass master. Ken Peplowski matches him on clarinet or tenor saxophone, and Tom Melito shines on drums. "The 13 tracks contain more aural substance than the sum of its parts," e-mails Dick. "For instance, a new twist to Johnny Green's 'Body and Soul,' Jimmy Rowles' 'The Peacocks,' and Claire Fisher's 'Pensativa.' Yet all the tunes are easily recognizable." Other songs include 'I'm Coming Virginia,' 'Hashimoto's Blues' and 'Monk's Dream.' The reader who sends me the title of his/her favorite "repeater album" and tells most grippingly why, wins this CD via Amazon.com. (My treat!) fradleygarner@gmail.com.

"IF MUSIC HAS A BIBLE, it's most likely the collected works of Johann Sebastian Bach." An online writer clarifies: "Through a combination of deep historical understanding and an unfettered imagination, the 18th-century German crystallized the laws of harmony and counterpoint, then used them in such an expansive way that his compositions still sound timeless." Almost sacred, in the eyes of many classicists. Not Dan Tepfer's, though. The New York jazz pianist dared to mess with the German master's lines on opening night of Early Music Vancouver's first Bach Festival, in August. Bach himself was an improviser extraordinaire. "We have little anecdotes, like how at the end of his life one of his sons was the court musician of Frederick the Great, and Bach was invited there. And because Frederick was this prankster who basically liked to annoy people, he gave his father this incredibly thorny piece—this incredibly chromatic and strange piece (which later became named 'The Royal Theme') and asked him to improvise a fugue in three voices based on it. Bach apparently executed it perfectly, even though he'd never seen the theme before," Tepfer told Alexander Varty, of Straight.com. "The 34-year-old musician is no slouch himself," observes the writer, "his virtuosity confirmed by his



Vocal super tour: Manhattan Transfer and Take 6 team up for a first-ever joint U.S. tour in October.

current gig as saxophone legend Lee Konitz's pianist of choice. As for his ability to navigate both jazz and classical music at an extremely high level, Tepfer partly attributes it to growing up bilingual in both Paris and New York." Check him out on YouTube.

NIGHT'S APPROACHING and you'd like to go out for dinner and some good live music. Maybe you're away from home — in another state or even out of country. Where to go? No further than your smart phone or computer. JazzNearYou.com currently publishes the free weekly calendars of 2,491 venues in some 300 cities, worldwide. To make the search easier and more rewarding, All About Jazz markets App V2.1.0. This is the fastest way to access the contents as well as the Web site from an iPad or iPhone. The App Store and Google Play also offer it. Site founder-director Michael Ricci, of Philadelphia, says local jazz events can be accessed by date, venue or by musician map. You can map to

venues, share events on Facebook and Twitter, and access information about nearly 85,000 musicians. Musicians and businesses are invited to list their events without charge, while fans can access info from the Web, via email and smart phone. "Contribute \$20 or more," invites Ricci, "and we'll hide those six pesky Google ads that appear on every page. This will also help fund our Web site expansion."

THE MANHATTAN TRANSFER AND TAKE 6 are teaming up for a joint coast-to-coast tour in October. The vocal jazz dynasties, who sing in styles spanning gospel to swing and bebop to R&B, hold 20 Grammy Awards between them. This is the first time they're taking their respective acts on the road. "These two groups have listened to and been fans of each other for many years," Claude V. McKnight III, first tenor and founder of Take 6, told *DownBeat* magazine. Take 6, an a-cappella sextet, released its most recent album, *Believe*, in March 2016. The group has collaborated with artists including Ella Fitzgerald, Ray Charles and Justin Timberlake. The Transfer, a vocal quartet, has released nearly 30 albums since its forming in the early 1970s. See and hear more at manhattantransfer.net and take6.com.



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NEWPORT 2016 | Festival Founder Wein Bows Out With A Winner

By Sandy Ingham

The Newport Jazz Festival has always been special, not only because the lineup of artists has consistently been stellar, it's also where the jazz fest idea was born in 1954 when a few jazz-loving Newport bigwigs enlisted George Wein to put it on.

This year's edition was particularly noteworthy, as Wein, now 90, is turning over leadership duties. Bassist-composer Christian McBride will be artistic director next summer (Aug. 4-6), and longtime Wein assistant Danny Melnick will be producer.



Israeli-born clarinetist Anat Cohen's internationally flavored Tentet's hour-long suite, crafted by arranger Oded Lewari, was a "Fountain of Melody." Photo by Ayano Hisa.

many musicians whose originals aren't very tuneful, clarinet master Cohen's music is a fountain of melody, crafted by arranger Oded Lewari into an hourlong suite.

It began in what sounded like bluegrass country, with clarinet soaring over throbbing guitar and bass and bowed cello. The three horns and keyboard soon chimed in. Next, a ballad with vibes and accordion evoked a Parisian sidewalk café.

A blues riff transported us back to New York in

the 1930s, with vibes, guitar and drums behind a Goodmansque clarinet. The whole band soon swung into action. Soon, we're in a Middle Eastern bazaar, Cohen's sinuous clarinet sure to charm any snake, segueing into a minor-key lullaby in three-quarter time. Finally, it's the raucous music of an Israeli wedding.

Kudos to the whole tentet, with Vitor Goncalves on keyboards, Sheryl Bailey on guitar and Rubin Kudkeli on cello in lead roles.



Just in time for the chilling climax to the presidential campaign comes Darcy James Argue's "The Real Enemies." Argue described the extended composition as "an aural history on America's history of paranoia in politics," which he started work on well before conspiracy champion Donald Trump's candidacy.

The music's not for the faint of ear. It's full of menacingly dark, dense passages and crashing crescendos. Drumbeats simulate armies marching in the night; excerpts from old newscasts and past leaders remind us of conspiracies from our past.

Argue's Brooklyn-based band is razor sharp, both in the nearly continual ensemble sections — with titles of "Trust No One," "Hidden Hand" and "Casus Belli" — and fierce solos. The CD is due out in September.



By contrast, two back-to-back sets on Saturday (a sold-out day at Fort Adams, the first in several years) spread joy all through the big Quad stage tent.

The Butler-Bernstein Hot 9 is at heart a New Orleans brass band



Henry Butler, the blind New Orleans-born pianist and singer, who performed with the Butler-Bernstein Hot 9, is a major link in the long chain of piano professors from the Crescent City dating to Jelly Roll Morton. Photo by Ayano Hisa.

Forty-five sets unfolded on four stages July 29-31. No way could a reviewer sample them all. Several blew me away — the Anat Cohen Tentet, Darcy James Argue's Big Band, the Butler-Bernstein Hot 9 and Monty Alexander's Harlem-Kingston Express. Among smaller groups, trios led by Chick Corea and Kenny Barron, and the Charles Lloyd and Dave Holland quartets, confirmed that jazz people only get better as they age.

Anat Cohen's new band took the audience on a world journey, with members hailing from Brazil, Israel and Australia. Unlike so

with more sophisticated arrangements by co-leader/trumpeter Steve Bernstein.

Henry Butler, the blind New Orleans-born pianist and singer, labeled “an American treasure” by Bernstein, is a major link in the long chain of piano professors from the Crescent City dating to Jelly Roll Morton and the more recent Professor Longhair. Butler plays rollicking blues and has a bullhorn of a voice. And he writes too — his “Dixie Walker” is an infectious romp, played with such precision and fervor by the nine-piece band that sitting still is impossible.

Another highlight was Bernstein’s commissioned reworking of Duke Ellington’s “Diminuendo and Crescendo in Blue,” the marathon number that ignited the audience at the 1956 Newport festival and helped revive Duke’s career. This 60th anniversary version omitted the 27-chorus tenor sax solo (by Paul Gonsalves) but did full justice to the masterpiece.

An aside: This was the only Ellington music I heard over the three-day fest. No Basie, Armstrong or Monk, either. I know musicians want to showcase their own works, but ...

Monty Alexander’s first-ever appearance at Newport was a winner, too. “Hurricane Comin’” featured his intense piano roll, and the Jamaican native and his guitar and percussion band delighted fans with “Day-O” and Bob Marley’s “No Woman, No Cry.” Ever playful, Alexander left the stage early, returning after chants for an encore and obliged with a hip-shaking rendition of “Battle Hymn of the Republic.” Glory, Hallelujah indeed!



Rain fell all Friday morning, but as the Heath Brothers quintet played a waltz version of “Day Dream,” the sky cleared and sunshine blessed the rest of the weekend.

At almost 90, Jimmy Heath remains a brilliant tenor player, and brother Tootie, a mere 81, a drum master. They shone a spotlight on younger sidemen in a set of ballads and uptempo postbop, finishing with a dance-inducing calypso. A blues caught my ear when Jimmy and trumpeter Freddy Hendrix duetted, one stepping up the blues scale note by note for two octaves, the other descending. Then they reversed course.

Tierney Sutton’s gently swinging tribute to Joni Mitchell, “After Blue,” was a refreshing change of pace. Accompanied by French acoustic guitarist Serge Merlaud and cellist Mark Sommer, Sutton reprised some of Mitchell’s best-known songs, but added “April in Paris,” the Annie Ross novelty “My Analyst Told Me,” and Jobim’s bossa “No More Blues.” “Joni’s renditions of standards just kill me,” she said, introducing “Comes Love,” in which she toyed with the rhythm, lagging behind for a moment, jogging to catch up.

Sutton reappeared the next day for a guest vocal with the throwback band Hot Sardines. Limber-limbed dancing and



At almost 90, Jimmy Heath remains a brilliant tenor player, and brother Tootie, a mere 81, a drum master. Photo by Ayano Hisa.



Monty Alexander delighted fans with “Day-O” and Bob Marley’s “No Woman, No Cry” in his first appearance at Newport. Photo by Ayano Hisa.



Steve Bernstein. 60th anniversary version of Duke Ellington’s “Diminuendo and Crescendo in Blue” omitted the 27-chorus tenor sax solo (by Paul Gonsalves) but did full justice to the masterpiece. Photo by Ayano Hisa.

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NEWPORT 2016

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hip takes on hits from the 1930s make this New York outfit popular. A new tune, the country-flavored “Here You Are Again,” about an unlovable ex’s persistence, boasted a sax section wailing in sympathy as the fetching Elizabeth Bougerol bemoaned her predicament.



Chick Corea’s Trilogy was one of several small combos led by jazz giants at Newport. Now 75, the pianist joined with all-pros Christian McBride on bass and the irrepressible Brian Blade on drums for a stirring


set. Ideas bounced across the stage like pinballs on Miles Davis’s classic “All Blues,” Joe Henderson’s “Recorder Me” and Corea’s own “Fingerprints.”

Pianist Kenny Barron’s trio was squeezed into a smaller venue, the Harbor Stage, a plus for his intimate playing but not for the many who had no seat or view. Charlie Haden’s haunting “Night Fall” was beguiling, and a Caribbean-inspired original reflected Barron’s 1960s neighborhood, the West Indian enclave of Bed-Stuy in Brooklyn.

Tenor saxophonist Charles Lloyd teamed up with pianist Jason Moran, bassist Rueben Rodgers and drummer Eric Harland for a wonderfully paced hour of ballads, blues and hard-driving postbop.

Sunday’s closing set on the Quad stage brought bassist Dave Holland and saxophonist Chris Potter together with guitarist Lionel Loueke and drummer Harland. A half-dozen originals over 75 minutes offered ample solo space to all four renowned artists.



Meanwhile on the main Fort stage, Benin-born singer-dancer Angelique Kidjo channeled her mentor, Miriam Makeba, and came off-stage to join the crowd in a spirited sing-along on “Mama Africa.” Then she commanded VIP guests in the balcony to climb down and join her in a dance-a-thon. She finished with an appeal for more love and less hate in the world, a great message that crystallized one of jazz’s missions, and a fine way to end a terrific festival. 



From Charles Lloyd: A wonderfully paced hour of ballads, blues and hard-driving postbop. Photo by Ayano Hisa.



Chris Potter performed Sunday’s closing set on the Quad stage with bassist Dave Holland, guitarist Lionel Loueke and drummer Eric Harland. Photo by Brian Lima.

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Minor League Cities, Major League Music

Story and photos by Mitchell Seidel

During the second week of summer Rochester and Syracuse faced off, and the flower city took four out of five. A sixth contest, however, came out a tie.

