

Jersey Jazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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DO I KNOW YOU? If you saw a musician walking along Manhattan's West Side the last Sunday in September, there could only have been one place he was heading: The fourth edition of the New York Hot Jazz Festival. Bassist Andrew Hall brought to mind Dennis Stock's iconic shot of Bill Crow crossing Times Square as he made his way across Tenth Avenue on his way to the McKittrick Hotel. Photo by Mitchell Seidel.

Retro's The Thing At 2016 New York Hot Jazz Festival

A nachronism reigned supreme as producer Michael Katsobashvili's vision of the hot jazz world of the 1920s and '30s came to life at the fourth annual New York Hot Jazz Festival — turning Chelsea's McKittrick Hotel into a costumed retro Disneyland for enthusiasts of early jazz and swing. Katsobashvili credited saxophonist Dan Levinson and his band, the Gotham Sophisticats, as being “the culprits” who “took me down the rabbit hole of hot jazz” during a performance at the Oak Room of the Algonquin Hotel some five years earlier. Also tripping down that rabbit hole on September 25 was *Jersey Jazz* contributing editor Mitchell Seidel, who tells all in words and pictures on page 26.

ALSO INSIDE

Central Jersey's
3-Day Jazz Festival

page 12

Princeton's JazzFeast

page 28

in this issue:

NEW JERSEY JAZZ SOCIETY

Prez Sez 2

Bulletin Board 2

NJJS Calendar 3

Jazz Trivia 4

Editor's Pick/Deadlines/NJJS Info 6

Crow's Nest 46

Change of Address/Support NJJS/
Volunteer/**Join NJJS** 45

NJJS/Pee Wee T-shirts 47

New/Renewed Members 48

STORIES

New York Hot Jazz Festival cover

Big Band in the Sky 8

Dawn Hampton Remembered 8

Central Jersey Jazz Festival 12

Larry Rosen Tribute at NJPAC 14

Talking Jazz: Carol Morgan 16

Marsalis Headlines Exit 0 Fest 25

Princeton JazzFeast 28

Noteworthy 30

Ted Nash's Presidential Suite 31

Rhythm & Rhyme 32

NJCU Alumni Band/Lew Soloff Tribute 34

REVIEWS

Other Views 36

Caught in the Act 40

EVENTS

'Round Jersey: Morris, Ocean, Mercer 44

Institute of Jazz Studies 47

Somewhere There's Music 50

The Name Dropper 51

ADVERTISERS

Arbors Records 4

Reeves-Reed Arboretum 4

Shanghai Jazz 5

WBGO 7

William Paterson University 9

Ocean County College 11

Jim Eigo 14

SOPAC 15

NJPAC 17

Chicken Fat Ball 19

Jazz Arts Project 21

Jazzdagen 23

Diane Perry 24

Sandy Sasso 25

CTS Images 25

Rutherford Hall 31

Diane Perry 24

Watchung Arts 33

Jazzology 35

Phyllis Blanford 39

Tunes of the Twenties 41

1867 Sanctuary 41

Swingadelic 46

WBGO Photo Blog 48

Cadence Magazine 49

Princeton Record Exchange 52



Prez Sez

By Mike Katz President, NJJS

We welcome to the NJJS Board of Directors Cydney Halpin, who was elected at the September meeting to serve until the annual meeting in December, at which time she will stand for election by the membership at large to a full three-year term on the Board.

Cydney, who resides in Mt. Arlington, New Jersey, has a masters' degree in international business with a specialty in marketing. For the past ten years she has worked as a marketing consultant in both the for-profit and non-profit sectors. Cydney is foremost a vocalist, but also plays flute, guitar and piano, and has studied and performed with some of the jazz world's best, among them Marilyn Maye, Catherine Russell, Rio Clemente, Martin Pizzarelli, Konrad Paszkudsky, and Bucky Pizzarelli. Recently, she helped Bria Skonberg and Molly Ryan run their hot jazz camp held in New York City last May.

Cydney has been a member of NJJS since March of 2015. She loves jazz and hopes to see it promoted and preserved. She feels that this, coupled with a keen business sense and first-hand knowledge of the challenges and opportunities encountered by jazz musicians today, will make her a valuable addition to the Board.

We also accepted with regret the resignation of Carolyn Clemente from the Board, owing to other commitments, and thank her for her many years of service to the Society. We hope she will continue to help NJJS in a non-Board capacity.

September has been quite a month for the up and coming trumpeter, vocalist and NJJS member, Bria Skonberg. On September 10, Bria tied the knot with Matthew Papper, the artistic director of Town Hall in Manhattan. Their nuptials were the subject of a full-length story in the weddings section of the *New York Times* of September 24 ("Drawn to a Jazzwoman and Her Trumpet's Clarion Call"). Congratulations Bria, and Matthew! In addition, on September 23 Bria released a new CD, her first on a major label, Sony/Okeh, eponymously titled *Bria*. See Joe Lang's review in this issue of *Jersey Jazz* on p. 38.. On September 24, Jackie and I attended Bria's concert in Madison Square Park in Manhattan at which the CD was first introduced to the public. We expect that Bria will rise to new heights, and that we can say, "we knew her when."

Largely through the efforts of board member Lynn Redmile, a musical partnership was formed recently between NJJS and the 1867 Sanctuary, a former church in Ewing (near Trenton) which has been made over into a performing arts center. NJJS is co-sponsoring a jazz series there, the first concert of which took place on September 10 and featured an all-star quintet led by trumpeter Danny Tobias, along with Paul Midiri on vibes, Joe Holt on piano, Joe Plowman on bass and Jim Lawlor on drums. The concert was recorded for an upcoming CD. Future events in this series will be announced in *Jersey Jazz* and on our website and e-mail blasts. The venue has air conditioning,

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!!




The elegant pianist, vocalist and composer **Ronny Whyte performs for members and friends at NJJS's Nov. 20 Jazz Social at Shanghai Jazz in Madison.**

padded seats, free water and cookies at intermission, and a \$5 per ticket discount for NJJS members.

■ Another event in September worthy of mention is the concert by the New Jersey City University alumni jazz band which happened on Friday evening, September 16 at the Grundy Pier on the Hudson River waterfront in Jersey City. The concert was billed as a tribute to trumpeter Lew Soloff, who passed away last year and is best recalled as the trumpeter in the jazz-rock band Blood Sweat & Tears, and especially his solo on the extended version of "Spinning Wheel" which will be well remembered by readers of a certain age. The featured guest was Randy Brecker, who was originally the trumpeter with BS&T, but told the audience ruefully that he left that band to play with Horace Silver for \$250.00 week (before taxes and expenses). His place was taken by Soloff, and the rest is history. The concert included faithful re-creations of the BS&T hits "Spinning Wheel" and "You've Made Me So Very Happy," with Brecker in the trumpet role and spot-on vocals by Prof. Marc Dalio, NJCU musical theater coordinator. The concert also marked the retirement of Prof.

Dick Lowenthal, who led the band and the jazz studies program at NJCU for many years. Dick is friend of the Society and will be sorely missed.

■ Due to the unavailability that day of our usual venue, Shanghai Jazz, our September social was held on September 25 at the Hibiscus Restaurant in the Morristown Best Western, where we hold our monthly board meetings. It featured drummer Nick Scheuble and was to include his two daughters, pianist Leonicke and vocalist Natasha. Unfortunately, Leonicke was unable to appear due to illness, and her place was taken by Tomoko Ohno. Many thanks to Carlene of Hibiscus for making the premises available for the social, and to Tomoko for filling in on short notice. The social was well attended, and "a good time was had by all."

■ Finally, I want to thank the late Don Robertson's family for donating Don's jazz library of over 500 CDs to the NJJS CD bin. They're in excellent condition and available for sale at NJJS events and by mail for \$5 each. We hope to post a full listing on our Web site in the near future. Proceeds from the sales will go to the NJJS general fund. 

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 45 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 45 for details!

for updates and details.

November 20

NJJS JAZZ SOCIAL

Pianist/vocalist Ronny Whyte

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

Shanghai Madison | Madison
3 – 5:30 PM | www.njjs.org

December 4

NJJS ANNUAL MEETING

Pianist/vocalist Daryl Sherman

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Shanghai Jazz | Madison
2 – 5:30 PM | www.njjs.org

January 8

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January 15

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

Shanghai Madison | Madison
3 – 5:30 PM | www.njjs.org

NJJS Calendar

Jazz Trivia

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




LIVING TO TELL THE TALE*

Jazz musicians who write their autobiographies (sometimes with co-authors) often incorporate names of their hit compositions into the books' titles. An example: *Lady Sings the Blues* by Billie Holiday. Can you identify the author/musicians from these title tunes?

- | | |
|---|--|
| 1. <i>Good Morning Blues</i> | 6. <i>Whisper Not</i> |
| 2. <i>To Be or Not ...To Bop</i> | 7. <i>I Put a Spell on You</i> |
| 3. <i>The Woodchoppers Ball</i> | 8. <i>Treat It Gentle</i> |
| 4. <i>Lullaby of Birdland</i> | 9. <i>Straight Life</i> |
| 5. <i>Let's Get to the Nitty Gritty</i> | <small>*Gabriel García Márquez</small> |


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

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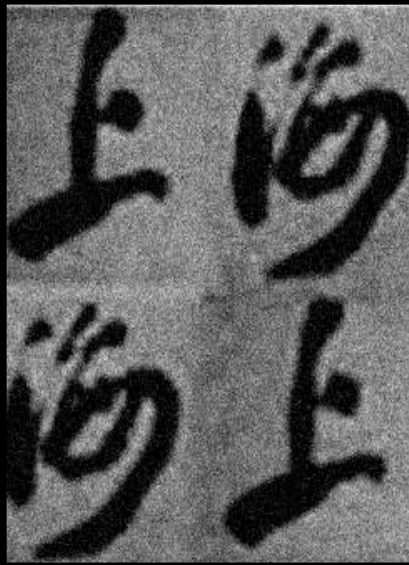
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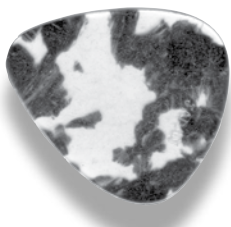
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- wed 11/2: ORAN ETKIN with ELIAS BAILEY**
- thu 11/3: HARRY ALLEN**
- fri 11/4: JERRY VEZZA and GROVER KEMBLE**
- sat 11/5: SOLOMON HICKS**
- fri 11/11: RUSSELL MALONE** (by reservation only)
- sat 11/12: CUBAN JAZZ**
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor



GOT BLUES?

I was too young to vote for Dizzy Gillespie when he ran for president in 1964, promising to put Miles Davis in charge of the CIA and make Charles Mingus Secretary of Peace — “because he’ll take a piece of your head faster than anyone I know.” He pledged to be “a good president who’s willing to swing,” not to mention bring the troops home from Vietnam. In the end he folded his campaign. “I never thought the time would come when I’d vote for Lyndon B. But I’d rather burn in hell than vote for Barry G,” he wrote in his autobiography, *To Be, Or Not... To Bop*.



Blues guitarist Toby Walker. Photo by Larry Sribnick.

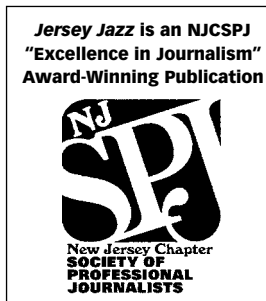
My first time at the presidential polls four years later offered a choice between Richard Nixon and Hubert “The Politics of Joy” Humphrey, neither as hip as Diz (by a lot), but a couple of real statesmen compared our current day reality TV style politics.

So this November you might just have the presidential blues. It’s understandable. Fortunately, the sure cure for the blues is — you guessed it, more blues! And thanks to our friends at Folk Project, one of the best traditional blues guitarists on the scene, Toby Walker, will be in Morristown on Nov. 25. Walker is an award winning, finger style guitar virtuoso and songwriter who has toured the U.S., the United Kingdom, France, Germany, Belgium, Cyprus and Holland. Blending blues, ragtime, country, bluegrass, old-time jazz and rock, Walker has a style all his own and has received numerous awards, including first-place in the International Blues Challenge Award/Solo Division given by the Blues Foundation in Memphis. There are a bunch of You Tube performances that might whet your appetite. Check out his rollicking version of Freddie King’s “Takeaway.”



■ Toby Walker (Orrin Star opens)

7:45 PM | Nov. 25 | \$9 at door (no advance sale)
Morristown Unitarian Fellowship
21 Normandy Heights Road, Morristown NJ



Comments?

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

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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JAZZ.
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Big Band in the Sky

By Sanford Josephson

■ **Bob Kindred, 76, tenor saxophonist, May 11, 1940, Lansing, MI – August 15, 2016, Nashville, TN.** “I wish I could play Mozart the way Bob Kindred plays jazz.” That quote by classical clarinetist Richard Stoltzman was cited in an article posted by *allaboutjazz.com*’s Richard Elfman on November 10, 2006, a review of Kindred’s album, *Bob Kindred: Live at Café Loup* (Mainstream: 2006), recorded during Kindred’s longstanding Sunday brunch gig at the West Village restaurant. The music on the album, Elfman wrote, “easily transcends the brunch category.” The musicians with Kindred on that outing were bassist Steve LaSpina, his regular partner at Café Loup; guitarist John Hart; cornetist Warren Vaché; trombonist Wycliffe Gordon; and drummer Tim Horner. “They tackle songs of Sonny Rollins, Cole Porter, Duke Ellington and more,” Elfman added, “and they’re able to switch gears seamlessly without losing momentum.”

Kindred studied clarinet as a child but initially did not pursue a music career, opting instead to enter the world of business. But he was inspired to begin playing again after hearing alto saxophonist Phil Woods perform at a concert in 1970. He studied saxophone with Woods and began working with organ trios in Philadelphia led by such leading organists as Richard “Groove” Holmes, Charles Earland and Shirley Scott. After that, he joined Woody Herman’s Thundering Herd and

also played with a Glenn Miller tribute band.

Jazz Times’ Chuck Berg once wrote that Kindred, “now ranks with the giants of his instrument, with Ben Webster, Sonny Rollins, Stan Getz, John Coltrane, and Zoot Sims.” He never achieved their fame, but he was well regarded by musicians and critics alike. “He expresses a kind of beauty and depth rarely heard,” wrote the *New York Daily News*’ Hugh Wyatt.

Kindred was, however, a celebrity in the southeastern Alaskan city of Ketchikan. His former wife, vocalist Anne Phillips, brought him there in 1999 while she was conducting vocal workshops. He returned to conduct instrumental workshops and kept returning every year to perform. Maria Dudzak of Ketchikan radio station KRBD, posted an article on Kindred on August 24, 2016, recalling an album he recorded in 2011 with Ketchikan-based trumpeter Dale Curtis. The album, *Bridge to Nowhere*, also included guitarist Paul Meyers, bassist Christian Fabian, and drummer Ed Littlefield. Curtis told Dudzak that Kindred “asked me if he could do this song called ‘Tenderly’ by himself. So, I let him do that, and I’m glad I did because it’s just amazing, his approach to that. Such a beautiful player and beautiful guy. He will be missed.”

■ **Lennie Green, 99, club owner, April 1917 – September 2, 2016, Palm Desert, CA.** Green was managing owner of Basin Street East, a New York supper club that lasted

only six years, from 1960-66, but featured performances and live recordings from some of jazz’s biggest stars – Dave Brubeck, Peggy Lee and Carmen McRae, among others. Basin Street East is also remembered as the club where Barbra Streisand appeared with Benny Goodman. In the October 1963 edition of *Sir!* Magazine, Tom McArdle covered one of the performances. “La Streisand,” he wrote, “is a top performer and, when the mood strikes, a funny one to boot. She even drew laughs when she playfully mocked at upstaging Benny Goodman... Tyree Glenn, that indomitable trombone player, would have none of this type of hilarity. This made the unrehearsed bit even more spontaneous and raucous. However, not all of the audience approved of the clowning in back of Benny Goodman’s magic with the clarinet.”

Prior to managing Basin Street East, Green was head of Mercury Artists, representing Latin artists such as Tito Puente and Xavier Cugat and a variety of pop performers including Rudy Vallee and Cy Coleman. He moved to Palm Desert from New York in 1987 and opened a Rancho Mirage supper club he called Basin Street West, but it only lasted one year.

While in existence, though, it booked well known jazz artists such as Lee and Ella Fitzgerald. Survivors include his wife, Debbie Green; an ex-wife, Leila Martin, an actress; and three children, Michele Edin, Juliet Green, and Andrew Green. J

Remembering “The Lady”

■ **Dawn Hampton, 88, inspirational speaker, dancer, performer, musician, June 9, 1928 Middletown, Ohio – September 25, 2016 New York City, NY**

As petite and soft-spoken as she was, Miss Dawn Hampton was a commanding presence any time she entered a room — and whether she was there as an inspirational speaker or a performer, her spirit and enthusiasm enveloped you and held your attention. For years, she has traveled the world, invited as an inspirational speaker to numerous international and national swing dance events. Her message was always high-spirited but simple and to the point — listen to the music, and feel the beat. Renowned for her musicality, she danced many nights each week — most Thursdays she’d be at New York City’s Frim Fram Jam, and most Tuesdays she could be found at Swing46

Dancer Dawn Hampton.
Photo by Lynn Redmile.



Supper Club dancing to George Gee’s Orchestra, where she’d wow the crowd dancing to the Neal Hefti/Count Bassie classic “Splanky” with vocalist John Dokes. But her life wasn’t always about swing dancing.

Dawn is one of twelve children. Slide Hampton, the well-known jazz trombonist, is the youngest. Born in 1928 in Middletown, Ohio, Dawn’s father, Clark Deacon Hampton Sr., had a family band and vaudeville act, which was part of a traveling carnival. Until age 3 when she started performing, Dawn sat on an orange box behind her mother’s piano on stage, listening to the music of the family band, “Deacon Hampton’s

continued on page 9

THE *Jazz* ROOM
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Sunday, November 6 • 4:00 p.m.

Benny Golson with the
William Paterson Jazz Orchestra

Saturday, November 12 • 8:00 p.m.

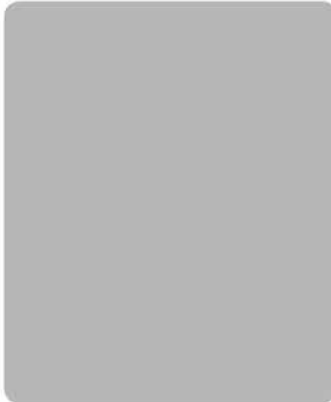
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DAWN HAMPTON

continued from page 8

Pickaninnys." By age five, she was singing "He Takes Me to Paradise."

After WWII, the family band reunited and traveled for several years — Dawn played alto and tenor sax (although she didn't consider herself a good musician). Under the leadership of her brother Duke, they played the Midwest and South for several years.

Finally, in 1950, the band achieved its dream of performing at Carnegie Hall (along with well-known vibraphonist, Lionel Hampton, though of no family relation). In the Big Apple, the Hampton Family were featured at the Apollo Theater and the Savoy Ballroom. Continuing to travel, the Hamptons became the house band at the then-famous Sunset Terrace in Indianapolis before moving on to the Cincinnati Cotton Club.

In the mid-1950s, after several brothers went off to study music, Dawn and her sisters Aletra, Virtue and Carmelita continued performing as the Hampton Sisters, but in 1958, Dawn moved to New York City. She soon joined the cast of the Off-Broadway hit show, *Greenwich Village, U.S.A.* The show ran for a year at New York's legendary Bon Soir. An original cast album of the show features several solo tracks by Dawn.

During the early '60s, Dawn worked as the house singer at the Lion's Den. The Lion's Den was also the scene of a singer's talent competition. In William J. Mann's book *Hello Gorgeous: Becoming Barbra Streisand*, Barbra Streisand recalls singing on stage at one of these competitions, and being a little unnerved, because she came on stage after Dawn, "and the lusty applause for Dawn Hampton [was] ringing in my ears."

In 1964 a surgery was complicated by an injury to her vocal cords, and her doctors said she might lose her voice permanently. After a year of rehabilitation, and despite losing much of her vocal range, Dawn's remarkably optimistic spirit helped her write one of her signature tunes and the title song of her CD, *Life Is What You Make It*, which she released after fully recovering. As "The Lady," Dawn spent much of the following two decades performing as a cabaret singer in clubs around New York City such as Tijuana Cats, The Bushes, Marie's Crisis and The Duplex, where she was accompanied by pianist/performer Mark Nadler (now well-known on Broadway). Reviewers called her a "singer's singer" and dubbed her the "Queen of Cabaret." In 1972, Dawn appeared at the infamous Continental

Baths where she performed with artists such as Cab Calloway, Bette Midler and Barry Manilow. In a recent interview for Lincoln Center, Dawn said "In the Village, I had an unbelievable gay following. Unbelievable. I did see all kinds of things! But gay men

have always made women singers from way back when. They made Barbra Streisand. They made Bette Midler. They understood when I sang, 'My Man Is Gone Now.'"

In 1989, Dawn collaborated with Mark Nadler, writing music and lyrics for the honky-tonk mini-opera *Red Light*, which received the Manhattan Association of Cabarets (MAC) Award in 1990. They also collaborated on *An Evening with Dawn Hampton*, which had an extended run at Don't Tell Mama. Dawn wrote the music and lyrics for the play *Madame C. J. Walker*.

Dawn received the Lifetime Achievement in Cabaret Award from New York's Private Lives and, in 1988, was nominated for the Distinguished Achievement Director and Composer Awards by the Manhattan Association of Cabarets. She appeared with Frankie Manning as a dancer in the Spike Lee film *Malcolm X*.

From the 1990s, she became heavily involved in the swing dance world, where her trademark golden shoes, smooth style, theatrical presence and musical motivation brought her international acclaim. In her spare time, she continued to write numerous romance novellas. In 2011, a documentary called *The Unforgettable Hampton Family* was released, featuring the life of Dawn's entire family.

Dawn inspired and motivated, through her actions and her words. Her birthdays were occasions where the dance world tried to give back some of the love she gave them through the year — the chosen venue would be packed to capacity, there was usually live music, fried chicken and other tasty morsels, and she usually treated us to both a



Dawn Hampton dancing to the Neal Hefti/Count Basie classic "Splanky" with John Dokes in 2012. Photo by Lynn Redmile.

whistling performance ("Stardust" was my favorite) and a lively (and mischievous) performance of Bhangra, a folk dance. When she spoke at major events, inspiring and motivating dancers and musicians, she reminded everyone to make space for others to inspire you. She promoted lifting the brilliance of others up, and in doing so, you'd better yourself.

Dawn was a legend and anational treasure, and she was also "just" one of us — sitting with her, she'd share her most honest opinion about whatever song was playing, she'd crack jokes or share kindly advice. But when she performed, her diva soul shone brightly and it was easy to see why she had always been so well admired as a performer. To watch Dawn dance heightened the experience of simply listening to jazz and recreated the relationship between music and dance.

As one of her friends, international dance instructor Adam Brozowski said, "Dawn Hampton had more rhythm in her rhinestone adorned finger than I will ever have in my whole body. When you held her hand and the music came on, you could feel it. She WAS swing. She WAS Jazz."

In spite of her advance age, Dawn's passing from natural causes was unexpected, and sent a shockwave through the swing dance community worldwide. Tributes from around the globe have flooded her Facebook page with video clips of her performances, photos with fans. Her key phrase was "God is good — the light is on." □

— Lynn Redmile

DEC
7

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DEC
16

**Tom Wopat and Linda Purl:
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JAN
11

**The Midiri Brothers:
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FEB
15

Ricky Riccardi

Central Jersey Jazz Fest Has a New Flemington Venue...

“A gentleman is someone who knows how to play the banjo and introduction to her set (and to the banjo) at the Flemington segment of the Central Jersey Jazz Festival on Friday, September 16, banjoist/vocalist Cynthia Sayer launched her quartet into a swinging session that included a spirited vocal rendition of the 1920s hit, “I Wish I Could Shimmy Like My Sister Kate,” a Spike Jones arrangement of “You Always Hurt the One You Love,” a traditional Irish tune, “The Rakes of Kildare,” and a jazz version of the Hank Williams hit, “Movin’ On Over.” Sayer, who played with Woody Allen’s New Orleans Jazz Band early in her career, has single-handedly re-popularized the four-string banjo in jazz. Her quartet at Flemington included the melodic swing trumpeter Charlie Caranicas, the veteran bassist/vocalist Mike Weatherly and drummer Larry Eagle.

Sayer was joined on the program by hard bop trumpeter Freddie Hendrix, blues vocalist Alexis Suter, and guitarist Charlie Apicella, who mixed the blues of B.B. King with the mainstream jazz of artists such as tenor saxophonist Hank Mobley and alto saxophonist Sonny Stitt.

Hendrix, a veteran trumpeter who has played with tenor saxophonists Jimmy Heath and Billy Harper, among many other giants of jazz, arrived at Flemington still basking in the afterglow of his highly acclaimed 2015 Sunnyside Records album, *Jersey Cat*. He played several of his original compositions from the album including “Whims of a Waltz” and “On the Rise,” the latter featuring the piano of Brandon McCune, who reprised his performance on the album. Hendrix finished with another original, “To Barbara,” a tribute to his wife, whom he met while touring Italy three years ago. In addition to McCune, Hendrix’s band included bassist Tom DiCarlo and drummer Vince Ector.

Vocalist Suter was probably the least well-known artist among jazz aficionados, but she quickly won the audience over with her lighthearted chatter and rousing performances of tracks from her new album, *All For Loving You*. She also delivered an inspiring and


crowd-stopping interpretation of The Beatles’ classic, “Let It Be.” Suter was backed by Ray Grappone on drums, Jimmy Bennett on guitar, Peter Bennett on bass and Vicki Bell on vocals.

The evening was kicked off by Apicella, whose playing style is often described as “groove music.” His influences are the late Grant Green and Wes Montgomery, but his latest album, *Payin’ the Cost to Be the Boss*, is a tribute to B.B. King. He played some selections from it in addition to jazz classics such as Mobley’s “Lookin’ East” and Stitt’s “Blue String,” concluding his set with “Brother Elijah,” a tribute to his mentor, the late guitarist Rick Stone. Apicella’s band, Iron City, included David Braham on organ, Alan Korzin on drums, and Mayra Casales on percussion.



IN THE SPOTLIGHT: Trumpeter Freddie Hendrix featured tunes from his recent *Jersey Cat* CD in his appearance in Flemington on September 16. Photo © John Hester/Salted Print Photography.

This marked the third year that Flemington has been part of the Central Jersey Jazz Festival. The previous two editions had been held in downtown Flemington, but this year the venue was moved to nearby Deer Path Park. The downtown location, according to festival organizer Megan Jones-Holt, was no longer viable, logistically and financially. The new location, she said, provided a more expansive area for lawn seating, on-site parking and access to food and beverages. This year’s event was hosted by the Hunterdon County Rotary Clubs — Clinton Sunrise, North Hunterdon and Horizon E-Club — in partnership with the New Jersey Jazz Society. NJJS board member Sandy Josephson was the music producer.