The first five matches, of course, came on the baseball diamond between the Redwings and the Chiefs, the top-level minor league teams, respectively, of the Minnesota Twins and the Washington Nationals. The final tilt came on the bandstand, with the Xerox Rochester International Jazz Festival leading off and the M&T Bank Syracuse Jazz Festival batting cleanup.

While the baseball players in those two cities are waiting for their shot at the bigs, the heavy hitters in jazz gravitate there every summer for two top-notch but distinctively different festivals.

This year Rochester marked the 15th year of its wide-ranging event that takes over a large chunk of the city for nine days in June. The brainchild of Marc Iacona and John Nugent, it's just as likely to present more known pop stars than it does jazzers. And the jazz performers are a mixture of the famous and up-and-coming, with music programmer Nugent priding himself on the philosophy of "it's not who you know, but who you don't know."

Veteran jazz producer and Syracuse native son Frank Malfitano was celebrated this year as a "Local Jazz Hero" by the Jazz Journalists Association just before the start of the city's 34th annual festival. The runup to his festivals has Malfitano pounding the pavement like a seasoned politician to drum up enthusiasm even before the acts are announced, while Nugent works his international connections to see what lesser-known foreign musicians he can import.

Both events serve to focus the local jazz communities as well, with area musicians getting their share of the spotlight. Obviously, in Rochester's nine-day event, that means a bit more stage time than Syracuse's one-weekend affair. While Rochester sells tickets and multiple-day club passes to its event, what draws many of the area residents to the event are blues, rock and other only peripherally jazzy shows that are presented free on street stages around the various venues. The Syracuse event is free, with only a charge for parking, but that doesn't stop Malfitano from salting the show with pop acts that he knows will attract people across stylistic and generational lines.

It should come as no surprise that Troy "Trombone Shorty" Andrews, who has built a career melding pop, rock, R&B and classic New Orleans brass band music has become a hit at both New York festivals. James Brown may have been the "hardest working man in show biz" to his



Vocalist Lizz Wright captivated audiences during her two sets at the Harro East Ballroom during the Xerox Rochester International Jazz Festival on June 27.



Russian saxophonist Igor Buttman makes a two-point landing after leaping into the air during a tour de force big band finale for the Moscow Jazz Orchestra's second set in the Xerox Auditorium in Rochester, N.Y. on June 27.

generation, but Millennials have Trombone Shorty to wear the crown. Having performed at both Rochester and Syracuse in the past, this was the first year he closed both festivals, playing Rochester on Saturday, July 2 and then Syracuse on Sunday, July 3.

On Rochester's downtown stage, it takes as much stamina to be in the Trombone Shorty audience as it does to be on the stage, since the event is literally standing room only. Syracuse, on the other hand, allows the audience to sit spread out across the parking lots and sloping hillsides of Onondaga Community College. Second line dancing is optional for the young or young-at-heart.

In the 65 years or so of jazz festivals, the canon has reached a point where real pleasant surprises are few and far between. Unexpected pairings of musicians, whether it be due to union curfews, contracts or time limits just don't happen much anymore. Just because people share the same concert hall in different sets, you can't always expect them to perform together. That's what made the Rochester concert where Chick Corea and Joey Alexander shared the bill, the youngster opening the show for the old master.

Alexander's set is what we've already learned to expect from the 13-year-old prodigy: respectful renditions of jazz classics with a couple of originals thrown in. He has a sense of lyricism beyond his years and an excellent technique that will only improve. Corea's set, with his "Trilogy Trio" featuring bassist Christian McBride of



Troy "Trombone Shorty" Andrews, center and his band strut their stuff at the M&T Bank Jazz Fest in Syracuse, N.Y. The New Orleans native, whose performance ranges from a Satchmo tribute to modern pop, closed the show in Rochester on Saturday, July 2 and then the next day in Syracuse. It was a return engagement for him at both events.

Montclair and drummer Brian Blade, performed the kind of set that festival-goers will remember for a long time.

Playing many of his now-standard jazz classics and those by the likes of Bud Powell, Billy Strayhorn and even Stevie Wonder, Corea had fun with them and the audience. His interaction with the crowd even included a few cell phone selfies a call-and-response tune-up, generally enjoying himself as much as they did. The playing, wit and general good

humor was a perfect example of the classic presentation of an acoustic piano jazz trio.

The nice surprise, of course, came at the end. During most of Corea's set, Alexander could be seen seated in the wings, watching and listening. It seemed that the two would not be playing together when Corea concluded his set and the trio exited stage right.

Then, those near the front row could see a little playful discussion in the wings, after which Corea "coaxed" the youngster back out, and, joined by McBride and Blade.

The tune choice was Corea's classic, "Spain," with the 75-year-old first deferring to the youngster, standing over the piano and gesturing approvingly towards the 13-year-old before joining him on the bench.

Afterwards, Corea told the audience that it was the first time the two ever performed together. Judging from the empathy displayed, it probably won't be the last.



At the Xerox Rochester International Jazz Festival the young phenom met the old master at the conclusion of their separate performances when Joey Alexander was brought back out on stage by Chick Corea, where the two engaged in a cross-generational rendition of his modern jazz classic, "Spain."

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The Rochester/Syracuse Jazz Fests 2016 | Photos by Mitchell Seidel



The vivacious Bria Skonberg showcased both her trumpet playing and singing during an enthusiastic performance in Rochester on June 28.



No doubt wondering where it will fit in the tour bus, Michael McDonald accepts a framed souvenir from Syracuse festival producer Frank Malfitano, left, who presented him with a mayoral proclamation of July 2, 2016 as "Michael McDonald Day."



Larry Coryell & The Eleventh House was short one key member, but that didn't stop nearly all of the original quintet from performing. With his father recuperating at home, Julian took over the guitar duties in Syracuse on July 3.

Chick Corea captures a Kodak moment with his cell phone in Kodak Hall at Eastman Theatre following his concert-ending performance with Joey Alexander, left, bassist Christian McBride and drummer Brian Blade, right. The Xerox Rochester International Jazz Festival marked the first time the two pianists played together on June 28.



Dan's Den A Midsummer Triple Header

By Dan Morgenstern

On the next-to-last Saturday in July we did a triple-header, starting (it was lovely weather) outdoors in the garden of the Armstrong House (if you haven't been, shame on you), where David Ostwald's Louis Armstrong Eternity Band gave an afternoon concert. David, an estimable tuba player, draws on a pool of distinguished area players familiar with the band's repertory, and the combinations always click. In this case, it was Gordon Au, cornet; Dion Tucker, trombone; Adrian Cunningham, clarinet, alto sax, vocals; Vince Giordano, banjo, guitar, vocals, and Marion Felder, drums. Adrian was in great form, especially on the alto, shining on a rousing "Dinah," and offered vocals on "Mack the Knife," and the inevitable closer, "Swing That Music." Also in the vocal department, fellow bandleader Vince was quite exuberant on an "Ain't Misbehavin'," rendered at an unusually fast (but fitting) clip. In a different mood from "Dinah," Adrian was featured on "Star Dust," again on the alto, on which he has his own style and sound. Also in the ballad department, Gordon showed his Louis on "That's My Home," while Mr. Tucker, whom I hadn't caught with the Ostwalds in quite a while, did a warm "Confessin'," conjuring up Trummy Young (as he did all afternoon) but also J.C. Higginbotham, who made this number his own. Solid Marion finally came to bat on the closer, and the gang begged off to warm applause from the happy crowd.

■ Having made it out to Queens in style thanks to our dear friends Nancy and Jerry Miller and their new car, we (Daryl Sherman and I) again took advantage for a ride back to Manhattan, where we next landed at Birdland (the Wednesday afternoon home of the Eternal Ostwalds, going on 16 years) to catch a twilight performance by the eternal Barbara Carroll, whom we hadn't seen in far too long, though she's been a Saturday attraction at six for quite some time, not long after the Algonquin folded. With her stalwart bassist Jay Leonhart, this amazing lady, looking great at 91, offered a marvelously varied set. She opened with a lightly swinging "Let's Fall In Love," verse included, followed by a mellow "Midnight Sun," which she credited to Lionel Hampton, who indeed made it famous, but it's by Sonny Burke — I mention this sole and minor gaffe only to highlight her charming and informative commentary, delivered in a clear

and distinctive voice. That description also fits her singing, of which "The Lady Is A Tramp" was the first sample. It is a kind of parlendo — an operatic term meaning conversational — but exquisitely phrased. The seldom heard and witty verse was included as a special treat. Harold Arlen's "I Wonder What Became Of Me" also got the vocal treatment, but the ensuing Ellington medley was all instrumental. It opened with a reflective "In A Sentimental Mood," followed seamlessly by "Prelude to a Kiss," then "Come Sunday," and for a swinging finish, "C Jam Blues." The Maestro would have approved, relishing the harmonic know-how and perfect taste. Leonhart's discrete but always supportive role was evident, as indeed throughout. A medley of a different vintage — and flavor — devoted to Sondheim concluded a most enjoyable hour-plus in the company of a musician who moves easily between jazz and cabaret, getting to the essence of everything she touches. It's hard to believe, but I first became aware of Barbara Carroll about 1949, on a record with a group led by Serge Chaloff, thinking, in the parlance of the day, that this was a pretty hip chick. And she still is. Do yourself a favor and check her out.

■ Having been joined for Barbara's set by none other than the great Helen Merrill, we stayed at Birdland — dubbed "New York's friendliest jazz club" by David Ostwald — for dinner and Count Basie. Birdland has long offered food of above average nightclub quality, but a new chef has made it even better; I would rate it as equal to a first-class restaurant. The Basie band at full force (we were close up) proved an excellent digestif. Fronted by Scotty Barnhart, a trumpeter with a friendly, communicative personality (he features himself sparingly but can do a nice Sweets Edison with the

plunger), it may not be the most in-tune of large ensembles but makes up for that in spirit. It was fun to reconnect with Dion Tucker, who got some solo space, but for me the special treat was tenorman Doug Lawrence, my old buddy from the Buck Clayton band days, whom I've been seeing in San Marcos, Texas at the annual Eddie Durham Festival. Yes, Buck and Eddie both stellar Basieites, whose work for the band was not in evidence — the focus is on the period dominated by the charts of Frank Foster (his "Blues in Hoss's Flat" was a highlight) and Neal Hefti, whose "Whirly Bird" was the final number, featuring the band's caloric 21-year-old drummer. A vocal interlude by Melba Joyce, subbing for Carmen Bradford, was a welcome rest for the ears (a big band in a relatively small space is a happy but sometimes overwhelming experience). She was especially fine one "I'll Close My Eyes," the band doing quite well with her charts. We would have liked to hear more from Doug!

■ A different big band that is unique, I would venture, though others attempt its vintage material — is Vince Giordano's Nighthawks. They are of course happily on hand most Mondays and Tuesdays at Iguana on West 54th, but recently had

some additional and unusual Manhattan exposure. Both involved the art of the film, one new, others quite old. The first was at the 92nd Street Y, as a kind of prelude to "Jazz in July", and featured the terrific *There's A Future in the Past* documentary about Vince and the band, which I had seen before at a private debut screening. It seemed even better the second time around, and I'm sure it will be celebrated elsewhere in these pages. It was followed by a panel discussion with its makers, its star, and Bill Charlap, producer of the Y's "Jazz In July." And then the band did a mini-concert, opening with an explosive "Casa Loma Stomp" and closing with "Rhythm Is Our Business," which fits the Nighthawks as

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Rhythm & Rhyme

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse. This month she features a true crime ballad that's been popular fodder for blues, jazz and rock musicians, as well as Hollywood screenwriters, for more than a century.

The Story of Frankie & Johnny: Fact and Fiction

On October 16, 1899 the *St. Louis Globe-Democrat* newspaper published this brief news account of a local crime of passion:

NEGRO SHOT BY WOMAN

Allen Britt, colored, was shot and badly wounded...yesterday morning by Frankie Baker, also colored. The shooting occurred in Britt's room at 212 Targee Street and was the culmination of a quarrel. The woman claimed that Britt had been paying attention to another woman.

Richard Clay, a neighbor of Frankie's, filled in some other details, as described in journalist Paul Slade's book *Unprepared to Die*.^{*} Frankie Baker was a twenty-something prostitute who lived with the 17-year-old Britt in the Targee Street location, an area of St. Louis known for its vices. Britt was a piano player and may have acted as her pimp. His passion for snappy clothes was indulged by Ms. Baker who loved to dress them both in finery. He also had a thing with an 18-year-old street walker named Alice Pryar.

Clay sat with Britt in the hospital before he died, and told Britt's account of the event to playwright John Huston for his 1930 theatre production. Frankie, Clay said, found Britt and Alice at the Phoenix Hotel. He refused to leave with her and spent the night with Alice. When he returned to Targee Street, Frankie vowed to find Alice and kill her. Britt threatened to kill her if she did so and that's when the fight broke out.

At trial that November Frankie testified that Britt came at her with a knife before she shot him and had previously been violent towards her. The jury found for justifiable homicide in self-defense and she never served any time. She died in 1952, age about 75, at an Oregon mental hospital, after a lifetime of trying to escape the notoriety that always followed her.

These are the bare facts of an operatic love triangle that has been in the musical lexicon for more than a hundred years. The first ballad was written within two days of the crime, before Britt had even died of his wounds, by balladeer Bill Dooley called "Frankie Killed Allen." In another famous murder made famous in song — in the same St Louis neighborhood just four years later — Stagger Lee killed Billy Lyons over a dice game. Those two events have caused confusion and trading lyrics between "Stagger Lee" and "Frankie and Johnny."

The lyrics, however, have evolved over time, with each performer tweaking them to his own satisfaction. Leadbelly described Frankie as a cook, Sammy Davis, Jr, sang, "He was her mate/But he couldn't fly straight." Johnny Cash called Britt a touring guitarist, and Sam Cooke gave him a sports car and "Ivy League" clothes. In the Leighton Brothers version and perhaps even earlier, Allen Britt, who had already been transformed into Albert, becomes Johnny. Alice Pryar becomes Nellie Bly, perhaps because these changes scanned better or were easier to sing. Vaudevillians Frank and Burt Leighton were a vocal duet with guitar. They recorded their adaptation in 1912.

Frankie's story continues to inspire stage and theater immortalizations of her crime. In 1933 Mae West appeared in *She Done Him Wrong* and in 1991 Al Pacino and Michelle Pfeiffer acted in *Frankie and Johnny*. Terrence McNally also wrote a play, *Frankie and Johnny in the Clair de Lune*. None were factual versions.

For a more in-depth description of this timeless tune, visit Paul Slade's website, www.planetalslade.com. Journalist Slade is based in London and has written for *The Guardian* and *The Daily Telegraph*, among many others, and has written the book *Unprepared to Die*, chronicling eight "tabloid newspapers set to music." His book is available at amazon.com.



^{*}Source: *Unprepared to Die: America's Greatest Murder Ballads & The True Crime Stories That Inspired Them*, by Paul Slade (Soundcheck Books, 2015)

Frankie And Johnny

Words and Music: The Leighton Brothers and Ren Shields (1912)

Frankie and Johnny were sweethearts.
Oh, Lordy, how they could love!
Swore to be true to each other, true as the stars above.
He was her man, but he done her wrong.

Frankie & Johnny went walking, Johnny in his brand-new suit.
"Oh, good Lord," said Frankie, "Don't my Johnny look cute?"
He was her man but he done her wrong.

Johnny said, "I've got to leave you, I won't be gone very long
Don't wait up for me, honey, or worry none while I'm gone."
He was her man, but he done her wrong.

Frankie went down to the corner, to get a bucket of beer,
She said to the old bartender, "Has my lovin' man, Johnny
been here?"
He was her man but he done her wrong.

"Well, I ain't gonna tell you a story, I ain't gonna tell you a lie.
Your Johnny left here an hour ago with that lowdown Nellie Bly."
He was her man but he done her wrong.

Frankie went lookin' for Johnny, she didn't do it for fun
She sneaked right up behind the Sheriff, and pinched his forty-
four gun
He was her man and he was doin' her wrong.

Frankie got off at South 12th Street & looked in the window so
high.
And there she saw her Johnny, hugging that old Nellie Bly.
He was her man, but he done her wrong.

Frankie pulled out her six-shooter and pulled out that old forty-
four.
Her gun went rooty-toot-toot-toot and Johnny fell down on the
floor.
He was her man, but he done her wrong.

"Oh, roll me over easy, roll me over so slow.
Oh, roll me over easy, for the bullets, they hurt me so."
He was her man, but he done her wrong.

Frankie got down on her knees and took Johnny into her lap.
She started to hug and to kiss him, but there was no bringing him
back
He was her man, but he done her wrong.

"Oh, get me a thousand policemen who'll throw me then into
their cell.
Cause I've gone and shot my sweet Johnny.
I know I'm going to Hell."
He was her man, but he done her wrong.

So, roll out your rubber-tired carriage. Roll out your old-time hack
There's twelve men going to the graveyard and eleven coming
back.
He was her man, but he done her wrong.

This story got no moral, this story got no end.
It only goes to show you, that there ain't no good in men.
He was her man, but he done her wrong.

A Surprise Guest at Bucky's St. Peter's Gig

By Schaen Fox

The program for the August 3 Midday Jazz Midtown at St. Peter's Church in Manhattan was inviting. Producer Ronny Whyte presented the guitar duo of Bucky Pizzarelli and Ed Laub. We arrived early, sure that the stellar lineup and token price of \$10 would guarantee a full house. Bucky was seated in the front row chatting with a few of his fans. Ronny was getting a third chair to the stage, and, to everyone's surprise, Ed Laub was talking with John Pizzarelli. Ed later said that he had received a text message from John only a few hours before, asking that if the gig was still on, could he come along. Ed assured him that he could and added, "Would you like to sit in?" John replied, "I was hoping you would ask."

Ronny introduced Ed and then started to do the same for the 90-year-old legend. He stopped midway, however, saying, "You know his name. What is his name?" The crowd shouted, "Bucky," and rose to a standing ovation as Ed helped Bucky to his chair. They opened with Bucky's arrangement of "It's Been a Long, Long Time"/"Send in the Clowns." Both kept the beat by tapping one foot — Bucky his left with Ed's right in sync just inches away. It was reflective of the closeness of their long relationship. Ed then announced their surprise guest. John joined them, first genuflecting before his father then sitting beside him for only the second time in public since Bucky's illness.

While he did sing "We Three" and "Soon It's Gonna Rain," for most of the set Ed mainly provided rhythm. Occasionally he just

smiled, his hands resting on his guitar, enjoying the artistic creativity happening beside him as father and son once again traded solos. John's were often fast, inventive and crisp. The still recovering senior Pizzarelli's were often studied, slower and softer. Always both Ed and John leaned in closely to watch the master's fingering. Their smiles and body language showed that the three artists were having fun and the applause from the audience reflected ours.

John spoke briefly about how he has known Ed since childhood. They had both studied music with John's great uncle as well as with Bucky. That decades old connection enabled the three to quickly improvise a set list. Ed has been nudging Bucky to recover more of the repertoire lost in his medical crisis, and that was evident in the fourteen numbers that filled the hour. John also spoke about both that crisis and his father's amazing recovery. He added that Ken Peplowski was one of the many musicians to visit and to play for Bucky during his long stay in rehab. When Ken serenaded his good friend with a number of Goodman classics he asked, "How am I doing?" Bucky responded, "If you keep playing I'm going to be in here forever."

"Snowfall" and "In a Mellow Tone" were the final selections, but loud and prolonged applause from a happy audience concluded the hour. Bucky was buoyant enough to walk unaided from the stage and later said to Ed, "Boy we sounded good, didn't we?"

He got that right.



JazzWax Blog Thriving at Age 9

By Fradley Garner
Jersey Jazz International Editor

On August 4, 2016, *The Wall Street Journal* scribe Marc Myers celebrated the ninth anniversary of his globally popular blog, JazzWax, a six-day-a-week labor of love.

"I launched JazzWax on a dare," Myers revealed on his brainchild's birthday.

"Friend and critic Terry Teachout had been over my apartment weeks earlier to listen to jazz and insisted I start a blog. I protested that I was too busy, but Terry brushed me off, insisting that nobody was busier than he was and that he blogged. 'What's more,' he said, 'you know too much about jazz.'"

So Marc took Terry up on his challenge. "I went to Register.com and after fooling around with names for the blog, I landed on JazzWax.com, which was available. 'Jazz', for obvious reasons, and 'wax', since it was both a Billboard euphemism for records and a verb meaning to expound upon."

Myers continues:

"Nearly 4.3 million page views later and 3,000 posts along with two Jazz Journalist Association 'blog of the year' awards, JazzWax remains a six-day-a-week affair, attracting readers from countries on



Journalist/Blogger Marc Myers

every continent. I have developed close friendships with many people I have never met and regularly corresponded with jazz fans in far-away places, from Rio and Tokyo to Paris, London, Dublin, Stockholm, Copenhagen, India and Cairo, to name a handful."

"Over the past nine years I have conducted upward of 350 jazz-legend interviews for the site (all linked in the blog's right-hand column) and posted about hundreds of albums. I've always envisioned JazzWax as a

comfortable den where you can stop by and relax for a spell before going on with your business."





Other Views

By Joe Lang Past NJJS President

Following a two-month break, there is a large stack of CDs waiting to be recommended to the readers of this column. Chances are that many will have to be put off until next month, but that will still leave plenty of freshly issued or reissued music to consider.

The Fresh Sound label from Spain has been at the forefront of making available once again wonderful jazz from the middle of the last century that has been ignored by the major labels when they do their reissues. Owner Jordi Pujol was introduced to this music at an early age, and has made it his mission to keep alive much music that is revered by collectors and hard-core jazz enthusiasts. The recordings are wonderfully packaged with extensive liner notes, usually including the original notes, in booklets that also include rare photos. In addition, he has given many veteran jazz performers and upcoming new musicians opportunities to record new material. Recently some wonderful recent releases became available that should appeal to many of you. You can find the complete Fresh Sound catalog at their website (www.freshsoundrecords.com), along with music from many other fascinating labels. Their titles are available directly from this site or from many on-line sources such as amazon.com.

■ **SONNY GREY** is a name that is probably unknown to American jazz enthusiasts. He was a Jamaican-born trumpeter and bandleader who spent most of his professional career in France. During the 1960s and early 1970s, he led a powerful modern big band along with playing small group gigs and spending a short time time playing on the legendary Francy Boland/Kenny Clarke Big Band. On ***Sonny Grey and his Orchestra in Concert (Fresh Sound – 900)***, the Grey aggregation is captured in live appearances in Barcelona in 1967 and Ax-en-Provence in early 1968. The first ten tracks are from the Barcelona gig, and show off the band at its best, a tight, hard-swinging group with fine soloists. The last six selections are not quite as crisp due to extensive personnel changes, but still excite. This is an interesting introduction to a relatively obscure band that has fortunately been recorded for discovery of it by future listeners.

■ French pianist/composer **CHRISTIAN CHEVELLIER** had many phases to his career, but in the 1950s he led a big band that was inspired by some of the then contemporary American large ensembles, and also fronted some smaller groups. His compositions and arrangements were highly regarded by many American jazz stars including Stan Kenton, Miles Davis and Gerry Mulligan. ***Le Prince Du Jazz Français (Fresh Sound – 893)*** compiles recordings by his big band and small groups during the period 1955-1961. The music was originally released on a series of EPs and LPs in France. Today it is still wonderfully fresh and exciting music that will be new to most American listeners. Chevallier's arrangements stand the test of time. They often reflect the influence of Bill Holman, and that is about as fine an influence as one could follow. The musicianship is of a high order throughout the program. Once again, Jordi Pujol has reached deeply into the archives of recorded jazz to revive music worthy of renewed attention.

■ Mention the name of **FORREST WESTBROOK** to even the most rabid jazz enthusiasts, and you are likely to receive only a blank stare. Westbrook was a relatively obscure jazz pianist from California who was never a household name, and was even unknown to most fans and players on the scene during his active years. He playing was mostly confined to small clubs in Southern

California, and in private sessions in his home studio. The liner notes to ***The Remarkable Forrest Westbrook (Fresh Sound – 890)*** relate his fascinating story, and the reasons that he remained an undeservedly obscure figure. Listening to his playing on the six extended tracks on this collection, it is remarkable that he flew so far under the radar for he had immense talent. His younger daughter, Leslie, is quoted in the notes as saying: "My father was very modest, never promoted himself, and was very reluctant to record." It was only when he passed on in 2008 that his family discovered a collection of private tapes that eventually reached Jordi Pujol. He was taken with Westbrook's artistry, and determined that some of this music deserved a wider hearing. Here Westbrook is presented in a trio setting on five tracks, and in a quintet on the remaining track. Westbrook is described as remarkable in the title to this album, and one listen will convince you that this adjective is entirely appropriate, for he was a player of enormous originality and imagination. Dig him, and you will hope that there will be more of these sounds forthcoming.