Jones-Holt said approximately 2,000 people attended; other sponsors included Unity Bank, the Hunterdon County Cultural & Heritage Commission, Hunterdon County Parks & Recreation, Jack Cust’s Diamond Nation and Health Quest, Flemington Car & Truck Country, Holiday Inn of Clinton, Hyundai of Flemington, Northfield Bank and Stop & Shop. The Flemington festival was followed by Saturday’s program in New Brunswick and Sunday’s in Somerville. Presenting sponsor for all three festivals was RWJBarnabas Health. The \$5 parking charge for the Flemington festival raised about \$2,000 for Rotary charities, and many attendees also brought food, which was donated to area food banks. 

...And Big Crowds in New Brunswick and Somerville

The ambitious Central Jersey Jazz Festival is a region wide undertaking that presents three festivals in three towns in three days. All free, all outdoors, all rain or shine.


Though the three events are all organized and promoted under the main umbrella of the Central Jersey Jazz Festival, each are locally produced and get their individual character from their three individual curators. The Friday evening program in

Flemington is booked by NJJS Board member Sanford Josephson (see story on facing page), while Saturday afternoon in New Brunswick is now produced by the New Brunswick Jazz Project, and the Somerville Sunday afternoon program is booked by WGBO host Sheila Anderson.

Now in its fourth year the Central Jersey Jazz Festival is attracting a growing audience in the many thousands, and is a welcome addition to the late summer outdoor jazz

festival calendar — somehow sharing the weekend's Sunday with Princeton JazzFest without seeming to diminish the crowds in either locale.

There were a total of 13 acts appearing at the three venues over the weekend. (More info at www.centraljerseyjazzfestival.com.)

Jersey Jazz contributing photographer Tony Graves was at the Saturday and Sunday legs of the three-day jazzfest and shares a few images below. 



Vanessa Rubin's group performing with special guest Don Braden at the Somerset County Courthouse in Somerville on Sunday, September 18.



Jeremy Pelt in New Brunswick on September 17.



Javon Jackson performing at the Somerville Central Jersey Jazz Festival.



Isaiah Thompson performing in Somerville.

— All photos by Tony Graves

Former GRP Artists Will Honor Larry Rosen At NJPAC Show

By Sanford Josephson

In 1982, the recording industry was resisting a move from vinyl records to compact discs. It was also a time when acoustic jazz records were not selling that well. Larry Rosen and Dave Grusin decided to support the new format. They founded GRP Records, a company dedicated to using digital recording technology for all of its releases, launching every album on CD only. But, GRP was more than a technical pioneer. It also filled an artistic void in the recording industry.

GRP signed artists who played a style of music that bridged the gap between jazz and the popular music of the day. One of those artists was alto saxophonist David Sanborn, who told me that GRP, "created an environment so musicians could make a living playing the music they love." Sanborn will be one of several former GRP artists who will perform in a concert entitled, "GRP Jazz Revisited: Honoring Larry Rosen" to be held on November 17 at the New Jersey Performing Arts Center in Newark as part of the TD James Moody Jazz Festival.

Rosen, who died in October 2015, grew up in Dumont, NJ, and started his career as a drummer in the Newport Youth Band before becoming a record producer. Sanborn described him as, "a tireless promoter of music. He carved out a very successful corner of the music business. A lot of musicians would not have been able to live the lives they did, had he not been there."

The association between Rosen and Grusin began while the latter was serving as the pianist for vocalist Andy Williams in the early 1960s. "I asked Andy if we could take a drummer with us on the road," Grusin recalled in an interview. Grusin saw Rosen perform at a Newport Youth Band alumni

rehearsal and hired him for the Williams tours. When not on the road with Williams and Grusin, Rosen tinkered in the basement studio of his Northvale, NJ, home learning the recording process.

GRP Records, according to Grusin, would never have been created without Rosen. "I was along for the ride," he said. "Larry was not only an engineer, but he figured out the business part of it. All of the success was due to his instincts. It was a time when pure bebop jazz was not doing too well. There wasn't enough of a marketplace out there, but if it was made a little more palatable or had some other aspects, such as a little R&B, it would be successful. We sort of fell into that category — fusion jazz. We were trying to find musically the place where each of these artists were most comfortable. Musically, we had to decide what was the best way to present these people but still let them be free enough to do what attracted us to them in the first place."

In addition to Sanborn, the NJPAC concert will include Grusin on keyboards, guitarist Lee Ritenour, singer-songwriter Phil Perry, and the jazz fusion group The Yellowjackets, featuring Bob Mintzer on saxophone, Russell Ferrante on keyboards, Will Kennedy on drums and Dane Alderson on bass. Grusin said he is "still bouncing around with the repertoire of the concert. The Yellowjackets are going to open. They'll do their own thing. Our

portion (Grusin, Ritenour, Sanborn, and Perry) will be to play stuff that relates to the GRP years. I'm glad to be able to do this to honor Larry. We've got to go back into a history a little bit, but everyone's on the same page, and I know the music is going to be good."

One of the first artists signed by GRP, Grusin

[Larry Rosen] created an environment so musicians could make a living playing the music they love.


— David Sanborn

said, was flutist Dave Valentin. He was followed by vocalist Angela Boffil, bassist Marcus Miller, "and then we started getting interest from major artists — Chick Corea, [saxophonist] Eric Marienthal, [bassist] John Patitucci, Lee Ritenour . . . In the hard core jazz area, we eventually did stuff with Dizzy Gillespie, Gerry Mulligan, Michael Brecker, [drummer] Billy Cobham, [clarinetist] Eddie Daniels. I think at one point we became sort of leading, cutting edge."

In recent years, Rosen had changed his concentration from recording to producing live and broadcast musical events. In 2006, he created and produced the PBS television series *Legends of Jazz*, hosted by pianist Ramsey Lewis. Sanborn appeared on that program with alto saxophonist Phil Woods. "It was one of the great moments of my life," he said, "to play with one of my idols." In 2008, Rosen launched the Jazz Roots series at the Adrienne Arsht Center for the Performing Arts in Miami, presenting concerts by such artists as Dave Brubeck, Sonny Rollins and Chick Corea.

The GRP recordings, Sanborn said, were "a reflection of Larry's personality and his taste. If you look back through the history of great jazz labels — Blue Note, Prestige, Concord, Verve — these labels reflected the taste of their founders. It was for them a labor of love, but then they said, 'Why don't we go over here and make some money?' They were capitalists, but they had a real passion for the music. They gave musicians an opportunity to promote music that became part of the history."

In a 2005 interview with *The (Bergen County, NJ) Record*, Rosen explained his musical philosophy: "My job is to find the balancing point. If it goes too far in one direction, it becomes smooth jazz. If it goes too far in the other direction, it becomes too abstract and loses its audience. The idea is to keep it in the realm that the average guy could love."

The "GRP Revisited" concert will be held at 8 PM on November 17 in NJPAC's Prudential Hall. Ticket prices range from \$25 to \$79 and can be ordered at 888-GONJAC or online at njpac.org. 



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Talking Jazz

A Jersey Jazz Interview With Carol Morgan

By Schaen Fox

For me, Texas is normally not associated with jazz. True the term “Texas Tenor” is mythic in jazz lore, and graduating from North Texas State seemed the best way into some of the big bands over the last 50 years. Still, for a Texan to devote herself to jazz seems to be a way to mark her independence. Add large amounts of talent and dedication — plus other fine attributes — and you have Carol Morgan, a lady who may in the future be listed as a “Texas Trumpet.” This past August, we talked about her life, career and a new unpaid night job.



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

CM: Absolutely. I’m working on a few things. I’m writing a sequel to my first jazz method book, *The Practicing Improviser*. I’m doing a new recording project entitled *Post Cool* in September with Joel Frahm, Martin Wind and Matt Wilson — the same quartet on the previously released, *Blue Glass Music*. On this one,

I picked four or five standards and have three of my originals slated. It’s interesting that several of the tunes are about nighttime. I’ve been helping my best friend care for her newborn twins on the “night shift.” She needs rest, but the babies need to eat every three hours or so. I am working on the night shift, baby.

JJ: When should *Post Cool* be released?

CM: That’s a really good question. It depends on funding. Since I’m raising funds based on donations made to my website (www.carolmorganmusic.com) this time, it’s up in the air a bit. I’d hope to put it out in November — but we’ll see how my advertising strategies work out.

I’m also doing my regular thing at Milano’s at 51 East Houston, between Mulberry and Mott streets with the fine young bassist Wallace Stelzer and

guests. Guitarist Larry Corban is a great regular guest, but people just show up. That is the nature of Milano’s. Sharel Cassity, Janelle Reichmann and others have played with us. That is from 2 to 5 PM Thursdays. It’s my neighborhood bar/living room. I have dear friends from this community that are the regulars. Jackie Hetherington is the best bartender in the world, and we are fortunate to play for her on Thursday afternoons.

JJ: I had a great time when I caught your gig there. I’m sorry I haven’t made it back.

CM: It is at a weird time. The reason we do it is because we are not working jobs in the afternoon. We don’t make a lot of money. It started as a rehearsal space for us since we live in the neighborhood. I don’t have air conditioning and the bar does. Our friends are all there so we asked the manager if we could practice and he said, “Sure.” We get tips and drinks and it has kind of developed into other things. I always have a great time there.

JJ: Do you have any souvenirs of your career that a visitor might see?

CM: I’m a real purger. I don’t keep stuff at all. I like to travel light. When I was a kid, I always threw out everything and my mom would collect it. She has all my yearbooks and stuff, if I ever want it.

What I have is very minimal. I have an autographed copy of Dizzy’s *To Be or Not to Bop*. When I was at the University of Texas, he came to a Valentine’s Day concert with our big band. He was sitting backstage, and I was in awe, because he was a hero. I said, “Mr. Gillespie you are a legend.” He said, “I’m still alive,” [Laughs] and signed the book. It was pretty magical.

I have the field passes for playing the national anthem with DIVA at Yankee Stadium. I’ve done that three times. The first was in the old stadium, and I got to sit in the booth with George Steinbrenner. We were playing Toronto, so we played the Canadian anthem too. Then he invited us to sit with him, and was really sweet. He said, “Get these ladies some hot dogs.” When the game didn’t go as hoped, Mr. Steinbrenner was not pleased, so I excused myself and went home.

I also have a poster from Milano’s. That is a recent acquisition. The current poster is my favorite. It was designed by my very talented friend, Brad Clymer. He’s just finishing up a degree in advertising; however he is also a great trumpeter. He played in the One O’clock Lab Band when he was at North Texas State University. Most importantly to me is that he is the Executive Producer for *Post Cool*.

A regular at the bar, Jack, is a sweetheart. When I

continued on page 18

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TALKING JAZZ/CAROL MORGAN

continued from page 16

play, he is always there and always gives us a nice tip, because music thrills him. It makes you feel good to play for somebody like that. He said, "I really want one of those posters." I'll give it to him today.

JJ: Is there a film, book or play you feel will give us non-musicians an accurate idea of what a musician's life is like?

CM: I have my favorite films, and I think everybody's lives are about the same, really; entirely different, but the same. We all have the human condition. One of my favorites of all time is *Chariots of Fire*. I also really like *The Kite Runner*. As far as ones about music, I loved seeing *Let's Get Lost* and *'Round Midnight*, but I'm not much of a movie goer. I also like the Gene Lees' book *Meet Me at Jim and Andy's*.

JJ: I see that you are from Pampa, Texas.

CM: Oh yes, the name is from the Spanish "Los Pampas" which means "the plains" and it is the high plains, really windy and dusty. I was born in Pampa and lived there until I was two. Then my dad got to lead a plant in Illinois. I was there from two to nine. Those are formative years and whenever somebody says, "You don't really have a Texas accent," that is why. I learned to talk in the Midwest. I went to Pampa Middle School and Pampa High School. For undergraduate college I went to University of Texas in Austin.

JJ: If you had not become a musician, what other field might have attracted you?

CM: I don't know. I was actually very athletic. I love playing tennis, but to be more realistic. I teach now. All the women in my family have been teachers. My mom was a teacher, her mom was a teacher, my dad's mom was a teacher, and I'm a teacher. I really love it. As I mentioned, I'm actually working on my second book about improvisation. I was teaching an improvisation course in Houston. My students were as diverse as that community — young, old, varied backgrounds and education levels. I needed to create a textbook that would speak to all of those students about how to prepare to play improvised solos in performance.

That book, *The Practicing Improviser* is designed for any instrument, any level, and just better quality of life. It has proven very accessible and crosses into disciplines besides music. The book is mostly prose, with any musical notation reserved for the appendix. Currently I have found the need to write about some recent developments to my method — it has been 8 years. The new book should be out in December. It is called *Practicing Improvisers: Case Studies*.

JJ: Since you mentioned your family, were there any professional musicians in your family before you?

CM: The short answer is I don't think so. My mother's family had some relatives in a country gospel band called The Chuck Wagon Gang. I've heard their recordings, so that would make them professional in the sense that they performed and made money doing it. It was a religious group, so I don't know how profitable it was. My dad was an amateur clarinetist. He got a scholarship to collage playing the clarinet, and then became an engineer. I grew up not liking clarinet very much. [Chuckles] I've gotten over that because I know Janelle Reichman and Anat Cohen, and it can be so beautiful.

My dad just had an older style, and it wasn't his calling. He knows that. He just loves playing it. We tried occasionally to play duets but ended up arguing. He's

asked me to help him learn jazz. I gave him one lesson. Mom listened and said, "You are a good teacher." I said, "Yeah I don't think I want to do that ever again." [Laughs] I had to be so patient. I was destined to fail that one.

My mom was the real talented musician. Her mom played piano by ear in a really unique way. I wish I had recordings of it. I would improvise with her on the piano, when I was a little girl. She would play church hymns, but in her own style. In fact there was a problem at the church. They had the fellowship night on Wednesdays and wanted her rather than the church organist to play for casual hymn-sing, because she was more fun to sing with. She had a certain comforting style.