■ Belgian-born guitarist **RENÉ THOMAS** relocated to Canada in 1956. He was a favorite of many American jazzmen, including Sonny Rollins with whom he performed and recorded briefly in 1958. In that same year, he was a member of an international all-star group led by pianist Toshiko Akiyoshi on a recording titled *United Notions*. Among the other players on the program are Doc Severinsen on trumpet, Nat Adderley on cornet, Rolf Kuhn on alto sax and clarinet, Bobby Jaspar on tenor and baritone saxes, Akiyoshi on piano, Thomas on guitar, John Drew on bass and Bert Dahlander on drums. Two years later he recruited tenor saxophonist J.R. Montrose, pianist Hod O'Brien, bassist Teddy Kotik and drummer Albert "Tootie" Heath for his first American release, ***Guitar Groove (Fresh Sound – 898)***. From the evidence on this disc, the respect that Thomas engendered in his contemporary jazzmen is understandable. He is a fluid and creative player who has an innate sense of swing. Unfortunately, he was cut down by a heart attack at the age of 48, and his recorded legacy is relatively sparse for a player of his talent. This album contains some of his finest recorded work, and will be a popular addition to any jazz collection.

■ Back in the 1950s a very special singer emerged on the Chicago scene. **AUDREY MORRIS** recorded two superb, tasty albums, one for VIK, ***Bistro Ballads***, and one for Bethlehem, ***The Voice of Audrey Morris***, and then did not record again until she released *Nevertheless* on her own Fancy Faire label in 1984. In between, she continued to perform in intimate clubs in Chicago, and raised her family. ***Bistro Ballads - The Voice of Audrey Morris (Fresh Sound 901)*** contains her two early albums, and they a delight to revisit. The former finds her in a trio setting where she is on piano with Johnnie Pate on bass and Charles Walton on percussion. On the other she is accompanied by a jazz quintet plus a string section playing arrangements by the pianist, Marty Paich. Morris had an intimate singing style, with a rich, dusky sound. She was an exceptional interpreter of lyrics, and her articulation made each word understandable and meaningful. Her song selection was as right on as her vocalizing, often selecting appealing obscurities like "Sweet William," "April Fool," "What More Could a Woman Do" and "I Go for That." The more familiar tunes that she performed were always ones that were never overdone such as "Nobody's Heart (Belongs to Me)," "Guess I'll Hang My Tears Out to Dry," "If You Could See Me Now" and "My Old Flame." Each of the six albums that Morris recorded is a gem, and here two of them are available on a single disc. Do not hesitate, just order it!

■ **MITZI GAYNOR** is probably most remembered for starring in musical films, particularly *South Pacific*. With her popularity at a peak, the folks at Verve Records chose to feature her on two albums, both with large ensembles of first-call West Coast jazz players. The first, *Mitzi*, was arranged and conducted by Pete King, and the other, *(Mitzi Gaynor) Sings the Lyrics of Ira Gershwin*, by

Russ Garcia. Both of these outings plus a Top Rank EP titled *Happy Anniversary* have been compiled on **Mitzi + Sings the Lyrics of Ira Gershwin (Fresh Sound – 899)**. Gaynor delivers wonderfully expressive vocals whether investing the up tunes with the rhythmic sense that she demonstrated as a dancer or sensuously caressing a ballad. The Gershwin collection is particularly noteworthy for the inclusion of several lesser heard Ira Gershwin lyrics like “The Half of It Dearie Blues,” “Spring Again,” “Gotta Have Me with You,” “Here’s What I’m Here For,” “Treat Me Rough,” “That Certain Feeling” and “Island in the West Indies.” While best known for his collaboration with his brother George, he also had an extensive career after George’s untimely death from a brain tumor at the age of 38, most notably with Vernon Duke and Harold Arlen, who are represented on this disc with three and two selections respectively. Gaynor was a nightclub and concert performer, as well as the star of several TV musical specials, after moving on from her film career. This disc shows that her vocalizing deserves the kind of interest that this release will hopefully generate.

It is now on to the other discs that have arrived since the last Other Views column.

■ Among the works of **DUKE ELLINGTON**, the **Sacred Concerts (Rondeau Productions – 6112)** are among the most unique. This disc contains interpretations of music from the three Sacred Concerts that Ellington conceived during the last decade of his life. The performances are by the Fette Hupe Big Band conducted by Jörn Marcussen-Wulff, with the Junges Vokalensemble Hanover directed by Klaus-Jürgen Etzold, and featured vocalists, Claudia Burghard and Joachim Rust. These musicians are based in Hanover, Germany. The music was recorded in concert in Lüneburg near Hamburg. The performance is exciting, bringing to life this effort by Ellington to address the spiritual side of his being. Probably the most well known piece used by Ellington was originally written as part of the suite Black, Brown and Beige in 1943, “Come Sunday.” It is interesting that this material would be addressed, and in such a convincing manner by musicians in Germany. They have certainly done a masterful job of performing this slice of Ellingtonia. (www.rondeau.de)

■ **Garden of Delights (Dot Time – 9051)** is the third recording by the **CHUCK ISRAELS JAZZ ORCHESTRA**. It is the first devoted to music written by Israels, the others having focused attention on the music of first Bill Evans, and then Horace Silver. The band is a octet comprising leader Israels on bass, John Nastos on alto sax and flute, David Evans on tenor sax and clarinet, Robert Crowell on baritone sax and bass clarinet, Charlie

Porter on trumpet, John Moak on trombone, Dan Gaynor on piano and Christopher Brown on drums. Jessica Israels adds occasional vocal embellishments. Israels writes interesting tunes, and his arrangements are intricate and demanding, but wonderfully listenable. Each is highly individual, and well conceived. Israel is a master at using the flexibility of his reed players to vary the coloring of his musical palate. His titles like “The Skipping Tune,” “Speed Bumps” “Warming Trend,” “Double Clutch” and “Discretion Advised” are evocative, and the music matches your anticipation. If you listen to this album several times, you will keep discovering new moments to enjoy, making *Garden of Delights* a perfect title for this stimulating collection. (www.dottimerecords.com)

■ At the suggestion of a friend, guitarist **DOUG MACDONALD** assembled a crew of top tier Los Angeles area jazz players to engage in a “jazz marathon” at redwhite+bluejazz in Pasadena. The happening was recorded, and is available on **“Just for Fun” (Blujazz Productions – 3437)**, a swinging two-disc set. To keep the music flowing, MacDonald engaged two rhythm sections, Llew Matthews, John B. Williams and Roy McCurdy handled the piano, bass and drums respectively for half of the selections, with Andy Langham, Luther Hughes and Paul Kreibich taking over for the remaining six. Lanny Morgan on alto sax, Ricky Woodard on tenor sax, Bob Summers on trumpet and Les Benedict on trombone were used in various combinations during the program, while MacDonald was present on guitar for all but two numbers. The tunes included some standards including “Day By Day,” “Autumn Leaves,” “I Thought About You” and “Green Dolphin Street;” a few jazz gems, “Airegin” and “Yardbird Suite;” plus three MacDonald originals. The selections ranged in length from about seven to 13 minutes, giving the players plenty of time to stretch out and explore the melodies in depth. The recording captures the excitement that developed among the musicians, and those in attendance surely experienced the kind of spontaneous thrills that result from great jazz musicians challenging each

other. (www.blujazz.com)

■ Since first recording a pair of exceptional duo albums in 1990, tenor saxophonist **HOUSTON PERSON** and bassist **RON CARTER** have occasionally returned to the studio to record new material. **Chemistry (HighNote – 7293)** is the latest of these, and it is perfectly named. The empathy between these two jazz masters is evident from first note to last. The ten tracks are evenly divided between ballads and quicker tempo selections. Few players have ever massaged a ballad as convincingly as Person. When he plays “But Beautiful,” beauty is all that comes to mind. Many couples have gotten emotional upon hearing “When I Fall in Love,” and Person’s take can surely have this effect on a listener. The highlight number of the more fast-paced numbers is a wonderfully energetic “Blue Monk.” Carter is an amazingly facile and imaginative bassist who consistently complements Person’s tenor musings in a very special manner. This is a pairing that has always felt natural, and it is a blessing that these two artists continue to find occasions to renew their partnership, for the results are always stimulating and satisfying. (www.jazzdepot.com)

■ **THE EVENFALL QUARTET**, tenor saxophonist Mark Earley, pianist Joe “Sonny” Barbato, bassist Brad Hallen and drummer Jerzy “Jurek” Glod are devoted to playing the kind of jazz that came into prominence on labels like Prestige and Riverside during the 1950s. This was music that had

elements of swing, bebop and cool jazz. On **The Evenfall Quartet** -, their eponymous first album, the players went into the studio, and completed the album in one day. You hear what they played with no overdubs or splicing. The results are terrific. They assay ten standards plus Lucky Thompson’s engaging “The Plain But Simple Truth.” Earley is out of the Al Cohn/Zoot Sims school, and that is the right place to have studied. Barbato comps nicely, and uses his solo time to fine advantage. Hallen and Glod keep everyone on time, and are strong without ever getting in the way. Try “Old Devil Moon” to get a taste of how appealing this collection is. Other songs that they

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OTHER VIEWS

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explore include "Time After Time," "If I Were a Bell," "How Insensitive" and "Stardust." The Evenfall Quartet falls easily in your ears. It is great to hear a current group reaching back to the days when albums like this one were not the exception. (www.blueduchessrecords.com)

■ It is a sad reality that many of those on the East Coast are unaware of some great players who hang out on the West Coast, and vice versa. The new album by tenor saxophonist/clarinetist **DAN ST. MARSEILLE, *Invitation (Resurgent Music – 150)***, includes two players who are familiar to most East Coasters, Claudio Roditi on trumpet and flugelhorn, and Bill Cunliffe on piano, but the other cats who play on the disc are rarely heard back here, St. Marseille, alto saxophonist/clarinetist Gary Foster, pianist Chris Dawson, bassist Roger Shew and drummer Paul Kreibich. For all listeners, it will be a pleasurable experience to hear all of them, and together. The eight-song program includes four standards, "You Stepped Out of a Dream," "Invitation," "Body and Soul" and "All the Things You Are," two jazz tunes, "Bertha the Dragoness" and "Anthropology," and two composed by St. Marseille, "Spacious" and "It's What You Think." The leader is a straight-ahead, old school style player who has chosen terrific partners for this outing. Roditi, who is on five tracks, and Foster, who is on the other three, are both fine front line partners for St. Marseille. Cunliffe and Dawson nicely share the piano duties, while the support from Shew and Kreibich is steady and strong. Particularly noteworthy are the duo clarinets on Jimmy Knepper's "Bertha the Dragoness," with both St. Marseille and Foster lighting up this change of pace interlude. *Invitation* is indeed an inviting listening experience. (www.cdbaby.com)

■ Pianist **MIKE JONES** and his producer Tom Burns came up with a neat idea for his new album, ***Roaring (Capri – 74142)***. Jones suggested visiting songs from the Roaring '20s, and they agreed that having Jones imbue these songs with a more contemporary touch would be a terrific idea. Well it certainly was, and they were fortunate to have the LA-based Katie Thiroux on bass and Matt Witek on drums in New York City with a free day, enabling them to lend their artistry to the project. Jones had never played with Thiroux and Witek previously, but with jazz musicians of this quality, that is not an impediment to producing good music. In one four-hour session they laid down 10 tunes, most of them first-and-only takes, and the results are tasty and hip. The tunes are familiar ones like "If I Had You," "Mean to Me," "I Found a New Baby," "What'll I Do" and "Am I Blue," but the approach to each is uniquely Jonesian. This is a cat who knows how to swing, and add fresh ideas to songs that have been done many times over. Great tunes, great players and the opportunity to bring them together usually produces great music, and that is what you will find on *Roaring*. (www.caprirecords.com)

■ ***Keys to the City (Roven Records - 99999)*** is an eclectic collection of New York songs by an eclectic array of pianists. This is a truly interesting disc that you would find under the artist category **VARIOUS ARTISTS**. The styles of playing range from jazz, Dick Hyman and Frank Owens to jazz players who also are known for accompanying vocalists, Billy Stritch, Mike Renzi and Lee Musiker to musicians most known for their work in the pop field, Robbie Kondor, Bette Sussman and Paul Shaffer to a couple of unclassifiable cats, Axel Tosca and George Whitty to a man more familiar to the world of musical theater, John Kander to a classical music icon, Leon Fleisher. This was all put together by a man who has dipped his toes into many of these musical waters, Glen Roven. Most of the songs will be familiar to almost all who dig good music, especially those who revere songs inspired by the Big Apple. Special note must be made of the inclusion of the demo made by composer John Kander and lyricist Fred

Ebb of their iconic "Theme from New York, New York." While the styles vary, there is a jazz underpinning to most of the selections. If one must categorize the music in this collection, the word used should be fun. (www.rovenrecords.com)

■ Something that is always worth anticipating is a new release by **CATHERINE RUSSELL**. One time through ***Harlem on My Mind (Jazz Village – 579004)*** will have you smiling, tapping your toes, and glad that you have some more material by this effervescent singer in your collection. Russell has her regular rhythm section on hand, Matt Munisteri on guitar, Mark Shane on piano, Tal Ronan on bass and Mark McLean on drums, with a rotating cast of trumpeters Jon-Erik Kellso and Alphonso Horne, trombonist John Allred, and reedmen Mark Lopeman, Andy Farber and Dan Block on seven of the 12 tracks. Three of the other selections find Russell backed solely by the rhythm players, while they are joined by Lopeman on clarinet for the saucy "You've Got The Right Key, But the Wrong Keyhole," and special guest tenor saxophonist Fred Staton on her passionate reading of "Don't Take Your Love From Me." Russell has that special something that enables her to connect with just about everyone who hears her sing. *Harlem on My Mind* is a CD that you will find yourself wanting to share with your friends. (www.JazzVillage.com)

■ It is important that when a singer and pianist hook up to make a recording that they are simpatico from the start. The singer has to trust the pianist to give her support that does not interfere with her ability to sell the song, while the person at the keyboard has to feel that his partner is musically hip and able to bring the songs to life. It is evident on the self-produced ***Stairway to the Stars*** that vocalist **GABRIELLE STRAVELLI** and pianist **MICHAEL KANAN** fit together perfectly. Stravelli has a flexible voice, and an ability to make every word of each song believable. Kanan is sensitive and consistently creative in providing the kind of support that makes singers relax and know that they are in good hands. They worked together on the program, and made one fine selection after another. Even with the familiar songs that comprise most of the tracks, they find ways to make the tunes sound like new ones. When did you last hear "So Rare" sung with the verse? Well they do it here, and that is indeed so rare. To hear instantly how magical this duo is, just listen to how they combine the challenging "Autumn Nocturne" with a song associated with the legendary vocalist Jeri Southern, "I Don't Know Where to Turn." The program was recorded before an audience at The Drawing Room in Brooklyn. The audience was rapt, as you will be upon hearing Stravelli and Kanan weave their spell for the better part of an hour. (www.gabriellestravelli.com)

■ There are many singers out there who attempt to do the "Sinatra" thing, that is take on songs with the swing and swagger of their role model. Very few really succeed. One who does is **STEVEN DAVIS**, who has performed as a singer and an actor, and has also written some tunes, but his deepest passion is for the Great American Songbook, and especially the work of Ol' Blue Eyes. While strongly influenced by him, he is no mere Sinatra imitator. He has an attractive baritone, has a fine sense of rhythm, and knows how to sell a song. ***The Way You Look Tonight (First Second - 41512)*** is an eight-song CD that only runs about a half-hour, but there is plenty to enjoy in that relatively brief time. Davis recorded tunes like "Ain't That a Kick in the Head," "It's Alright with Me," "Teach Me Tonight" and "On the Street Where You Live" with a 17-piece big band manned by top players from the L.A. scene. The kicking arrangements are by Andy Farber who also led the band and played some tenor sax. For Davis recording an album like this has been a dream finally come true. For the listener, it is simply a wonderful way to spend some time hearing some fine songs sung with great elan by a man whose passion has enabled him to create a nice collection of swinging music. (www.amazon.com)




DAN'S DEN

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snugly as it did Jimmie Lunceford's great crew. Five days later, at the Museum of Modern Art, the Hawks provided the musical accompaniment to four vintage 1920s silent comedies, one a famous Laurel and Hardy never before seen in this near-complete version and climaxed by what is claimed to be the biggest pie-throwing sequence in film history. There was another early venture by the famous twosome, not yet as partners in mishaps, but as uncle and nephew — the latter Stanley as a Scottish import, a surprisingly good Charley Chase, and what was said to be Mabel Normand's very last (for those of you none-silent fans, Mabel was already a star when Charlie Chaplin was teamed with her in his earliest efforts). Needless to say, synching music to the often frantic action on screen is not an easy task, but Vince and associates mastered this special art wonderfully well — and to one accustomed to seeing silents at MOMA accompanied by just a pianist, this was a very special treat indeed. What was the cherry on top was that the music, great as it was in its own right, never imposed itself on the action. It was perfect enhancement.

When I complimented Vince a bit later, he stunned me with the revelation that the Museum people had provided him with DVDsthat proved defective in two of the four cases. This only became evident at the first and only pre-performance runthrough just a few hours before, requiring what I would consider superhuman patience and fortitude. The end result was perfect, with no trace of the last-minute first aid. Characteristically, Vincent has not bruited this about, and he certainly didn't ask me to mention it, but I think it should be! A great art institution should have respect for artists.

Not much later, we spent a night at Iguana and found the band in its usual great form. It is in the nature of an enterprise such as the Nighthawks that it is not always possible to field the same cast (as noted in remarks about the Ostwalds, albeit with a less demanding task--good reading skills required), but Vince manages to even come up with bright new faces that are up to the task. One such in thia night was trumpeter Jon Challoner who can hit 'em high and clean. It was a fun night, with a spot for a trio of tapping and singing ladies, who offered a peppy "Happy Feet," appropriate in view of the recently restored "King of Jazz", sit-in sngers including the son of the Silvermasked Tenor of vintage radio fame, doing a nice "Brown Eyes, Why Are You Blue," and one oldie new to me, "If All Stars Were Pretty Babies (and I was the Man in the Moon)". Daryl Sherman did "Confessin'" and Ann Hampton Callaway "All Of Me," and the band stumped me with a Casa Loma-like number that turned out to be "Rhythm" from the Ted Lewis book--rather late Ted, from his Decca stage. As the film will show you, Vince's library is enormous, as is his energy and commitment. Long may the Nighthawks fly! 

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HIGHLIGHTS IN JAZZ

Trio Time – Trio da Paz/ Dick Hyman Trio

BMCC TRIBECA Performing Arts Center, NYC
June 16

To wind up the Highlights in Jazz season, producer Jack Kleinsinger presented two outstanding jazz trios of distinctly different styles, the Brazilian jazz of Trio da Paz, and the mainstream stylings of the Dick Hyman Trio.

Trio da Paz has been together as a unit since 1986 when guitarist Romaro Lubambo, bassist Nilson Matta and drummer Duduka da Fonseca joined forces to create one of the most popular and creative of all Brazilian jazz groups. While each has careers apart from the band, the particular magic that they create as a unit is very special.

Each of the trio is a fine composer, as they demonstrated with da Fonseca's "Dona Maria," Matta's "Baden" and Lubambo's "For Donato," a dedication to his father. Their musical empathy is evident in everything that they perform, whether their own songs, a standard like "Speak Low" or a classic Jobim piece such as "Corcovado."

For the latter two tunes, they brought to the stage trombonist Vincent Gardner who fit seamlessly into the group. All of these players are masters of their instruments, and the excitement that they generate is present from the first notes of their set to the last.

Dick Hyman, who resides in Florida, and guitarist Howard Alden, who is now hanging his hat in Arizona were joined by bassist Jay Leonhart for a delightful set. As is usual with any performance involving Hyman, the program was eclectic.

"All the Things You Are" had a baroque feeling. "Jazz Me Blues" started out slowly, eventually building to a rollicking conclusion. Hyman performed an extended introduction to "Lotus Blossom" before his bandmates entered. They then explored "Straight No Chaser" in a manner that would have brought a smile to the face of its composer, Thelonious Monk.

Gardner came out again to join in on "Perdido," with Leonhart adding a notable arco bass solo. Leonhart is a wonderful composer of unique, often humorous songs. "My Problem Is You" was his contribution on this occasion. Alden was featured next on "Just a Gigolo."

"Strike Up the Band" was robust, Hyman gave a taste of his impressive stride chops on "Carolina Shout," and the evening was brought to a conclusion with "I've Got a Crush on You."

The audience certainly had a crush on the musicians who performed both halves of the program. They filed out smiling, and anticipating what musical goodies Kleinsinger would be springing on them during the next season of Highlights in Jazz.

MINT JULEP JAZZ BAND

Lincoln Center's Midsummer Night Swing

Damrosch Park, NYC, | June 24

Having heard, enjoyed and reviewed the two albums by the Mint Julep Jazz Band, a swing septet based in Durham, North Carolina, it was exciting to discover that they would be making their New York City debut at the Midsummer Night Swing series at Lincoln Center's Damrosch Park.

Well seeing them in person proved to be even more impressive than their recordings. This is a band that gets a lot of power out of their seven musicians, making them sound like a much larger ensemble. Co-led by trombonist Lucian Cobb and vocalist Laura Windley, the MJJB also includes Jim Ketch on trumpet, Keenan McKenzie and Aaron Hill on reeds, Ben Lassiter on guitar, Jason Foureman on bass and Aaron Tucker on drums. Their catalog of primarily 1920s, '30s and early '40s music, with a few originals in the older styles added, is played with respect for the original versions, but with a timeless feeling that makes it feel consistently fresh.

The swing dancers filled the floor as the MJJB gave them music to keep their feet moving. Most of the numbers were medium tempo pieces that occasionally tilted to quicker paces, and at other times went toward the slower side. They tossed in a few burners along the way, and gave the slow dance fans a few opportunities for cheek-to-cheek time.

If you were there just to listen, as was the case for this writer, you got to hear many familiar tunes like "Them There Eyes," "King Porter Stomp," "Exactly Like You," "Out of Nowhere," "Darktown Strutter's

Ball," "If I Didn't Care" and "A Tisket A Tasket." Ellington enthusiasts would have been thrilled to hear the likes of "Scattin' at the Kit Kat," "Ducky Wucky," "Swingtime in Honolulu," "Get It Southern Style" and "That's the Blues Old Man." These and many other vintage tunes kept your toes tapping steadily.

Special mention must be made of the vocalizing of Laura Windley. She captures the essence of the vocalists from the vintage periods that the MJJB addresses, but has her own style, and a smooth voice that is instantly appealing. In addition, she handles the announcements with warmth and enthusiasm.

The folks in North Carolina are fortunate to have a band of this quality to enjoy on a regular basis. If you happen to be in that area, you should check out the MJJB website (mintjulepjazzband.com) to see if your visit coincides with any of their appearances. Just be prepared to swing!

JAZZ IN JULY SPECIAL EVENT

Vince Giordano: There's a Future in the Past

Theresa L. Kaufmann Concert Hall –
92nd Street Y, NYC | July 10

The wonderful documentary film *Vince Giordano: There's a Future in the Past* received its New York City debut at a special Jazz in July event at the 92nd Street Y.

This film was reviewed in the July/August issue of *Jersey Jazz*, and the review was based on seeing an advance DVD copy. That was impressive, but seeing it again on a large screen was even more so. Usually seeing a film a second time within a short period has a bit of a been there, done that feeling, but that was definitely not the case in this instance. It just reemphasized the remarkable job that the producer/directors Amber Edwards and Dave Davidson achieved in bringing their heartfelt tribute to Vince Giordano to life.

The screening at the 92nd Street Y had the audience rapt from start to finish, and a roar of approval was the final response from those in attendance. They obviously shared the enthusiasm for Giordano's work that motivated Edwards and Davidson to undertake this project.