JJ: When did music enter your life?

CM: Oh, very early. I was four or five when my dad purchased an organ. He wanted to learn how to play, and he wanted me and my brother to take keyboard lessons. Our first teacher was the church organist. Soon after, a friend of my mom's moved into the area who was a piano teacher. Then we both started taking lessons from Mrs. Schaefer. I played piano then.

When I was about ten, my dad took me to the music store and said, "Don't you want a violin?" I said, "Why yes, of course I do." [Chuckles] I had no idea if I did, but they were shiny and fancy, and my dad would get me one if I took lessons. I was awful. It was doomed. I could do the fingering with the left hand, but I could not relax my right arm and get a smooth stroke. It was always bumpy, jerky and spastic. [Chuckles] That was torturous. The teacher was just, "What is wrong with you? You get the hard part but you can't bow."

About a year later it was time to sign up for band at school. I had always wanted to play the trumpet and the option for starting was cornet, so I played cornet for a couple of years starting in fifth grade. I was pretty natural at it. Then I played through middle school band and high school band. I was a real band geek.



Jazz In The Afternoon: Trumpeter Carol Morgan has regular 2 PM Thursday gig at Milano's, a popular East Village "dive bar."

continued on page 20



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TALKING JAZZ/CAROL MORGAN

continued from page 18

JJ: When and how did you discover jazz?

CM: I had an assistant band director in high school named Brent Colwell; he is at Temple College in Temple, Texas now. He loaned me some of his albums. In fact he claims to have loaned me an original copy of *Kind of Blue*, but I don't remember that. We tried to go to a Clark Terry concert in Weatherford, Oklahoma, but it was a four or five hour drive. There was a snow storm and my parents said, "No, you are not going." I finally did get to meet him and get his autograph. He was very kind and supportive.

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

CM: As far as I recall, it was never something I thought about. I just knew it was what I was going to do. A lot of people think that is lucky, because I never had to go through the "What will I major in?" question.

JJ: Were there any other students from your early years that became professional musicians we might know?

CM: Not until collage. I entered University of Texas at the same time as another trumpet player named Craig Morris. He became principal trumpet player for a couple of years in the Chicago Symphony. We were and are close friends. It was an interesting relationship because my teacher at the University of Texas was a really wonderful person, but we didn't click. At the same time he and Craig really clicked. It was a difficult five years feeling that I was in his shadow and feeling why am I not getting along with this really sweet man?

Everybody loved Mr. Ray Crisara. He was a brilliant trumpet player, no doubt. He was in the trumpet section of the NBC Orchestra under Toscanini. He ended up doing a lot of TV work. They asked him to be principal at the Met and he turned them down. He said, "No I'd rather play all kinds of different music." His second trumpet player when he worked for NBC studio [orchestra] was Doc Severinsen.

I learned so much from him, but there were things I needed that he wasn't teaching me. It was very frustrating. I would do what I thought he wanted, and it prevented me from succeeding. I would practice too hard on music that was too hard for me and then I wouldn't be able to play much in the lessons. He was like, "Did you not practice?" I said, "I practiced five hours a day. What do you want from me?" I came from a small town and I was

cocky, but also tender. As Mr. Crisara said, "If you miss a note, they are going to hear it a block away. Get ready for it." He gave me a lot of good advice in spite of me having a hard time with him.

Luckily I did go to the Aspen Music Festival and ran into a teacher who was perfect for me, Chris Gekker. He really helped my trumpet playing improve more than any other teacher. After four summers at Aspen, Chris said to me, "What are you going

to do for grad school?" I said, "Probably go to North Texas, if I can get in and get a scholarship." He said, "Why don't you try for Juilliard?" I started laughing. I thought he was joking, but with his encouragement, I did audition and ended up getting in. That surprised my parents. Years later they told me they assumed it would be a disaster. I did, too.

I had a chance to go to New York and hang out with friends during their spring break. I had a great time. When I got to the audition there were literally people barfing in the hallway, they were so nervous. I wasn't, because I didn't think I had a chance. In the audition, I did some things that were really ridiculous. I played a French etude that I had never played on a C trumpet before, because they asked, "Are you going to play C trumpet?" I pulled out an etude by a composer named Bitsch which we called Bitch, because it is really hard. I just nailed it. That is a really hard thing to do, but if you don't realize it is hard, it can happen.

JJ: Was that audition your first time in New York?

CM: We came on a family vacation once when I was in junior high. We stayed with friends in Edison, New Jersey, took the train in, and had our New York experience. We went up on the Trade Center, rode the Staten Island ferry, and saw people with different lifestyles than we'd seen in

Despite what has been said, Miles was proud of that school [Juilliard], and I had one of his scholarships. Then he up and died. I was frustrated. I said, "I just got here." I never got to see him live. I just took his money, apparently.

Texas, much to my mom's discomfort.

JJ: Since you've mentioned our state, has anything of significance in your career happened in New Jersey?

CM: [Chuckles] I'll get myself in trouble. I've played some really fun gigs in New Jersey and the coolest thing I got to see in New Jersey was in Montclair. It was Richie DeRosa's going away party. We are very close friends. Trumpet players and drummers tend to have deep relationships I think. He was moving to teach at North Texas. I got to

hear him with Gene Bertocini and I was crying the whole time. It was beautiful.

JJ: So tell us please about your start at Juilliard and becoming a New Yorker.

CM: I went to Juilliard in '91, the year Miles passed away. They accepted two trumpet students, and we both had Miles Davis scholarship money. The other trumpet player was Mark Inouye. He is currently principal trumpet with the San Francisco Symphony. Despite what has been said, Miles was proud of that school, and I had one of his scholarships. Then he up and died. I was frustrated. I said, "I just got here." I never got to see him live. I just took his money, apparently.

I spent literally a month not listening to him at all. I felt that was in his spirit. I should be without him. There are all sorts of crazy stories about him, but to me he was always very much in the present. It is a gift to hear somebody, even just a recording, because you know they were in the present at that time. That makes it relevant regardless of when it is. Something about him not being alive made me feel that in the present we cannot hear him. It was really sad. [Chuckles]

With my roommate, another Juilliard trumpet player, Kevin Vos, we hosted Miles Day which was 24 hours of non-stop Miles on our stereo. We

continued on page 22



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Visit www.jazzartsproject.org for more information about the organization.

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Proceeds from this gala concert help to support unique music-education programs for area youth.



TALKING JAZZ/CAROL MORGAN

continued from page 20

invited our friends, but there was no talking allowed. Everybody knew where we lived, because we were near the school. It was a nice apartment that Kevin's dad had purchased as a condo. They just came, hung out, and listened. Some people played along, some just sat there. There was much celebration of his life. It was beautiful. We ended up having a few more Miles Days while I was there.

We got the idea from WBGO when they played Miles for 72 straight hours or maybe more. They never ran out of material. The crazy part is the pirated stuff. There was a jazz club on the East Side, and the owner was a huge Miles fan. He had all these bootlegs, and you would walk in and hear Miles playing things you had never heard before, and it would freak you out. And I was like, "I'm supposed to play now? Thanks."

I stayed in the city for about seven years. I then went to Houston and taught at a community college for ten years. I had New York size debt to pay off from school, and I had to do something about that before I could continue being a jazz musician. [Chuckles] My parents had moved to Houston and I was able to spend a lot of time with them which was a luxury. I'm really glad for that time. There is a brilliant trumpet player there, Dennis Dotson. I studied and hung out with him as much as I could. I came back by way of Philadelphia. I was there for a couple of years and then back to New York. I've been here about 13 years.

JJ: Did you notice any difference between the jazz communities in New York and Philadelphia?

CM: I just remember it was easier to get gigs in New York. Philly has an incredible tradition of jazz geniuses who were natives. In New York, the jazz scene has many more transplants and seems thereby to have more opportunities for those outside of the local family.

JJ: I see that you also studied with Ingrid Jensen. Please tell us about becoming her student.

CM: I was just out of Juilliard and heard her play at The Five Spot. I loved that club. It was in the lobby of an old bank and a beautiful space. They had great food. Honestly, that is why I went. I didn't know Ingrid at all. I was interested like, "Hum a woman trumpet player; you never hear about that, but they've got those pork chops. Let's go." I went for the pork chops but was blown away by the beautiful music.

I never realized that a woman playing trumpet was an unusual image. Then it occurred to me, "Good lord that's exactly what I want to do." I am a weirdo. My mother likes to say, "Just like your father." Anyway, after two incredibly inspiring sets, I introduced myself and asked to study with her, which I did for maybe a year and a half before moving back to Houston. I was also studying with Mark Gould from Juilliard, but I needed a mental vacation after seven years in the city.

JJ: When and how did you get into teaching music?

I never realized that a woman playing trumpet was an unusual image. Then it occurred to me, "Good lord that's exactly what I want to do." I am a weirdo. My mother likes to say, "Just like your father."

CM: I always taught private lessons in trumpet and piano, since I was in high school. I didn't expect to do more than that until the community college position. I taught everything there: music history, theory, sight singing/ear training, class piano, jazz improvisation, Jazz Combos, and private lessons. I loved it and my students. Also, during my time in Houston, I taught the jazz theory class at the High School of the Performing and Visual Arts. I had some great students and some who assumed they were.

JJ: Where are you teaching now?

CM: I teach some at my apartment, some at a studio, and a bunch on Skype. Anyone can contact me at www.carolmorganmusic.com.

JJ: How did you get to join DIVA?

CM: That was through Ingrid. She was in the band at the time, so was Virginia Mayhew. Those guys were having me sub, but honestly I wasn't quite fully on my game. Then I moved back to Houston. When I returned I started subbing again. Anat Cohen was in the band with a lot of young players. I filled in on a couple gigs and it was like going to hear a concert of my favorite people. I was like, "Please call. I want to play." After doing that for

about a year, Jami Dauber, the band's manager, called and said, "Well we would like you to play." It was cool. The personnel keeps changing, and they are all wonderful people. I have to thank Sherrie and Jamie for the opportunities they have afforded me. They are both wonderful and very generous people.

That is when I met Sharel Cassity, and we hit it off remarkably well. She was in Juilliard at the time so we could talk about that crazy madness. She has been a dear friend ever since. I remember a run out to Stuttgart, Germany for one performance during a festival. I said, "I'm going to keep my sleeping schedule and not get jet lag." So Sharel and I stayed up all night. It was a really great hang. They let us stay at the bar until really late, and we got to know each other. We have gone about three times to Germany. I wish they would do another.

JJ: I love the band and wish they had more gigs.

CM: It's hard to hire a big band. Sherrie is branching out into different small groups and, of course, they are doing the Tappin' Thru Life show in Philly, which is cool, because I'll be in Philly a bunch.

JJ: In your May 24, 2012 *Jazz Times* interview, you are quoted as saying, "I love the chordless trio format." Since I am a clueless non-musician, what is that?

CM: You don't have an instrument that is playing the complete harmony and definitely not at the same time like a cord. When somebody is playing a chording instrument they can dictate the harmony you use. Without a chording instrument you have a little more leeway and independence.

JJ: To date you have five recordings as a leader. I'd like to ask you

continued on page 24



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Optional: Post Cruise Package in Vancouver and Olympia Jazz Festival

TALKING JAZZ/CAROL MORGAN

continued from page 22

about them. Let's start with your first two.

CM: I recorded *Classic Morgana* and *Passing Time* in the same week. I wanted to record my originals all on *Passing Time*. *Classic Morgana* is all standards. That again is in that chordless format. I had my friend Megan Foley, the drummer come in from L.A. The bassist was a dear friend from Houston, Thomas Helton. For my originals, I wanted the harmonies I had written so I got a great piano player from Canada, Pamela York. She was just new in town. Then Ed Lowe, a trombone player I had worked with a lot, came in and said, "Oh my God, my chops are fried." Seriously? I didn't need that information. They weren't. He played great.

We recorded *Passing Time* the first day. It had the most people, and I wanted to get it done. The second day we recorded the trios. It was cool. We were all in different rooms in this makeshift home studio in Houston. We couldn't see each other, and hadn't played together; but I had played with both of them a lot. They trusted the situation, and it was a good documentation of where I was at the time. The engineer, Mike Sunjka, is also a guitar player so he had a few different opinions. He would fade music and I said, "I know how to decrescendo. I'd like to have that on the recording." He acquiesced but there were things he knew. I wanted some tracts to be quieter than others. He said, "Yeah, but people are going to play it in their car or it is going to be on the radio, and you want things at a certain volume." So there was a little give and take. I had never recorded before on my own and it was a good experience.

JJ: I like the trumpet drawing you have on the *Classic Morgana* cover; it looks Picasso-like to me. Did you do it?

CM: Yeah I did. It is modeled after Clark Terry's signature.

JJ: And tell us about doing *Opening*.

CM: That was my first one for the label that

Chris and Melody Cortez have, Blue Bamboo Music. When *DIVA* played at Dizzy's Club Coca-Cola, Todd Barkan heard me solo. I think he liked it because at the end of the night he asked, "Do you have your own group? You could do a Late Night Session." I was living in Philly and working more in New York than I could in Philly, and I got a Late Night Session at Dizzy's.

The first two people I wanted were Richie DeRosa and Harvie S. We were friends. Richie's wife is from Houston. We'd met there and hit it off famously. Harvie was perfect on the album because he is so technical. After a week of playing at Dizzy's they both looked at me and said, "What's next?" I just threw out, "I got a guy in Houston who is interested in recording me. Maybe we can do an album there?" They were like, "Let's do it." We did a gig at Cezanne, the jazz club in Houston. Chris heard two songs and signed us right away. So we recorded *Opening*.