Following a brief intermission, Jazz in July artistic director Bill Charlap arrived on stage to greet Giordano, Edwards and Davidson for a panel discussion about the film and Giordano's music. Edwards and Davidson each made brief statements about how the film was conceived and came to

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CAUGHT IN THE ACT

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fruition. The bulk of Charlap's questions were directed toward Giordano who was candid and articulate in discussing the music that has been at the center of his life. A lot of the information covered in this discussion was a reiteration of that included in the documentary, but Giordano's enthusiasm and wit added a special dimension to his story.

It was then time for a performance by Vince Giordano and the Nighthawks. Their time was limited, but they packed a lot of music into their brief set. They did eight tunes — "Casa Loma Stomp," "Potato Head Blues," "Baltimore," "Black Beauty," "After You've Gone," "The Man I Love," "Rhythm Is Our Business" and "Sing, Sing, Sing." As always, the band was tight, and the music was swinging.

For this evening, the attention was all on Vince Giordano. He was obviously moved by the love for him, and his commitment to the music that he and his fans revere, that was reflected in the reception that he received from the audience. He is a special man, devoted to keeping alive an important part of American culture, and this evening was a well-deserved tribute to him.

JAZZ IN JULY

Theresa L. Kaufmann Concert Hall – 92nd Street Y, NYC

SUMMERTIME SWING PARTY, JULY 19

Bill Charlap (Host and Piano)/Harry Allen (Tenor Sax)/Chuck Wilson (Alto Sax)/ Jon-Erik Kellso (Trumpet)/Gary Smulyan (Baritone Sax)/Joe Cohn (Guitar)/Todd Coolman (Bass)/Dennis Mackrel (Drums)

JAZZ GOES HOLLYWOOD: DIETZ & SCHWARTZ, JULY 20

Bill Charlap (Host and Piano)/Renee Rosnes (Piano)/Sandy Stewart (Vocals)/Ken Peplowski (Clarinet/Tenor Sax)/Jon Gordon (Alto Sax/Soprano Sax)/Gene Bertoncini (Guitar)/Sean Smith (Bass)/Lewis Nash (Drums)

UNFORGETTABLE: THE NAT KING COLE SONGBOOK: JULY 21

Bill Charlap (Host and Piano)/Freddie Cole (Vocals)/Houston Person (Tenor Sax)/Warren Vaché (Cornet)/Randy Napoleon (Guitar)/Elias Bailey (Bass)/Quentin Baxter (Drums)

KINGS OF STRIDE: EUBIE, FATS & THE LION, JULY 26

Bill Charlap (Host and Piano)/Ted Rosenthal and Rossano Sportiello (Piano)/Anat Cohen (Clarinet)/David Wong (Bass)/Aaron Kimmel (Drums)

TAKE THE A TRAIN: BILLY STRAYHORN AT 100, JULY 27

Bill Charlap (Host and Piano)/Renee Rosnes (Piano)/ Carol Sloane (Vocals)/Jeremy Pelt (Trumpet)/Steve Wilson (Alto Sax/Soprano Sax)/Jimmy Greene (Tenor Sax)/Peter Washington (Bass)/Kenny Washington (Drums)

AMERICAN RHAPSODY: GERSHWIN, ARLEN & THE BLUES, JULY 28

Bill Charlap (Host and Piano)/Dick Hyman (Piano)/Ken Peplowski (Tenor Sax/ Clarinet)/Randy Sandke (Trumpet)/Jon Gordon (Alto Sax/Soprano Sax)/Michael Dease (Trombone)/Peter Washington (Bass)/Willie Jones III (Drums)

(Note: In the discussions of the individual concerts, no mention is made of the instruments played by the various players as that information is supplied above.)

For his twelfth season as artistic director of the popular Jazz in July series at the 92nd Street Y, Bill Charlap once again gathered together one all-star lineup after another for six concerts spread over two weeks. Each of the evenings was unique, but there was a continuity of quality, and the transitions from one concert to the next were filled with eager anticipation that was always satisfied.

■ The series kicked off with a program titled "Summertime Swing Party," and swing it did.

Bill Charlap greeted the gathered fans, and sat down to play a scintillating solo version of "Tea for Two." The full complement of players then arrived on the scene. Harry Allen has been writing arrangements for three tenor saxes and a baritone sax for several years, most recently for his Arbors Records album *The Candy Men* featuring his All Star New York Saxophone Band. For this occasion, he wrote several charts for the four-horn front line of himself, Chuck Wilson, Jon-Erik Kellso and Gary Smulyan. Those selections included "Day In-Day Out," "Moonglow," "No Body Else But Me," "Tiny's Tempo," a real burner, and "Four Brothers," which served as the concert closer. They demonstrated that Allen, who is among the elite tenor sax players currently active, is equally talented as an arranger, one with an imagination that creates charts that swing and are consistently interesting.

It was terrific to see Allen and Joe Cohn reunited for this concert, and their take on "Seven Comes Eleven" recalled the marvelous empathy that they always had when performing regularly in a quartet format.

There were features for individual players. Kellso gave an absolutely beautiful reading of "Stardust." Cohn was at his bopping best on "Anthropology." Wilson took "Body and Soul" on a nicely fresh voyage. Coolman winningly negotiated the tricky melody of Oscar Pettiford's "Tricotism." Allen gave a lush reading of "Sophisticated Lady."

A stunning highlight was the surrealistic duo performed by Smulyan and Charlap on "Just One of Those Things." It conjured up images of a nightmare scene from a film noir movie. When Charlap took his solo on piano, it brought to mind a man frantically trying to escape a horde of pygmies chasing him with blow darts. This was a truly memorable interlude in the concert.

The eight cats on the stage not only gave a taste of "Summertime Swing," but did so with immense skill and imagination. It certainly set a high bar for the concerts to follow.

Charlap has frequently included a program in the Jazz in July series that is related to music from films. In this instance it was "Jazz Goes to Hollywood: Dietz & Schwartz." This songwriting duo of lyricist Howard Dietz and composer Arthur Schwartz is remembered for such classic standards as "Dancing in the Dark," "That's Entertainment," "Something to Remember You By" and "I Guess I'll Have to Change My Plans."

■ To set the stage for what was to come, Charlap called upon the popular radio personality Jonathan Schwartz, son of famed composer Arthur, to relate some memories about his father. Schwartz the younger did just that with warmth and wit.

Charlap, Sean Smith and Lewis Nash opened with the song that has become a show business anthem, "That's Entertainment." It was immediately followed by Charlap, Renee Rosnes and Ken Peplowski exploring the song that is probably the most often performed song by the Dietz and Schwartz songwriting duo, "Dancing in the Dark." They took the song to places that it probably had not previously visited, and it was thoroughly enjoyable.

One of the features that is widely anticipated in this series is the annual inclusion of Charlap's mother, the exceptional vocalist Sandy Stewart, on one of the programs. This was the spot for her this year. Her selections included an oh so slow, but wonderfully effective "I See Your Face Before Me," a swing out take on "A Shine on Your Shoes," a languid "Something to Remember You By," a reflective "By Myself," a haunting take on "If There Is Someone Lovelier Than

You,” and “Rhode Island Is Famous for You,” which she mined for the humor generously present in the lyrics.

Charlap surprised everyone when he added an effective vocal on a Dietz and Schwartz rarity, “Why Go Anywhere at All?”

While mostly remembered for his work with Howard Dietz, Arthur Schwartz also wrote songs with several other lyricists. One song from his collaboration with Leo Robin was presented, “A Gal in Calico,” written for the film *The Time, the Place and the Girl*.

While not remembered today as well as songwriting teams like Rodgers and Hart or Hammerstein, or Lerner and Lowe, Dietz and Schwartz were important contributors to the Great American Songbook, and this look at their catalog was filled with memorable songs performed by a stellar lineup of outstanding jazz artists.

■ There could not be a more fitting vocalist to be included on a program titled “Unforgettable: The Nat King Cole Songbook” than Cole’s brother Freddy Cole.” Recently, Freddy Cole released *He Was the King*, his first album exclusively of songs associated with his older brother.

When the concert started, Cole immediately took center stage accompanied by Bill Charlap and Cole’s regular bandmates, Randy Napoleon, Elias Bailey and Quentin Baxter to sing “It Could Happen to You” and “Polka Dots and Moonbeams.” At the age of 85, Cole is still marvelous, compensating for what he might have lost in vocal power and range with his sensitive phrasing and use of dynamics.

As the evening progressed, he addressed a cross-section of songs from the Nat Cole catalog. Among them were “Mamselle,” “Sweet Lorraine,” “To the Ends of the Earth,” “Mona Lisa,” “It’s Only a Paper Moon” and “L-O-V-E.”

Houston Person lent his artistry to several of the Cole vocals, providing complementary musical interjections, and some tasty solo work. He is a master at playing ballads, and his reading of “When I Fall in Love,” accompanied by Charlap and the rhythm section, was perfection.

Warren Vaché and Bill Charlap used to perform as a duo several years ago, producing one album, *2gether*, and they paired up for this concert on “Pick Yourself Up” and “If I Should Lose You,” showing that the magic that they used to produce in their joint performances is still alive. Vaché also added just the right touches on some of the Cole vocals.

When all of the players joined Cole in the fitting closer, “Easy to Remember,” the memories of Nat King Cole welled up in this audience member, and similar reactions surely permeated many others in attendance. It was a superb tribute to one of the premier vocalists and jazz pianists to ever grace the scene.

■ “Kings of Stride: Eubie, Fats & The Lion” was a feast of flying fingers. The fingers belonged to pianists Bill Charlap, Rossano Sportiello and Ted Rosenthal with some added flurries on clarinet by Anat Cohen.

Charlap gave a taste of what was to come with a robust exploration of Eubie Blake’s “Charleston Rag.” Attention was then turned to the music of Thomas “Fats” Waller. Sportiello came out to join Charlap on the twin Steinway grand pianos for a mischievous take on “Keepin’ out of Mischief Now,” before Sportiello absolutely dazzled the crowd with “Handful of Keys.”

It was now Ted Rosenthal’s turn, and he was joined by Anat Cohen, David Wong and Aaron Kimmel to play the jazz waltz of all jazz waltzes, “Jitterbug Waltz.” Sportiello returned to the mix, and they romped through “I’m Crazy ‘Bout My Baby (And My Baby’s Crazy ‘Bout Me).”

It was time for the music of Willie “The Lion” Smith to come to the fore, and Charlap assayed “Morning Air,” followed by Sportiello dealing with “Fussin’.”

Charlap mentioned that Waller often turned his attention to pop tunes written by other composers. Waller usually supplied vocals to go along with his dynamic pianism, but this was an all instrumental evening, so when the musicians considered Hoagy Carmichael and Frank Loesser’s “Two Sleepy People” and Turner Layton and Henry Creamer’s “After You’ve Gone,” it was Charlap, Rosenthal, Wong and Kimmel who played the former, while Charlap and Kimmel closed the opening set with the latter.

Sportiello opened the second half with a solo turn on Waller’s “Viper’s Drag,” and a trio version of Blake’s “I’m Just Wild About Harry.” Sportiello took the latter from a contemplative opening to a medium swing tempo before turning to some serious stride and tamping it down in resolution.

Charlap and Cohen combined on a lovely reading of Blake’s most famous composition, “Memories of You.”

Charlap, who provided informative commentary throughout, introduced Scott Joplin’s “Maple Leaf Rag” as a precursor to the emergence of stride. Rosenthal and Kimmel emerged to play Rosenthal’s

unique take on this ragtime classic. Cohen and Wong joined in for Smith’s bucolic “Echoes of Spring.”

Waller was mentored by the legendary James P. Johnson, and Charlap called upon Sportiello to join him for a rambunctious “Charleston.”

No Waller program would seem complete without the inclusion of “Honeysuckle Rose,” so it was all hands on deck for this closer. It was full of the flying fingers mentioned earlier. Charlap and Rosenthal shared one piano while Sportiello covered the other keyboard.

For fans of piano jazz, this concert was pure delight, and for almost anyone who is breathing, there was little chance that this joyous evening would not have been an occasion of uplifting excitement.

■ To belatedly celebrate the 2015 centennial of the birth of Billy Strayhorn, the Jazz in July series presented “Take the A Train: Billy Strayhorn at 100.” Strayhorn’s rich musical legacy was explored by a stellar lineup of players.

Steve Wilson, Jeremy Pelt and Jimmy Greene joined Bill Charlap and his regular trio mates, Peter Washington and Kenny Washington, for a spirited opener, “Raincheck.”

Charlap and Renee Rosnes have wonderful musical empathy, and are natural partners for duo piano outings. In this case they addressed three Strayhorn masterpieces, “Isfahan” early in the first set, and “Tonk” and “Lotus Blossom” in the concluding set.

Seeing Carol Sloane back on a New York stage after an absence of several years was special. While the years have limited her vocal range, and tamped down her power, she is still a masterful interpreter of lyrics with an innate jazz sense. She had opportunities to swing with the three-horns/trio format on “Satin Doll” and “Just A-Sittin’ and A-Rockin’.” Ballads have always been a strength for Sloane, and she gave lovely readings of “Daydream” and one of Strayhorn’s true masterpieces, “Something to Live For,” both in trio settings, the first with Charlap in the piano seat, and later with Rosnes at the keyboard.

Speaking of Strayhorn masterpieces, “Lush Life” is among the most unique and impressive songs in the Great American Songbook, both musically and lyrically. Before addressing this gem with his trio, Charlap effectively recited the main section of the song. The power of these words is always moving, but even more so when you realize that they were penned by a 17-year old lad who had spent most of his years in Pittsburgh. To reinforce how

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CAUGHT IN THE ACT

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perspicacious Strayhorn was at this age, listen to the lyrics to "Something to Live For," and consider that he also wrote this song at about the same time.

Rosnes wrote the charts for the selections featuring the three-horn front line, and Wilson, Pelt and Greene executed them wonderfully. When given solo opportunities, they were cogent and creative.

Special mention must be made of the hauntingly impressionistic reading that Rosnes gave to "Chelsea Bridge," supported by the Washingtons.

All of the players got on board for a romp on the Strayhorn tune that became the signature song for the Duke Ellington Orchestra, "Take the A Train." It was the song that most of the crowd was probably anticipating for the closer, and, like the balance of the concert, it was delivered with enthusiasm and respect for the musical genius of Billy Strayhorn.

■ The final concert of the Jazz in July series brought together the two men who have served as artistic directors for the series, Dick Hyman, who was there at the beginning and served in that capacity for 20 years, and Bill Charlap, who has assumed those duties since Hyman passed the torch to him. The theme of their concert was "American Rhapsody: Gershwin, Arlen and the Blues." To assist them in presenting the music of these two giants of the Great American Songbook were Ken Peplowski, Jon Gordon, Randy Sandke, Michael Dease, Peter Washington and Willie Jones III.

Gershwin was front and center for the first two selections as the full band with Charlap at the piano took a look at "Nice Work If You Can Get It," a swinger with each of the players giving a taste of their solo artistry, and "A Foggy Day," taken at a surprisingly funereal pace.

Hyman has always been a favorite with this audience. His arrival to perform a trio version of "My Shining Hour," met with a burst of approval, and he delivered a wonderfully inventive reading of this Arlen classic.

Peplowski and Hyman have appeared often over the past few years in duo performances. In this instance, they were paired on "Fascinating Rhythm," and their intricate blending of two fertile musical minds was one of the highlights of the evening. Hyman participated in another magnificent duo performance later in the program, this time pairing with Dease on "Come Rain or Come Shine," in a performance that was shining from start to finish. Dease's use of mutes was magical, and Hyman had the notes imaginatively pouring forth like a waterfall.

Probably the most anticipated moments of the evening were those when Hyman and Charlap seated themselves at opposite keyboards on the two Steinway grand pianos to challenge and complement each other in duo format. Their first such meeting addressed Gershwin's "Second Concerto," and a glorious musical adventure it prove to be. Sandke joined them in the second set for a playful romp on "I've Got the World on a String."

The full band, with Hyman and Charlap at the two pianos brought each of the two sets to a rousing conclusion. The first set closer was "'S Wonderful," and it was indeed just that. The concert finale was a spectacular two-piano interpretation, arranged by Hyman, of "Rhapsody in Blue." Most of this selection was performed by Hyman and Charlap, exploring variations of Gershwin's familiar themes. The exchanges were full of wit, originality and impressive technique. The band was brought in briefly at the end to add a punctuation mark to the mastery displayed by the pianists.

Once again, Bill Charlap chose wisely and well with his choice of themes and the musicians he employed to bring them to fruition. For six evenings, the Kaufman Concert Hall at the 92nd Street Y was home to the kind entertaining and engaging of music that makes jazz such an important bedrock of American popular culture. ■

'Jersey Cat' Freddie Hendrix Headlines Flemington Jazz Fest



Over the past two decades, Freddie Hendrix has become one of the most in-demand trumpeters in jazz. With the release of his first recording as a leader, *Jersey Cat* (Sunnyside Records: 2015), Hendrix is serving notice that now is his time. He has forged his own sure-footed, full toned sound, out of the tradition of such trumpet giants as Freddie Hubbard, Woody Shaw, and Lee Morgan.

Hendrix will be the headliner at the Flemington segment of the Central Jersey Jazz Festival to be held Friday, September 16, from 6-10 PM in Deer Path Park at 120 West Woodschurch Road. It is hosted by the Rotary Clubs of Hunterdon County in collaboration with the New Jersey Jazz Society. Other performers will be the Alexis P. Suter Blues Band, the Cynthia Sayer Quartet and Charlie Apicella & Iron City.

The Alexis P. Suter band is a powerful and unique five-piece ensemble fronted by a vocalist who transcends styles and genres. When she opened for B.B. King at his New York City club, he said, "It's a rare thing to share the stage with great talent like that young lady." Suter was also a regular performer with Levon Helm's Midnight Ramble Sessions in Woodstock, New York.

Cynthia Sayer has single-handedly re-popularized the four-string banjo in jazz. She rose to prominence as a founding member of Woody Allen's New Orleans Jazz Band, and has played with such legendary jazz musicians as Bucky Pizzarelli, Dick Hyman, and the late Les Paul. *Jazz Times* magazine has described her as, "a talented traditional jazz musician who sings and plays banjo with equal expertise. Her voice carries warmth and color...and her rapid-fire style is phenomenal."

Charlie Apicella is one of the most exciting young guitarists on the jazz scene. Iron City's latest album, *Payin' the Cost to be the Boss* (Carlo Music Records: 2016), is a tribute to BB King. *Vintage Guitar Magazine's* John Heidt believes Apicella, "immediately brings to mind Grant Green...He is a no-nonsense player of unquestioned chops whose soul drips from each note."

The Flemington festival is produced by New Jersey Jazz Society board member Sandy Josephson, the author of *Jeru's Journey: The Life and Music of Gerry Mulligan* (Hal Leonard Books: 2015) and *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio: 2009). He is also the curator of the "Music in the Moonlight" jazz series at the Luna Stage in West Orange. ■

JAZZ TRIVIA ANSWERS

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- | | |
|------------------------|------------------|
| 1. Warren "Baby" Dodds | 5. Art Blakey |
| 2. Gene Krupa | 6 Max Roach |
| 3. "Papa" Jo Jones | 7. Louie Bellson |
| 4. Buddy Rich | 8. Roy Haynes |

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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.

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

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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 working musician member of the New Jersey Jazz Society, we want to be sure you're aware of the special benefits available to you. We're also very interested in attracting new NJJS Member Musicians, and your assistance in achieving that goal is greatly appreciated. Please help us spread the word!

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Special Member Musician Rates

✓ **Promote your gigs and CDs in Jersey Jazz magazine**

Space Permitting

✓ **List your name and contact info on our website's Musician's Page**

FREE (includes link to your website)

Why not attend one of our free monthly Jazz Socials at Shanghai Jazz in Madison, NJ where you can meet and network with fellow musicians and other jazz fans.

To learn more or inquire about joining the NJJS as a Member Musician please e-mail Stew Schiffer at vicepresident@njjs.org

'Round Jersey

Morris Jazz

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

The popular 1966 song by the Happenings was *See You in September*. Neil Diamond penned the love song *September Morn*. And of course, who can forget Sinatra's *September Song*. At the Bickford Theatre, we welcome the 9th month with our own special celebration of American jazz.

Lenore Raphael is "simply one of the best pianists in our art form, she always swings," raves critic John Gilbert.

On Monday, September 19 at 8 PM, the internationally renowned jazz pianist joined by critically acclaimed jazz guitarist, **Wayne Wilkinson**, will make their debut in the Bickford Jazz Showcase, paying tribute to the great Oscar Peterson/Joe Pas duo featuring their hits *Donna Lee*, *Indiana*, *There Is No Greater Love*, and more.

In addition to being an incomparable jazz pianist, Lenore is also a Steinway artist, radio host and jazz teacher. She has performed in major jazz clubs and festivals including appearances at Dizzy's Club Coca-Cola at Jazz At Lincoln Center, The Blue Note, Birdland, Ottawa International Jazz Festival, Ronnie Scott's in London and many more. She has won ASCAP awards for her original compositions, and has recorded 12 critically acclaimed CDs on the Swingin' Fox Music label. Some of her recordings have reached Top 10 airplay. She also received Grammy nominations for her 2006 recording *Invitation* and 2012 recording *Loverly*.

Wayne Wilkinson is a former guitarist of the premier Air Force jazz ensemble The Airmen of Note based in Washington, D.C. and the Falconaires based in Colorado Springs. His numerous venues have



Lenore Raphael



Wayne Wilkinson

included Carnegie Hall, The White House, the Kennedy Center Millennium Stage and major jazz and special music festivals across the country. He has performed for multiple Presidents, heads of state and other dignitaries.

These two jazz greats have played alongside some of the finest jazz artists, people like Bucky Pizzarelli, Clark Terry, Bill Watrous, Harry Allen, Bria Skonberg, Warren Vache, Harry Allen, Henry Mancini and Joe Williams, just to name a few. And NOW they're on the Bickford stage!!

IN THE COMING MONTHS:

The only area appearance of the international jazz group **Paris Washboard** rings in October while the incomparable **Frank Vignola Trio** with special

guest **Jon-Erik Kellso** ushers out the month; **Mark Shane's Gang** will appear on Election Day eve in November and — SAVE THE DATE! — November 21st for our annual **Bickford Benefit Band**.

All shows 8-9:30 PM; \$20 at the door, \$17 with reservation

Jazz For Shore

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

Each year, when legendary guitarist **Bucky Pizzarelli** returns to MidWeek Jazz at Ocean County College, I usually open with the simple phrase, "Bucky's Back!" But this year, when he performs in Toms River on Wednesday night September 21, the phrase has taken on new meaning.

Shortly after performing at Ocean County College last October, Pizzarelli suffered a serious stroke. He was supposed to return to the College in January,

but was still in the hospital. More than just a rumor, it seemed to be a fact that the 90-year-old legend would never play guitar again.

Frequent performing partner, **Ed Laub**, who will also be at the Toms River concert, told entertainment reporter Jim Beckerman, "[Bucky] became completely debilitated and atrophied from staying in bed for eight weeks. I would never have believed he would ever come out of the hospital."

But Laub and Pizzarelli's family knew that music would be the only route for a full recovery. "He was so weak and so sick, but it was really amazing to watch, as I'd come to visit and brought a guitar and played with him, we would put a guitar in his hand and he'd play a little bit," Laub told Beckerman. "Even when he was in a stupor, he would put his hand out like he was playing a guitar."

In the spring, Facebook lit up with photos of the elder Pizzarelli with hospital visitors such as Russell Malone, holding his guitar once again. He soon came home and after some in-home rehabilitation, Pizzarelli and Laub began their comeback tour with performances at Ramapo College and Birdland in June.

Though it's doubtful Pizzarelli will resume his old busy schedule, which had him frequently zig-zagging around the world, he seems to be more than content with these occasional gigs close to his Saddle River home. Thus, when we say "Bucky's Back" this time, it's not just for his annual visit to Toms River, but rather for this inspiring, improbable comeback of one of the most beloved figures in jazz. In addition to Laub, son **Martin Pizzarelli** will be joining his father at Ocean County College on September 19.

If the above isn't enough to make you purchase tickets for what will surely be one of the most heart-warming concerts of the year, perhaps a few words should be said about Pizzarelli's career. The word "legend" sometimes gets overused, but there's no other way to describe a man who has been performing professionally since 1944, having accompanied everyone from Frank Sinatra and Ray Charles to Benny Goodman and Les Paul and just about everyone in between (including Tiny Tim and Dion and the Belmonts!). This is jazz royalty, 90 years old, and still living to perform and make music. September 19 will be a very special night and we can't urge you enough to purchase your tickets in advance. Hallelujah, Bucky's back!