JJ: What about doing *Retroactive* ?

CM: *Retroactive* started because I wanted to record with someone both with a name and also a great player. My producer had worked with Mike Stern. I knew and loved his style. I contacted him, and he was interested. He was very kind and welcoming. He let us rehearse at his place. His wife complemented my song "To Be Continued," saying "That's the most beautiful ballad I've heard in years."

I was interested in doing some duos with him, but he didn't know me. I don't blame him for not agreeing to that. He got Lincoln Goines and Tim Keiper. We did half of the recordings in New York with those guys. I love that recording we did of "Tea for Two." Right before we started, I was counting it off and he asked, "How are we doing this? Oh, like that," and we started playing.

I wrote "Melody's Milieu" for Chris Cortez's wife. Chris said we needed one more song for the CD, so I

stayed up all night and wrote "Melody's Milieu" on her birthday. "Jam" was just literally that. The Bass player Keith Vivens and the drummer Jeff Sipes just started jamming. I just came in over the top of it, and Chris recorded it. He cut a little segment and made it a little commercial break at the end of the album.

JJ: How did you put *Blue Glass Music* together?

CM: I knew Joel Frahm from his steady Monday night gig at Bar Next Door. I would go there after teaching lessons and he'd always have me sit in. He is a very generous musician. I call him Sweet Prince. [Chuckles] I said, "I'd really like to record with you." He said, "Don't ever hesitate to ask." Joel helped me in so many ways with that recording. He said that he had done this recording with Dena DeRose and her rhythm section is Matt Wilson and Martin Wind. "That is the band you should use." I contacted them and they said "Yeah, sure."

I had some knock off sunglasses. I always loved the way blue glasses tints the world. I was driving Joel out to Maggie's Farm in Pennsylvania to record. We got to the meadows in Jersey and Pennsylvania and the green grass was just beautiful even without the glasses. When we got to the studio I had the guys look at the grass with the glasses. It was really cool. After the day of recording I put the glasses back on and said, "This is blue glass music."

JJ: That is a good spot to end on. Thank you for doing this. I really enjoyed it.

CM: All right Schaeen. Thank you. JJ

Carol has a very interesting and informative interview in the Jazz Times issue of May 24, 2012. It is titled "Carol Morgan Interview - Looking Back" and is well worth reading.

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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Marsalis Quintet Headlines Exit 0 Lineup In Cape May



Wynton Marsalis

The Wynton Marsalis Quintet is the headliner at the fifth annual Exit 0 Jazz Festival in Cape May Nov. 11-13. The Marsalis appearance is just one of a handful of Quintet shows in 2016.

Also on the bill for the three-day party in the historic resort town are superb singer Cecile McLorin Salvant, flutist Jane Bunnett and Maqueque, retro band Squirrel Nut Zippers, drummer/singer Jamison Ross, Cuban pianist Omar Sosa's trio, the Jost Project, Red Baraat and the Pat Martino Organ Trio. A total of 19 acts are scheduled to perform at seven venues, including the 1,177-seat Schmidtchen Theater, the 750-seat Cape May Convention Hall and in the clubs of Cape May, with shows beginning at 7 PM Friday evening and at noon on Saturday and Sunday.

Exit 0 Jazz Festival is produced by Spy Boy Productions, led by Michael Kline, who celebrated many summers in Cape May and returned in 2005 from New Orleans.

"We wanted to offer a world-class cultural experience in Cape May that would launch the shoulder seasons and let people know there is a vibrant, thriving community in Cape May beyond the incredible beaches and Victorian architecture. Through music, we celebrate the spirit and creative energy in Cape May, bringing a little of that New Orleans street party flavor to the beach. It's always a great party, and we're thrilled that people keep coming back for more." The Festival is supported through the efforts of Festival Presenters: Motéma Music and Exit Zero Magazine, and stage sponsors Chris Clemans Sotheby's Realty, The Whale's Tale, It's a Breeze, Hawk Haven Vineyard + many other Cape May & Cape May County businesses.

Tickets can be purchased on-line at www.exit0jazzfest.com or by calling the Exit Zero International Jazz Festival at (609)849.9202. Hotel packages are available from Congress Hall, the Official Hotel Partner of Exit Zero Jazz, and from Hotel Partners on the Festival site. For full information: visit www.exit0jazzfestival.com or call 609-849-9202. 

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A Hot Time in The Old Town

Story and photos by Mitchell Seidel

It is a scene built as much on style as substance. Women dressed in clothes their grandmothers would find risqué and men looking as if they stepped out of a 1930s postcard.

Yes, anachronism reigns at the New York Hot Jazz Festival, where the audience comes as much for the mood as it does for the music.

The fourth festival was held at the McKittrick Hotel, a multi-storied performance venue that looks like it was designed to be a set for a latter day Woody

Allen movie or a musical by Kurt Weil and Bertolt Brecht: a roof garden dripping with small lightbulbs tops a building that includes a similarly decorated stage on a lower floor. Off a hallway are faux train cars that while usually serving as intimate dining rooms, serve as cute but cramped performance spaces.

Walking around the building you'd almost think you stepped back in time except...the audience members and the musicians all seem to have cell phones and the performances are amplified.



Producer Michael Katsobashvili, left of center, enjoys the attributes of Dylcia la Chatte as she recreates a trademark dance routine of Josephine Baker in the waning hours of the New York Hot Jazz Festival.

There were times you thought you'd stepped into an old Bill Gottlieb or Herman Leonard photograph, where cigarette smoke swirls around musicians wearing pork pie hats and audience members sip elegant cocktails. It's like a musical Disneyland for fans of swing and traditional jazz, with varying styles from stage to stage. There are chanteuses, tap dancers, a Josephine Baker imitator and an enthusiastic cheerleader in producer Michael Katsobashvili, whose shouts of "Opa!" could

be heard throughout the building.

Katsobashvili credited saxophonist Dan Levinson and his band, the Gotham Sophisticats as being "the culprits" who "took me down the rabbit hole of hot jazz" during a performance at the Oak Room of the Algonquin Hotel some five years earlier. His retro festival has grown into a unique event that managed to sell out this year, attracting everyone from hipsters to jazz enthusiasts to swing dancers. Despite the fact that one of the acts — the Xylopholks, featured a xylophone player dressed as a skunk and a pink gorilla (obviously related to Ernie Kovacs' Nairobi Trio) on bass, attendees weren't in danger of having a Betty Boop cartoon break out in real life. The music was all serious; only the spirit was light.



Trombonist Wycliffe Gordon pauses to catch some of pianist Aaron Diehl's soloing at the atmospheric McKittrick Hotel.



Cecile McLorin Salvant recalls the sound of an earlier era in her duo performance with pianist Aaron Diehl.



Harry James? No, it's trumpeter Mike Davis performing with Dan Levinson's Gotham SophistiCats featuring vocalist Molly Ryan at the New York Hot Jazz Fest.

This was no note-for-note rote recreation of the swing era, but rather musicians who respect its style and have the artistic ability to perform it and make it fresh. Listening to vocalist Cecile McLorin Salvant and frequent accompanist pianist Aaron Diehl, you'd swear you were back listening to a young Billie Holiday, Sarah Vaughan or Ella Fitzgerald. The music may have been Great American Songbook, but the delivery was as fresh as the morning. Diehl got quite a workout during the evening, also helping entertaining trombonist Wycliffe Gordon channel Satchmo in his "Pops for President" group.

Reedman Dan Levinson's Gotham Sophisticats with spouse Molly Ryan on vocals brought to mind some hot jazz combos of the 1940s and a little Louis Prima/Keely Smith as well. Trumpeter Mike Davis and trombonist Jim Fryer, standouts in that style, added greatly with their solos.

Multi-instrumentalist Dennis Lichtman and his Texas swing group Brain Cloud, featuring

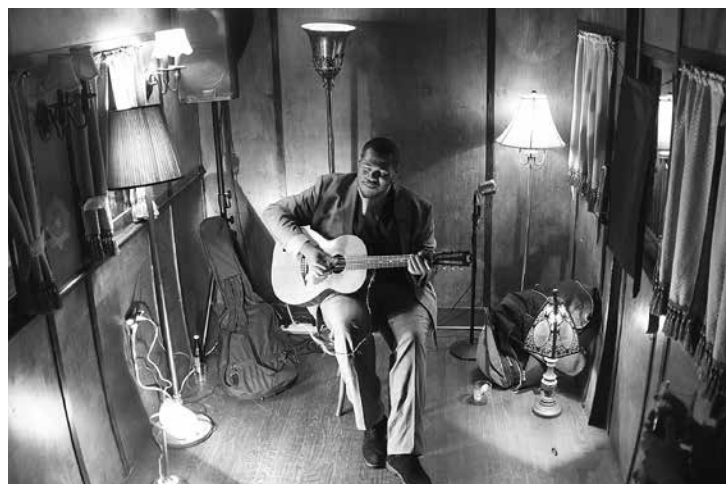
Tamar Korn (alright, so there was a touch of Betty Boop there) played under a beautifully clear early autumn evening sky in the hotel's roof garden, Gallow Green. Also swinging under the stars was guitarist Frank Vignola's trio with the ubiquitous Nicki Parrott and fellow guitarist Vinny Raniolo. Trumpeter Brian Carpenter's Ghost Train Orchestra gave the audience a sampling of what put the jazz in the "Jazz Age" with his period performances of 1920s and 30s classics. For people who preferred their vintage music with the scratches intact, Michael Cumella, AKA DJ Mac, kept the prehistoric music flowing between sets with a pair of old (albeit amplified) phonographs and a stack of 78s.

It was nearly everything one could find for a step back in time without leaving the 21st Century.

The only things missing were bootleggers, bathtub gin and a secret knock for admission accompanied by the phrase, "Misha sent me."



Dan Levinson, left, Evan Christopher, center and Dennis Lichtman engage in a clarinet jam at the New York Hot Jazz Fest.



A faux railroad dining car serves as the intimate setting for (Jerron) Blind Boy Paxton's solo blues performance in a "secret stage" at the New York Hot Jazz Festival. Photo by Mitchell Seidel.



If they had DJs in the Roaring 20s, they'd undoubtedly look-- and sound-- like Michael Cumella, who spun the hot wax, er, shellac as his alter ego DJ Mac between sets at the roof garden of the New York Hot Jazz Festival.

Jazz, Boogaloo...And Food (*Glorious Food!*) In Princeton

JazzFest dodges stormy weather in its 25th year

Story and photos by Lynn Redmile

It's a little nerve-racking when the weather reports talk about the possibility of thundershowers the day of an event which is billed as "rain or shine." The reality is that while the sound equipment and the bands are under cover, the audience is not — and the chance of them continuing to sit out in the rain while a band plays is pretty slim. But thankfully, that possibility of rain during the afternoon failed to materialize, and the 25th Annual Princeton Jazz Feast went off without a hitch. Jazz fans quickly filled empty seats on

Palmer Square, the beautiful green in front of the Nassau Inn. The aromatic breezes wafting in over the various food vendors from the area's finest restaurants and eateries helped ease the humidity's discomfort.

Alan Dale and the New Legacy Jazz Band were first on the bandstand for his 25th consecutive appearance at the Jazz Feast — they really enjoy this event! It's not often that bands position the drummer at the front of the stage, so it was a treat to be able to see DC-based bandleader Dale working his magic. Joining Dale on drums was Scott Silbert on tenor sax, Jon Mathis on trumpet, Lou Rainone on piano and Jay Miles on bass. They love the great American songbook (as do we!), and played a number of selections from it, such as "Sweet Sue," "Do Nothing Till You Hear From Me," "Puttin' On The Ritz," "Skylark," and "Sweet Georgia Brown." Dale and the New Legacy Jazz Band play at various events in New Jersey through the year — you can contact them through their website at www.NewLegacyJazzBand.com

After a few words from co-producer Ed Polcer, and a quick change on the bandstand, the Chuck Redd Quintet opened their set. Highly accomplished on drums, Redd is a master of the vibraphone, and the day before this event, he was presented with Hot House Jazz Magazine's Fans' Decision "Best Vibes" award for the second consecutive year. Redd put together a very impressive all-star group to join him on vibraphone for this event: the extraordinary Ron Blake was on tenor saxophone, Larry Fuller was on piano, Peter Washington played bass and young Charles Goold was on drums. Starting with a Thelonius Monk tune "In Walked Bud," they moved onto a lovely rendition of Cahn/Van Heusen's "Love is The Tender



CROWD SCENE: There were crowds on and off stage when Spanglish Fly let fly with timbales, congas, bongos, raucous horns and joie de vivre at JazzFest in Princeton on Sept. 18.

Trap." With their fans hanging onto every note, "The Newest Blues" (Cedar Walton) preceded Richard Evans' soulful "Bossa Nova Do Marilla" and they closed out the set with Monty Alexander's "Reggae Later." Hear his beautiful style at ChuckRedd.com.

The audience took full opportunity of the set breaks to walk around and indulge in tasty offerings from the various food vendors, choosing from a wide variety of culinary treats including paella, hotdogs, pizza, Indian

cuisine, or snacking on cookies, cupcakes, crepes or ice-cream.

The effervescent Spanglish Fly took to the stage — ten performers, inspired by the likes of Joe Cuba, Joe Bataan, and Mongo Santamaria, with timbales, congas, bongos and raucous horns and joie de vivre. As the Latin Boogaloo energy spread out across the square, many fans couldn't stay seated and just had to get up and dance. Bandleader Jonathan Goldman on trumpet was supported by a strong wind section, with Matt Thomas on tenor sax, John Speck on trombone and Jonathan Flothow on baritone sax. Kenny Bruno on piano and Rafael Gomez on bass were integral in the rhythm section, but it was the expanded percussion in the form of Teddy Acosta on timbales, Ronnie Roc on congas/percussion and Edwin "Machuco" Estremera on bongos/percussion who brought weight to the Afro-Caribbean rhythms. Paloma Muñoz on vocals and percussion brought an added dimension of soul and energy to the ensemble, encouraging the audience to actively participate. Mixing originals with their renditions of boogaloo classics, their set included "Esta Tierra," their Latinized version of Woody Guthrie's "This Land Is Your Land," their arrangement of Joe Cuba's "El Pito," and an original "Ojala-In'sh'alah," a tumbao composed by Goldman." They also performed "La Clave e'Mi Bugalú," a fast-tempo salsa composed by Goldman in collaboration with Chaco Garcia Orozco, Ray Barretto's "New York Soul" and another original, the ballad "How Do You Know," composed by Goldman. If you would like to recapture some of the magic of their performance, their 2015 release *New York Boogaloo* is available on their website www.SpanglishFly.com.

Another short break between sets to allow the next musicians to set

up and we were ready for the Peter and Will Anderson Quintet. Based in New York City, but originally from Washington DC, these clarinet and saxophone virtuosos are in high demand, and have headlined at many of the top venues in our area, and at many notable events nationally — they have also toured Japan. Joining both Will on clarinet, alto sax, and flute, and Peter on clarinet and tenor sax, were Jeb Patton on piano, Neal Miner on bass, and Phil Stewart on drum set. Their set started with Roger Wolfe Kahn’s “Crazy Rhythm” which was followed by a sweetly exquisite rendition of Jack Strachey’s “These Foolish Things.” Their creative rendition of Dizzy Gillespie’s “A Night in Tunisia” swung so beautifully, after which they slowed it down with Richard Rogers’ “My Funny Valentine.” “Shaw Nuff,” another Gillespie composition, received their special touch and was followed by Hoagy Carmichael’s “Stardust.” They ended the set with a unique interpretation of “Blues in the Closet” by Oscar Pettiford. Peter and Will continue to tour the USA with their trio — be sure to check their schedule on their website.

Closing out the event after a quick break was “Professor” Adrian Cunningham and His Old School, a traditional/New Orleans style jazz band. Hailing from Australia but now living in New York City, Cunningham is a very fine jazz multi-instrumentalist and vocalist, with fluent command of the saxophones, clarinet and flute. When he is not busy performing in NYC with some of its finest players, he is touring the world playing jazz festivals and swing dance events. For this event, Cunningham was joined by Charlie Caranicas on trumpet, Matt Musselman on trombone, John Merrill on guitar, Alberto Pibiri on piano, Daniel Foose on bass, and Paul Wells on drums. Starting the set with “Sunny Side of the Street,” “Bourbon Street Parade” followed, creating a perfect launching pad for “Chant in the Night.” An original swinging composition from Cunningham, “High Degree” can also be found on his new CD, *The Rhythm Method*. “Egyptian Fantasy” preceded “Baby Let Me Hold Your Hand” which was followed by “You Shook Me All Night Long.” Another Cunningham original, the upbeat “Lesson in Groove,” was the perfect piece before their final number, “Down by the Riverside” — which had the audience singing along! Be sure to pick up a copy of Cunningham’s CD, which is a mix of classics and originals, from his website at ProfessorCunninghamJazz.com.

What a fabulous day — the rain held, the musicians energized their fans, and the food vendors were determined to cultivate repeat customers! It couldn’t have been better. You’ll not want to miss next year’s event — it’s always advertised on our website as soon as we know which bands are performing, so do save the date and join us then!



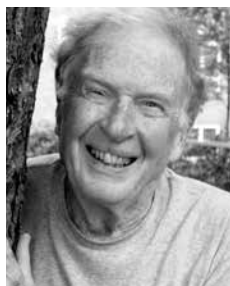
Chuck Redd Quintet



Peter and Will Anderson Quintet



Professor Cunningham and His Old School



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

NEW FILM DOC COVERS LOWER NYC LOFT SESSIONS FROM 1950s...MARC MYERS' 'ANATOMY OF A SONG' BOOK OFFERS LINKS TO 45 TUNES... 'I REMEMBER CHET' (BAKER) AT CAFÉ NOCTAMBUTO, NYC...EDDIE PALMIERI CELEBRATES 80TH B-DAY DEC. 15 AT UPTOWN 'Y'

IN THE LATER 1950s, musicians gathered for jam sessions in the building lofts of lower Manhattan. Some “up all night” players lived there. Bassist Bill Crow and I had apartments on one-block-long Cornelia Street, in West Greenwich Village. Bill had a regular gig with the Marian McPartland Trio at The Hickory House on West 52nd Street. I worked uptown for Pfizer, and often toted my bass on a motor scooter, sometimes with a girlfriend on the pillion seat. I was an amateur, a far pluck from Bill’s league, but there was always a need for bassists. And now Bill Crow is one of the stars in a documentary feature film, *The Jazz Loft According to W.*

Eugene Smith. Along with the composer, conductor and multi-instrumentalist David Amram; the composer, pianist, bandleader Carla Bley; the musicologist and filmmaker John Cohen, and producer and writer Harry Colomby. And who is W. Eugene Smith? A highly regarded photojournalist who sold his estate in Croton-on-Hudson, NY, and bought a loft on 6th Ave., downtown in the 20s (we called it The Flower District). Smith soon started filming and taping the musician neighbors who kept him up all night. He kept at his project doggedly for nearly 10 years. Writes *The New York Times*: “The preparations for Thelonious Monk’s celebrated 1959 big-band concert at Town Hall are laid out in thrilling detail in the last third of the movie.” Director and NPR host Sara Fishko was the writer, producer and host of 2009’s *The Jazz Loft Radio Series* — a multi-part radio documentary based on Smith’s audio archive. Her new film is a *Times*’ “Critics Pick.”

WHEN YOU HAVE a book coming out, it helps to have your own blog to promote it. “What songs will I be featuring in my book, *Anatomy of a Song*, out on Nov. 1?” asks Marc Myers. The six-day-a-week JazzWax.com chief and *Wall Street Journal* feature writer replies: “You not only can see the list here (at www.jazzwax.com) but you also can listen to all 45 of the songs for free on an embedded Spotify jukebox. This will come in handy when the book arrives, since you’ll be able to listen while you read. That’s how I read the galleys and it was seriously cool.” Hot tip to proofreaders. Marc revealed that news about interviews and (author) appearances would reach his blog readers the following week. Closing pitch:




In the 1950s, jazz musician Bill Crow navigated the streets of Manhattan on a Lambretta motor scooter — with his bass strapped on the back. Photo by Bob Brookmeyer.

“Please support JazzWax by pre-ordering the book (on Amazon), which will be published in the U.S. and the U.K. simultaneously (Canada, too).” I’m jealous. If only I had a platform like this to promote Timme Rosenkrantz’s and my 2012 book, *Harlem Jazz Adventures — A European Baron’s Memoir, 1934-1969*, and Scarecrow Press hadn’t priced the hardback at \$75. Well, at least our book has a website: www.jazzbaron.com with a live video chapter reading and lots of period photos on it. (Sorry, Marc, for this uncool plug — I will pre-order *Anatomy of a Song*.)

“I REMEMBER CHET: Reflections on the Legacy and Music of Chet Baker,” with the jazz pianist and composer Bradley Young and band, was booked for October 27 at Café Noctambulo in Manhattan. The trumpeter and flugelhornist Randy Brecker may be less celebrated and doesn’t sing, but he’s in the horn league with Baker. New York singer Martha Lorin fills that role. Filling out the band for the spoken, sung and played tribute

are Steve LaSpina on bass and Jon DiFiori on drums. “Young, who met Baker in Chicago in 1981, shared a personal and musical friendship with the singing trumpet master which lasted until Baker’s untimely death in 1988,” writes the online JazzCorner. Young and Baker produced the album *Chet in Chicago*. Young said the show is “a romantic and nostalgic look-back at Baker’s life and legacy.” Expect “My Funny Valentine,” “Old Devil Moon,” “How Deep is the Ocean” and more.

EDDIE PALMIERI turns 80 on December 15 — and celebrates that date with an octet concert at the 92nd Street Y in New York. The salsa and Latin jazz master pianist and composer was born in Spanish Harlem and raised in the Bronx. He fused the rhythms of his Puerto Rican heritage with the framework of American jazz. His 1960s band Conjunto La Perfecto was hailed as the best Afro-Latin dance band in New York. Named an NEA Jazz Master in 2013, Palmieri holds 10 Grammy Awards, including the first-ever Grammy for Best Latin Recording in 1975 for *The Sun of Latin Music*. He was named NEA Jazz Master in 2013. More information at www.92y.org/event/eddie-palmieri. 

Ted Nash Big Band

Presidential Suite: Eight Variations On Freedom

“Civility is not a weakness.” — John F. Kennedy, Jan. 20, 1961

Ted Nash is an accomplished saxophonist, conductor, arranger, composer and a long-serving member of the Jazz at Lincoln Center Orchestra. His newest work *Presidential Suite: Eight Variations on Freedom* (Motema MTA-CD-203) was successfully premiered by that orchestra in 2014. I have been waiting for its release ever since. In composing it, Ted ranged worldwide for inspiration, but limited himself to addresses done since World War II. He selected seven speeches and one essay. Four are by American presidents, the others from great leaders in Africa, Europe and Asia.


Each composition is preceded by an excerpt from the inspiring address read by a famous politician, actor, or author. I first expected these to be unwelcomed, but found them to be a positive facet in the work. Each is approximately one and a half minutes long. The eight musical compositions vary from roughly four to eight and a half minutes in length.

The suite starts with an appropriate musical introduction followed by the most famous lines from JFK’s inaugural address. Then the band kicks in with an upbeat number that mirrors the optimistic aura of the young president’s New Frontier. I expected to have a similar reaction to “Tear Down This Wall,” the composition based on President Reagan’s famous Berlin speech, as he was also famously optimistic. I did not, because as he explained it, the maestro used “the rhythm, the cadence, the pauses,” of each leader’s voice as guides in his composing, thus transcribing the great words into great music.

Other factors also shaped the suite: The section inspired by Jawaharlal Nehru is in 7/4 time as a nod to Indian classical music. Ted’s research on Aung San Suu

Kyi led him to give the piano a prominent part in the melody she inspired, because during her years under arrest, she once became frustrated enough to pound piano’s keys so forcefully that she broke a string. Because Joe Temperley urged his friend to include Winston Churchill, the late great Scot has the featured solo in that hero’s section. Finally, I enjoyed Ted’s musical vision of LBJ’s great speech on civil rights for several reasons. First, it opens with a humorous cliché riff to reference the president’s home state. If you recall Johnson’s earlier reputation as “Master of the Senate,” it is believable that Ted wrote the trombone solo to be LBJ and the band’s response as his compliant colleagues. It is a paean to the best part of the 36th president’s conflicted legacy.

The package itself is impressive. It holds two CDs and a 40-page booklet. The first CD is the complete suite with both the music and guest speakers. The second is just the music. The booklet has extensive liner notes by Douglas Brinkley and Kabir Sehgal, both award-winning historians and authors.

Although the work was recorded in 2014, Ted did not want it released until this election year in the hope that it will remind people “not only how far we have come but also how much we still have to do regarding human rights and freedom.” If the political campaign has been disappointing, I recommend this CD as a bright spot in a glum season. 

— Schaen Fox



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RHYTHM & RHYME

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse. This month she offers a Langston Hughes poem that paints its utopian vision with grace notes provided by Dizzy Gillespie and other denizens of the 1940s New York City jazz world.

American poet Langston Hughes dreamt of equality and opportunity, themes he explored in his poetry, plays, stories, lyrics and novels. He originally published “Projection” in 1946 as “Projection of a Day,” where he focused on unity. Although the poem underwent some changes, this is the way it appears in *The Collected Works of Langston Hughes*, published in 1994. There is a dizzying collection of names and places, including Dizzy himself, familiar to Harlem dwellers of that era.

On the day he hoped to celebrate, all the people of Harlem and Morningside Heights unify. The Savoy and the Renaissance ballrooms, both in Harlem, dance as one. The Abyssinia Baptist Church, with 13,000 members the largest Baptist congregation in the world, joins with Presbyterian St. James. This day the black musicians, artists and intellectuals living in the apartments at 409 Edgecombe will join the hipsters on West 133rd, known as the original “Swing Street” long before 52nd Street replaced it. A pop singer-dancer will join a world-famous contralto; a serious actor, singer and activist will perform with a vaudeville comedian.

Then there’s Timme, the only white person mentioned by name, and Inez, who will set the day to music. Baron Timme Rosencrantz was a royal Dane whose love of jazz compelled him to leave his native Denmark for a remarkable life of jazz journalism, concert and record producing and music appreciation. (His memoir was adapted and edited by Fradley Garner, *Jersey Jazz’s* own international editor, into *Harlem Jazz Adventures*.) Inez Cavanaugh, journalist and aspiring vocalist, was won over by the gregarious and charming Timme in 1937 and Timme would produce her first recording. They were together until his death in 1969.

Lastly, Father Divine, spiritual leader and founder of the International Peace Missions Movement, will convey his blessings. When folks of every persuasion unite, what a day that will be!



**Harlem Jazz Adventures: A European Baron’s Memoir, 1934-1969.*
Adapted and edited by Fradley Hamilton Garner, The Scarecrow Press, 2012

PROJECTION

By Langston Hughes

On the day when the Savoy
leaps clean over to Seventh Avenue
and starts jitterbugging
with the Renaissance,
on that day when Abyssinia Baptist Church
throws her enormous arms around
St. James Presbyterian
and 409 Edgecombe
stoops to kiss 12 West 133rd,
on that day —
Do, Jesus!
Manhattan Island will whirl
like a Dizzy Gillespie transcription
played by Inez and Timme.
On that day, Lord,
Sammy Davis and Marian Anderson
will sing a duet,
Paul Robeson
will team up with Jackie Mabley,
and Father Divine will say in truth,
Peace!
It’s truly
wonderful!