— 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 NJJS co-sponsors events at the 1867 Sanctuary at Ewing and members receive a \$5 discount on admission. This beautiful 200-seat Romanesque Revival church hall in 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. Free light refreshments (including cookies!) are served.

SHOWS THIS MONTH:

The **Danny Tobias Quintet** plays on September 10 at 2 PM and the performance will be recorded for a live CD. Fresh from a sold-out concert earlier in the year in Pennsylvania, the cornetist/trumpeter brings the same four masters of swing to Ewing to perform hot jazz while they record, with **Paul Midiri** on vibes and trombone, **Joe Holt** on piano, **Joe Plowman** on bass and **Jim Lawlor** on drums.

Friday, September 23 at 8 PM the Sanctuary features straight ahead jazz with the **Tom Littwin Quartet**. Leader Tom Littwin on bass has performed with many local artists and is currently pursuing a degree in music from TCNJ. **Bob Tiemann** on guitar has performed with a number of groups at some of the top venues and will soon be completing his Jazz Instrumental studies at Temple University. **Andrew Pereira** on saxophone studied at both Rutgers and Temple Universities, and performs in many genres. **Abel Tabares** has been playing drums since he was 13, graduated from Rutgers with a jazz performance degree, and performs regularly in the tri-state area.

UPCOMING CONCERTS:

Saturday, October 8 at 7 PM: **Living the Dream** performs azz standards, pop, and original tunes on a journey back to the days of Frank Sinatra and Tony Bennett, with **Gary Patricelli** (vocals), **Sue Ellen Miller** (piano and vocals), **Wayne Miller** (bass), **Dave McGraw** (drums), and **Ron Taglarino** (sax).

Sunday, October 10 at 3 PM: **John Nobile's Summer Swing Orchestra** presents big band swing and jazz led by Steve Kaplan.

Sunday, October 23 at 3 PM: The **Hazelrigg Brothers** is a trio inspired by jazz, rock and classical music featuring **Geoff Hazelrigg** (bass), **George Hazelrigg** (piano), **John O'Reilly Jr.** (drums).

Saturday, October 29 at 7 PM: **Mandragora** is a quartet featuring the hard rock/jazz fusion genre of the 1970s, led by **Tom McMillan** (bass).

— Bob Kull

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

'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:

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- 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.

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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.
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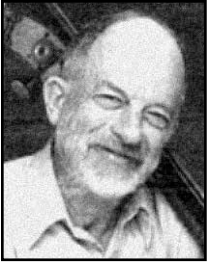
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From the Crow's Nest

By Bill Crow

■ Dave McKenna was a one-of-a-kind piano player. He often denied that he was a jazz player, even though he was steeped in the music. "I'm a song player," he would say, and

he certainly played all the wonderful songs in the American songbook. He liked to group songs in a set by themes. Sometimes a medley would be all songs about rain, sometimes about happiness, sometimes about a color, or once in a while just songs by the same composer. He would explore each tune harmonically, wandering from stride to bebop to romanticism, and usually making everything swing like mad.

I got to know Dave playing jam sessions with Zoot Sims, and then playing with him at Eddie Condon's club. Eddie's manager had talked him into only hiring a bass player with his sextet on weekends, so Dave was always glad to see me every Friday. He played the bass lines himself on Tuesdays, Wednesdays and Thursdays, and got to be very good at it. He incorporated walking bass lines into his solo piano style in a very original way.

Dave was a great admirer of food and drink, and when the liquor outbalanced the food, he could be a belligerent companion. He was broad shouldered and strong, and nobody to mess with when in his cups. We lived near each other in Chelsea for a while, and I remember running into him on the street one morning and saying to him, "You were in pretty rough shape last night at the Half Note." "I don't want to hear about it!" he growled.

Toward the end of his life, physical problems began to interfere with his playing, but he plowed ahead, playing gorgeously even when in pain. He once said to me, "I suppose if I do what the doctor tells me and cut down on the rich food and the booze, I'll live a little longer. But how will I know for sure?"

I always keep one of Dave's solo records in my car to keep me company while driving to gigs. He sure knew how to cheer a guy up.

■ Another story from William Zinn: The actress Jane Seymour called an agency to supply music for an outdoor wedding in Connecticut. The agency convinced her that a string quartet would provide a sophisticated touch as the guests arrived. She opted for a trio, to save a little on the price, and Zinn got the call.

There was no provision for an electrical outlet, so the trio played unamplified. Since it was a hot day, they set up in the shade of a tree near the tent. Seymour came

out of the tent and angrily complained that she couldn't hear the music. She told them to play louder. Zinn explained that without amplification, a string trio couldn't play louder. She stormed back into the tent.

Then a man came out of the tent and walked over toward the trio. As he got closer, they recognized him as Paul Newman. Zinn greeted him and asked where the trio could get a drink on such a hot day. Newman said, "I'll take care of it," and headed back into the tent. In a short while he reemerged, carrying a large tray with sandwiches, soda, wine and beer, plus cake, cookies and a tray of ice. As the trio gave him copious thanks, Newman said, "Call me if you need anything else," and returned to the tent. He made three lifetime fans that day.


■ Fred Griffen sent me a couple of stories about the late Joe Shepley. Joe, in the Army, was stationed in Korea during the conflict there. He had managed to take his trumpet with him, but the base commander kept it under lock and key, only letting him take it out during Saturday inspections. As the entire unit stood at attention, in a war zone, the tune the commander allowed Joe to play was "Tenderly."

At a Brass Conference where Joe was being honored, Fred and Glen Drewes were talking about Joe. Fred liked Glen's comment: "Joe never lost the little boy." When Fred told Joe about it, he said, "Yeah, that's nice, but sometimes I lose the old man!"

■ A friend of Bill Wurtzel's sat in with a band in Florida. After the gig, the leader said, "Hey man, you play good, do you want to go to an after hours gig?"

When Bill's friend said he would like to, the leader replied, "We have to hurry up. They end at eleven."

■ Bill Morrison read an item I wrote in a recent column about the "Southie" accent in Boston. He told me about a NPR show that ran on WGBH for years hosted by Ray Smith, who spoke with a Boston accent. Bill said he never could tell, when Smith talked about Roy Eldridge's "hot attack," whether he was referring to Roy's chops or to his cardiovascular system.

■ Kirby Tassos once did a tour of *Annie*, and on one show, after a long bus ride, Kirby's stand partner nodded off and slept through the entire first act. At intermission, the conductor asked Kirby why he hadn't waked the guy. Kirby replied, "Well, the band sounded so good..." 



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- ☐ 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 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 an 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

Mr. William Ash, Allendale, NJ
 Mr. George Bassett, Ewing, NJ
 Michael Baydal, Jamesburg, NJ *
 Mr. John Becker, Whippany, NJ
 Mr. Robert J. Bialy, Cedar Grove, NJ
 Irwin Blake, Somerset, NJ
 Dr. Robert Bloom, Mountain Lakes, NJ
 Peggy Burke, Morristown, NJ
 Mr. & Mrs. Thomas Carr, Neptune City, NJ
 Mr. Robert Citron, Boynton Beach, FL
 Mr. Robert Davies, Chatham, NJ
 Edward A. Eick, Glen Gardner, NJ
 Mr. Charles H. Engler, Clinton, NJ
 Mr. & Mrs. Robert Fick, Taneytown, MD
 Jan & Bob Findlay, Flanders, NJ
 Dr. Jeffrey Flamme, Summit, NJ *

Mr. James A. Floyd, Princeton, NJ
 George and Anne Fritz, Westfield, NJ
 Mr. & Mrs. Vito Gallo, Summit, NJ
 Mr. & Mrs. Robert Gold, Montclair, NJ *
 Cydney Halpin, Mt. Arlington, NJ *
Ms. Barbara Hann, Bridgewater, NJ
- Patron
 Ms. Lorelei Harris, Morristown, NJ
 Mr. Scott Heavner, Wayne, NJ
 Ms. Judith Jacob, Stanhope, NJ
Mr. Michael Katz & Jackie Wetcher,
Chatham, NJ - Patron
 Mr. & Mrs. Russell T. Kerby, Jr.,
 Maplewood, NJ *
 Mr. Ellwood R. Kerkeslager, Madison, NJ
 Mr. Charles W. King, Florham Park, NJ
 Dr. & Mrs. Richard L. Klein, Tenafly, NJ

Mr. Patrick Mercuri, Moorestown, NJ
 Charles Miller, Point Pleasant Beach, NJ
 Ms. Vera & Paul Minak-Bernero,
 Bridgewater, NJ *
 Mrs. Barbara Nappen, Whippany, NJ
 Mr. Carlo Nisi, Dover, NJ
 Mr. & Mrs. James Nissel, Malvern, PA *
Michael & Lucille Peak,
Laguna Hills, CA - Patron
 Mr. & Mrs. Robert D. Pierson,
 Mendham, NJ
 Mr. Dave Post, Hoboken, NJ
 Dr. Morton Rachelson, South Orange, NJ
 Mr. Jack Reilly, Beachwood, NJ
 Mr. Thomas Salvas, Chatham, NJ
 Ms. Catherine H. Schley, Watchung, NJ *
Mr. Jon G. Sinkway, Glen Rock, NJ
- Patron
 Ms. Bria Skonberg, New York, NY
 Mr. & Mrs. Ron Spinella, Glen Gardner, NJ
 Mr. & Mrs. Harold G. Sterling,
 South Orange, NJ
 Janice Stevens, Morris Plains, NJ
 Cat Doty and Fred Stoll, Boonton, NJ
 Dr. Arthur A. Topilow, Wayside, NJ
 Mr. Lincoln R. Wadsworth, Jackson, NJ
 Mr. & Mrs. Richard Weidner,
 Shillington, PA
 Mr. Larry Weiss, Cedar Grove, NJ
 David Will, Bloomfield, NJ
 Mr. Richard B. Willis, Jr., Newtown, PA
 Paul Yanosik, Landing, NJ

New Members

Allstate - The Lucciola Agency,
Freehold, NJ - Patron
 Lisa Carracino, Warren, NJ
 Anthony & Julie Clores, Alpine, NJ
 Robert Donlan, Mountainside, NJ
 Courtney Jackson, West Orange, NJ
 Bruce Linthicum, Trenton, NJ
 Pat J. Longo, Lodi, NJ
 Joseph & Louise Manzano, Scotch Plains, NJ
 Mary K. McHugh, Chatham, NJ
 Constance Otten, Midland Park, NJ
 Phoenix Rising Music LLC, Jersey City, NJ
 Sonja Rohrs, Wayside, NJ
 Victoria Sadowski, Ewing, NJ



Fran Kaufman photo

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

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

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 on the WBGO Photoblog.

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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

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

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 8:30PM – midnight
First Sundays 6–10PM
Featuring Winard Harper and special guests, \$10 cover

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

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

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

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.

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
THEATER AT THE
ROXPAC**
Horseshoe Lake Park
72 Eyland 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
njazzlist.com

The Name Dropper

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

DR. DUBIOUS AND THE AGNOSTICS –

At The Jazzberry Patch at Classic Quiche Cafe in Teaneck, September 16 at 7 PM. '20s and '30s hot jazz from a 7-piece band. Full dinner menu, BYOB and \$10 cover, 201-692-0150.

JACK WILKINS – The lyrical guitarist is paired with bassist Andy McKee at the Glen Rock Inn's reconstituted Thursday guitar night, September 19 at 7 pm, no cover, 201-445-2362.

LENORE RAPHAEL AND WAYNE

WILKINSON – This piano/guitar duo plan an homage to the immortal Oscar Peterson and Joe Pass, a pairing of players well worth homaging. The promised hit parade includes *Donna Lee*, *Indiana*, *There Is No Greater Love* and more. At the cozy Bickford Theatre in Morristown on September 19 at 8 PM. \$17 in advance and \$20 at the door, 973-971-3706.

CATHERINE RUSSELL – The sweetheart of swing has just released her 6th CD, *Harlem On My Mind*, to enthusiastic reviews. A national tour in support of the new disc brings her to Shanghai Jazz in Madison on September 25, where her CD release party coincides with the club's 21st birthday celebration. Seatings at 5:15 and 7:15 PM by reservation only, 973-822-2899.



c/o New Jersey Jazz Society
Michael A. Katz
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