“Projection” from *THE COLLECTED POEMS OF LANGSTON HUGHES* by Langston Hughes, edited by Arnold Rampersad with David Roessel, Associate Editor, copyright © 1994 by the Estate of Langston Hughes. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.

LANGSTON HUGHES

was born in Joplin, Missouri in 1902 and given his mother’s maiden name as his first. His parents separated soon afterwards.

Living mostly with his mother and grandparents, he attended schools in Kansas and Ohio and discovered poetry in high school. He spent the year after high school in Mexico with his father, who tried to talk him out of writing for a living, but by then some of Hughes’ poems were seeing print. “A Negro Speaks of Rivers” was published in 1921 when the poet was only 19.

He enrolled in Columbia University but left to travel, seeing Africa and Spain while a crew member on a freighter. His love of travel took him throughout the United States, France and the Soviet Union. He didn’t return to Harlem until



1942, when he was an established journalist, author, lecturer and poet. In 1947 he moved into a top-floor apartment on East 127th Street where he lived for 20 years until his death in 1967.

Hughes was central to the Harlem Renaissance, a movement that celebrated African-American culture in the plays, poetry, novels and recordings that were written in the 1920s and ‘30s. It was said that he not only wrote about black people, but to them out of a strong sense of responsibility.

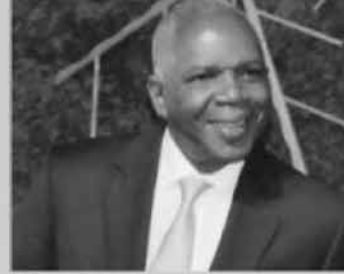
The building in which he lived and wrote has been largely unoccupied even though it is listed in the National Register of Historic Places. A group headed by performer, writer and teacher Renée Watson is raising funds (at the Indiegogo website) to restore the building as a community arts center. The “I, Too Arts Collective,” is named after one of Hughes’ most famous poems and includes the lines:

They’ll see how beautiful I am
And be ashamed —
I, too, am America.

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NJCU Alumni Band's Lew Soloff Tribute Hits The High Notes

By Don Jay Smith

There are few more spectacular settings for a jazz concert than the J. Owen Grundy Pier in Jersey City, and on a beautiful evening in mid-September the NJCU Alumni Jazz Big Band performed a swinging tribute to the late trumpet star Lew Soloff there. With the Hudson River and the New York City skyline as a backdrop, a crowd of several hundred fans packed the pier for a program that spanned the New Jersey native's career.



Randy Brecker solos with the NJCU Alumni Big Band at a free concert on September 16. Photo by Bill Wittkop.

The free concert, now in its fourth year, was the brainchild of NJCU President Sue Henderson, who asked Professor Richard Lowenthal to put together a jazz concert to celebrate her 2013 inauguration as the University's first woman president. It's now become a much anticipated annual event and the NJJS has been one of the sponsors since the beginning.

Professor Lowenthal, who was a longtime friend of Soloff's, invited a number of musicians who had known, performed with, or studied with the talented artist, including trumpeter Randy Brecker, saxophonist Blue Lou Marini, trumpeter Tony Kadleck, bassist Harvie S, and trombonist Dave Taylor.

The band featured musicians who studied at the university dating back to the late 1960s, including drummer Rich DeRosa; sax players Mark Friedman, Daryl Dixon, John DiSanto, and Bob Magnuson; trumpeters Vinnie Cutro and Nathan Eckland; trombonists Rob Edwards, Danny Hall, and Conrad Zulauf; and pianist Barry Spatz. In addition, NJCU's Coordinator of Musical Theatre Marc Dalio organized a group of NJCU alumni to pay a musical tribute to Blood Sweat & Tears, the jazz-rock group where Soloff spent five years starting in 1968. His playing for BS&T created the band's signature horn sound on its Grammy-winning second album.

Lowenthal programmed tunes associated with Soloff's career, giving both his guest artists and his talented alumni a chance to shine. The concert opened with the infectious "Mango Mangué" made famous by Machito and it featured a melodic solo by saxophonist Mark Friedman.

Then from the Clark Terry Big Band songbook, the alumni band launched into "Shell Game" a bouncy blues number by Frank Wess


which featured six blazing trumpets, played by Randy Brecker, Nat Eckland, Vinnie Cutro, Marcell Bellinger and Tony Kadleck. That was followed by the Oliver Nelson classic "Hoe Down" which showed why Randy Brecker has been one of the jazz world's top trumpet players for decades.

Following a gutsy rendition of the Gil Evans arrangement of "St. Louis Blues," which featured both Mark Friedman and Harvie S, a smaller group of alumni

musicians stepped forward to entertain the enthusiastic crowd with a tribute to Soloff's tenure with Blood Sweat & Tears. NJCU Professor of Musical Theatre Marc Dalio took on the vocal chores for two of the jazz-rock group's biggest hit records, "Spinning Wheel" and "You've Made Me So Very Happy." Not only did Dalio nail the demanding vocals, Brecker's fiery playing on "Spinning Wheel" reminded the audience just how good Soloff was. The sun's rays were transitioning to the lit skyline of New York City just as Dalio and the group brought the David Clayton-Thomas classic to a close.

The musicians took a short break so NJCU President Henderson could honor Professor Richard Lowenthal for 50 years of teaching music at the school. The alumni on stage also presented Lowenthal with their own gift to say thank you for his guidance and instruction that enabled each of them to pursue a successful career in music.

The band opened the second half of the concert with the Thad Jones composition "Greetings and Salutations" which featured Randy Brecker, Lou Marini, Bob Magnuson and Richie DeRosa. The musical interplay reminded the older fans in the audience of Monday nights at the Village Vanguard when the Thad Jones/Mel Lewis Big Band would hold court.

Lowenthal then pulled three charts from the Maynard Ferguson songbook to close out the concert: "Fox Hunt," "Geller's Cellar," and a gorgeous arrangement of "Hey Jude" which exemplified the bold, brassy sound of the Ferguson band and featured Brecker, Marini and Eckland before bringing a very satisfying tribute to Lew Soloff to an end. 

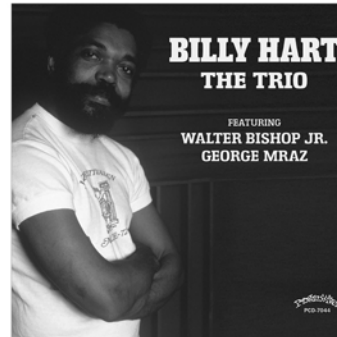
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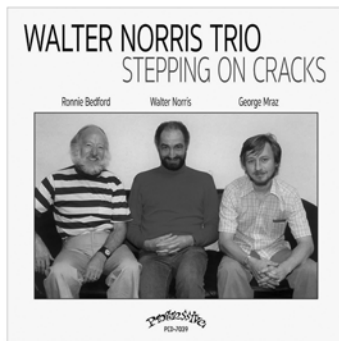
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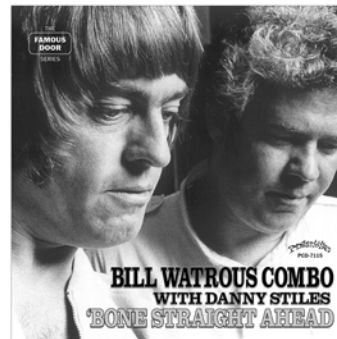
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Other Views

By Joe Lang

Past NJJS President

My how time goes by. It seems like I only finished my last column a few days ago, and here is another stack of albums to review. There lots to enjoy here, so I shall get to it.

■ The music of Thelonious Monk was adventurous in many ways, and lends itself to a variety of interpretations. There have not been too many big band albums devoted to this material, with Bill Holman's *Brilliant Corners* being the most memorable. Composer/arranger/pianist **JOHN BEASLEY** has taken on the challenge of addressing Monk's music with a big band, and the interesting results can be found on **John Beasley Presents MONK'estra Vol. 1 (Mack Avenue – 1113)**. With a lineup of first-call Los Angeles musicians, Beasley has created stimulating charts for nine selections that are quite varied in their approach, ranging from a brief compilation of Monk riffs done in the style of a New Orleans second-line celebration to a wildly eclectic examination of "Little Rootie Tootie." Not all of the arrangements will be to everyone's taste, but the excitement and originality in Beasley's writing is consistently ear-catching and fascinating. From the title, it seems that there is more Monk material to come from Beasley and his band. That is something to look forward to with eager anticipation. (mackavenue.com)

■ For about 20 years, **THE PHIL NORMAN TENTET** has been carrying on the tradition of hip, smaller big band sounds in the tradition of the Dave Pell Octet and the Marty Paich Dek-tette. **Then & Now (MAMA – 1051)** is the seventh album by the group, and this time out they turn their attention to tunes representative of the music played by twelve jazz giants, Doc Severinsen ("Johnnie's Theme"), George Shearing ("Lullaby of Birdland"), Ahmad Jamal ("Poincianna"), Plas Johnson ("Theme from The Pink Panther"), Dave Brubeck ("Take Five"), The Modern Jazz Quartet ("Concorde"), Gerry Mulligan ("Line for Lyons"), Cal Tjader ("Soul Sauce"), Vince Guaraldi ("Linus & Lucy"), Miles Davis ("So What"), Benny Golson ("Killer Joe") and Dizzy Gillespie ("Manteca"). Norman turned to several of the best arrangers on the Los Angeles scene, Geoff Stradling, Scott Whitfield, Christian Jacob, Roger Neumann, Joey Sellers, Francisco Torres and Kim Richmond, to create charts for his eleven-piece ensemble. The players are the cream of the crop from LA, and include Norman, Neumann and Rusty Higgins on reeds; Carl Saunders and Ron Stout on trumpet; Whitfield on trombone; Jacob on piano; Larry Koonse on guitar; Kevin Axt on bass; Dick Weller on drums and Brad Dutz on percussion. The ensemble playing is tight, the arrangements swinging and witty, and the soloists sparkling. This is an album of pure delight! (www.mamajazz.com)

■ When I saw **The Music of Bob Zieff: His Compositions and Arrangements (Fresh Sound 905)** Zieff's name sounded vaguely familiar. Upon looking through the accompanying booklet, and discovering that several of his compositions had been recorded by Chet Baker when Dick Twardzik was playing piano on Baker's quartet, I realized where I had heard the name of **BOB ZIEFF**. This two-disc package explores the work of Zieff as both a composer and arranger. In addition to the Baker tracks by the quartet with Twardzik, there are Baker selections with two of his other groups, several tracks by a quartet led by violinist Dick Wetmore, and five numbers by the Anthony Ortega



Chamber Orchestra, all of which feature tunes written by Zieff. The other material comprises a large ensemble session by Jack Nimitz's Orchestra playing nine standards arranged by Zieff. Zieff's compositions are interesting, complex and quite original. The selections by Wetmore and the Baker group with Twardzik have seven of eight tunes in common, but they are very different sounding, with the engrossing Baker versions being the far more accessible. Zieff was very unhappy with his experiences in recording situations for various reasons that are laid out in an essay by him included in the booklet. Suffice to say that he ended up having little regard for the business, and devoted the balance of his professional life to composing and music education. These recordings, all recorded between 1953 and

1957, represent the only recorded evidence of his work until the album reviewed below. They are a valuable representation of the work of a man who was recognized too briefly by his peers for his unique talent. (www.freshsoundrecords.com)

■ While compiling the recordings of the music of Bob Zieff covered above, producer Jordi Pujol discussed the music with Spanish drummer **ENRIQUE HEREDIA**. As a result of their exchange, Heredia gathered tenor saxophonist/clarinetist Fredrik Carlquist, pianist Michele Faber and bassist Curro Gálvez to join him to record **Enrique Heredia Quartet Plays the Music of Bob Zieff (Swing Alley – 027)**. These interpretations of the nine compositions recorded by groups led by Chet Baker and Anthony Ortega, are fresh and give Zieff's music a new airing that is well deserved. The players are terrific. Heredia gives the group a strong underpinning. Carlquist sparkles on both tenor and clarinet. Faber is a thoughtful player and Gálvez is steady as a rock. This is a fine complement to the compilation of original recordings of Zieff's jazz compositions. (www.freshsoundrecords.com)

■ **Stan Getz Quintet 1953: Live at the Hi-Hat (Fresh Sound – 906)** is a two-disc reissue of material that Fresh Sound had released on two single CDs in the early 1990s, but are now out-of-print. This material from one night of a one-week gig at Boston's Hi-Hat presents the only recorded documentation of the **STAN GETZ** group that included himself on tenor sax, Bob Brookmeyer on valve trombone, Duke Jordan on piano, Bill Crow on bass and Al Levitt on drums. Getz and Brookmeyer proved to be an interesting pairing. Getz is at his lyrical best while Brookmeyer gives frequent examples of how much humor he invested in his playing, a characteristic that reached its peak when he formed his legendary group with Clark Terry in the 1960s. The 14-selection program includes jazz tunes like "Ornithology," "Move" and "Woody 'n You" plus standards like "These Foolish Things," "Indiana," "There Will Never Be Another You," "All the Things You Are" and "Darn That Dream." If you never obtained the earlier releases of this material, this is a good time to latch onto some wonderful sounds from a group that epitomizes the excitement created by the Getz groups of the early 1950s. (www.freshsoundrecords.com)

■ One of the most interesting things about listening to tenor saxophonists is the variety of sounds that one hears from this instrument. It has been said that the tenor sax is the instrument that is closest to the human voice. Yes, each instrument can take on a different character depending on who is playing it, but there seems to be a more personal touch with tenor players than with any other instrumentalists. **DON MENZA** is from the school of tenor players with a robust approach to his horn. He comes from a bop/hard bop place, which is

evident on **Horn of Plenty (Fresh Sound – 902)**. This sprightly album was originally recorded and released in 1979, and now is available again with five bonus tracks added to the original six selections.

Menza's compatriots for the sessions were trumpeter Chuck Findley, trombonist Bill Reichenbach, pianist Frank Strazzeri, bassist Frank De La Rosa and drummer John Dentz. The program

contains five Menza originals plus one by Strazzeri, "Something Old, Something New" by Mark Levine, "Take the 'A' Train," and "In a Sentimental Mood," "I Should Care" and "The Very Thought of You" are features for Menza, Reichenbach and Findley respectively. This is a free-flowing blowing session than maintains a high level of excitement throughout. When the closing number, "Sambandrea Swing," is completed, you can imagine that there was a lot of hand slapping going on among the players.

(www.freshsoundrecords.com)

■ On their last album, *DYAD Plays Puccini*, pianist **ERIC OLSEN** and alto saxophonist **LOU CAIMANO** took several arias by Puccini, and presented jazz interpretations of the music. *DYAD Plays Jazz Arias (Ringwood Records – 3)* expands their musical horizons by considering the work of Mozart, Bizet, Massenet, Barber, Delibes and Verdi, while adding contributions from Randy Brecker playing trumpet on Mozart's "Finch'han dal vino" from *Don Giovanni*, and flugelhorn on Barber's "Do Not Utter a Word" from *Vanessa*; and tenor saxophonist Ted Nash on two selections, "The Flower Duet" by Delibes from *Lakmé*, and "Do! mi potevi scagliar" by Verdi from *Otello*. Olsen arranged five of the selections, with the leaders collaborating on the other two arrangements. The results are warmly engaging, and make for stimulating listening. Those unfamiliar with the source material will not be hindered in their enjoyment by that lack, and those who know the arias covered here should find these interpretations interesting and respectful. The concept of adapting classical pieces to a jazz context is one that has been used almost since jazz originated, but it has not always been a happy merger. Olsen and Caimano have shown again with this album that they have found a winning formula for this musical synthesis. (www.dyadplays.com)



Note: *DYAD* has a CD Release Concert scheduled for Saturday, November 5th at 7:30 PM at The Ridgewood Conservatory, 409 Sette Drive, Paramus, NJ. Eric Olsen will also be playing selections from the CD at a solo piano concert on Thursday, November 10 at the Wharton Music Center, 60 Locust Avenue, Berkeley Heights, NJ.

■ **New York Connections (Weebop Records – 102)** is the

sixth album as a leader for drummer **MIKE MELITO**. Heavily influenced by the hard bop Blue Note sessions of the 1950s and 1960s, Melito has enrolled tenor saxophonist Jerry Weldon, guitarist Peter Bernstein, pianist Jeb Patton and bassist Neal Miner to play on a program that includes a few standards like "Wives and Lovers," "If Ever I Would Leave You" and "Indian Summer," originals by Bernstein, "Jet Stream," and Miner's "Blues Okura," several 1960s hard bop classics, and a couple of more recent jazz tunes. These are all cats who swing hard and are effusive improvisers. In the middle of the album are four tracks on which Bernstein sits out, and the spotlight shines on Weldon and the rhythm section. Weldon's gorgeous take on Bill Smith's "I Wished I Knew" is worth the price of the album. Patton is one of the finest pianists on the scene today, and his soli always grab a listener's attention. Melito has mastered the art of combining great timekeeping with a superb sense of just when and how to add accents. Bernstein is one of the great cooks in jazz, and Miner is a strong pulse in any group on which he plays. The complete *Connections* package is one that will bring repeated enjoyment. (www.mikemelito.com)

■ Guitarist **PETER BERNSTEIN** includes five original compositions on *Let Loose (Smoke Sessions – 1604)*, a nine-tune delight that finds him in the company of pianist Gerald Clayton, bassist Doug Weiss and drummer Bill Stewart. Bernstein's fluid playing has graced many albums over the years, including many as a leader, and this may be his finest so far. His nicely flowing original compositions give him and his colleagues springboards for ingenious improvisations that feel fresh and comfortable simultaneously. When they turn to the other four selections, "Tres Palabras" by Osvaldo Farres, Woody Shaw's "Sweet Love of Mine," and a pair of too infrequently heard popular songs, "Blue Gardenia" and "This Is New," they are

equally inspired. This collection continues to reveal new pleasures with repeated visits. (www.smokesessionsrecords.com)

■ The recordings produced by Hans Georg Brunner-Schwer at the studio located on his estate in the Black Forest village of Villingen, and released on his MPS label have been much admired. One artist who was included on the MPS roster was the acclaimed pianist **GEORGE SHEARING**. Shearing is in magnificent form on *The Many Facets of George Shearing (Jazz Knight)*, a duo session with bassist Andy Simpkins that first was released in 1978. Having this ten-tune collection back in print is welcome indeed. The ever creative Shearing applies his fertile imagination to an interesting variety of songs that include "Pensitiva," "Moonlight in Vermont," "Put Your Little Foot," "It Never Entered My Mind," "Here, There and Everywhere," "While We're Young," "Things Ain't What They Used to Be," "Mack the Knife," "Yours Is My Heart Alone" and "Misty." He and Simpkins are a wonderfully simpatico pairing. In addition to the fine performances, the quality of the recording adds a special presence to this listening experience. (www.cdbaby.com)

■ **MICHAEL BLUM** is a young guitarist who obviously enjoys taking on a challenge. On his self-produced *Chasin' Oscar*, his goal was to recreate Peterson's solo performances on tunes that OP had recorded. Listen to Blum's efforts on "Nightingale" and "Tristeza" and you will be impressed with how well he has translated Peterson's piano magic to his guitar. The support that he has from bassist Jim Stinnet, who has served as a mentor to Blum, pianist Brad Smith and drummer Dom Moio enhances his impressive artistry. There are two tracks, "East of the Sun" and "Tenderly," where Blum adds nicely understated vocals. Blum may be "Chasin' Oscar," but he is also establishing himself as a jazz guitarist to be reckoned with, and his vocalizing also shows a lot of promise. (www.michaelblumguitar.com)

■ One of the fascinations with jazz is how the earliest forms of the music never seem to die out. It seems that there are always new generations discovering the sounds of vintage jazz, and being drawn to playing this music. A prime example of this is **TUBA SKINNY**, a group that has been active since 2009. It started out as an informal group of young street musicians in New Orleans who played music that according to their Web site draws inspiration "from spirituals to Depression-era blues, from ragtime to traditional jazz, their sound evokes the rich musical heritage of their New Orleans home." They evolved into an active working band

continued on page 38

OTHER VIEWS

continued from page 37

that has now released their seventh album, the self-produced **Blue Chime Stomp**. The members of the band fluctuate, with ten musicians participating on this recording, eight of whom appear on all 16 tracks, with two other reed players, clarinetist/alto saxophonist Jonathan Doyle and clarinetist/tenor saxophonist Thomas Majcherski, alternating on 11 of the selections. All of the musicians except vocalist/bass drummer Erika Lewis and trombonist Barnabus Jones are multi-instrumentalists. Shaye Cohn plays cornet and piano; Craig Flory performs on clarinet and tenor sax; Max Biehn Kahn and Jason Lawrence on banjo and resonator guitar; Todd Burdick on tuba and bass; and Robin Rapuzzi on washboard and drums. The program is made up of what Louis Armstrong used to refer to as the good old, good ones, tunes like "Maple Leaf Rag," "Blue Chime Stomp," "Corrine," "I'm Blue and Lonesome" and "Chloe." The performances are spirited, reflecting the styles that predominated in early jazz. These folks are having a fun time playing this material, and you will have an equally good time hearing it. (www.tubaskinny.com)

■ **BRIA SKONBERG** is one of those musicians who has a special presence that makes them stand out from the first time that you experience them performing. She is a talented trumpeter, a terrific singer, has an engaging personality, a ready wit, and is an attractive lady, the musical equivalent of a five-tool player in baseball. Her first album on a major label, **Bria (Masterworks/Okeh – 33752)**, a label of Sony Music Entertainment, is a 14-tune collection that is a wow! The supporting cast includes Evan Arntzen on clarinet, tenor sax, percussion and harmony vocals, Stefon Harris on vibes, Aaron Diehl on piano, Reginald Veal on bass and Ali Jackson on drums and percussion. Mixed in with "Don't Be That Way," "From This Moment On," the under-recorded "I Was a Little Too Lonely (And You Were a Little Too Late)" and "Midnight Sun" are several Skonberg originals that fit in seamlessly. Sidney Bechet's "Egyptian Fantasy" is a sheer delight, with Arntzen's clarinet stand-out. Skonberg's take on "Malaguena" is haunting with some vocalese embellishments, quite a contrast to the classic Bill Holman chart on this melody written for the Stan Kenton Orchestra. This one should rise quickly on the jazz charts. (briaskonberg.com)

■ **Love & the Lack Thereof** (Kat Gang – Self Produced) finds vocalist **KAT GANG** in the fine company of Warren Vaché on flugelhorn, Harry Allen on tenor sax, Mike Renzi on piano, Jay Leonhart on bass and Buddy Williams on drums, with bassist Phil Palombi and flugelhornist Bill Mobley sitting in on two tracks. There are two original songs by Gang, including the clever title song. Other than the Smokey Robinson tune "You've Really Got a Hold on Me," the other selections are from the world of classic pop, but other than "My Shining Hour" and "The Sweetest Sounds,"



Gang's choices reflect a desire to avoid tunes that are too frequently recorded, songs like "You're All the World to Me," "They Were You," "Then I'll Be Tired of You," "Nobody's Heart," "Oh, But I Do!" and "It's the Last Dance." Kat Gang has a soft and sensual voice, and a jazz-influenced way of phrasing. The cats behind her are as good as it gets, a vocalist's dream band. You will love this disc for it lacks nothing except that it ends too soon. (thekatgang.com)

■ Although she had been singing professionally since the age of 16, it was not until she was in her mid-30s that **CONNIE RUSSELL**, after having recorded several singles on Capitol and ERA that kind of fell by the wayside, recorded two albums for United Artists. She was backed by top Los Angeles jazz musicians playing arrangements by Ian Bernard, who led the sessions. Those two fine albums are compiled on **Don't Smoke in Bed/Alone with You (Fresh Sound – 903)**. Russell was a straight-ahead pop vocalist who was comfortable singing in the settings provided by Bernard. Both albums were 12-song collections of standards, with many selections that were relatively under the radar for most singers. These include "Don't Smoke in Bed," "Love Is a Simple Thing," "I Wanna Be Loved," "Woman's Love," "Alone with You" and "Take Me in Your Arms." If you are a fan of the pop vocal albums of the 1950s, than this collection will be just right for you. Connie Russell had disappeared from the scene by the end of that decade, but she left a couple of albums that fortunately have been resurrected by Fresh Sounds Records, another in their welcome efforts to keep music like this alive. (www.freshsoundrecords.com)

■ In the 1950s, incorporating jazz into film, and eventually television soundtracks became a familiar device. The Jazz in the Movies label, part of the Fresh Sound group, has been making much of this music available. The latest addition to their catalog is **Shotgun Slade/Burke's Law (Jazz in the Movies – 1008)**, comprising music from two television series. The use of jazz for the score of *Shotgun Slade* was a daring one, for it was essentially a private eye show set in the late 19th Century American West. The music was composed and arranged by Gerald Fried, and Stanley Wilson and His Orchestra, a band of first-call Hollywood studio jazz players perfectly executed the music that was a blending of modern jazz and western theme music. *Burke's Law* starred Gene Barry as a millionaire chief of detectives for the Los Angeles Police Department. Herschel Burke Gilbert led the studio jazz orchestra, playing material written and arranged by him, Joseph Mullendore, Ernie Hughes and Ernie Freeman. Both scores are very much of the period, with *Shotgun Slade* being from 1959, and *Burke's Law* arriving a few years later. It is music that stands up quite well, and will bring back some nice memories for those who saw the shows, either originally or in re-runs. (www.freshsoundrecords.com)

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Caught in the Act

By Joe Lang
Past NJJS President

CLEVELAND CLASSIC JAZZ PARTY

MUSICIANS: Duke Heitger, Jon-Erik Kellso, Randy Reinhart, Andy Schumm (trumpet/cornet)/Harry Allen, Dan Block, Dan Levinson, Scott Robinson (reeds)/Bill Allred, Dan Barrett (trombone)/Howard Alden, Marty Grosz (guitar/banjo)/Andy Stein (violin)/Ehud Asherie, James Dapogny, Mike Greensill, Rossano Sportiello (piano)/Jon Burr, Kerry Lewis, Frank Tate (bass)/Ricky Malichi, Pete Siers, Hal Smith (drums)/Rebecca Kilgore, Wesla Whitfield (vocals)/Faux Frenchmen: Paul Patterson (violin); George Cunningham, Brian Lovely (guitars); Don Aren (bass)

InterContinental Hotel and Conference Center, Cleveland | Sept. 15-18

For enthusiasts of mainstream jazz, the place to be during the middle weekend of September was the Cleveland Classic Jazz party where 29 terrific musicians were mixed and matched for 41 sets of music stretched out over 26 hours, and that does not include the four and one-half hour VIP Jam Session that was open to patrons of the sponsoring Allegheny Jazz Society and attendees who had purchased tickets for the full event.

The music got under way on Thursday evening at the VIP Jam Session. The first musicians to take the spotlight were Dapogny, Alden, Tate and Siers. They were eventually joined by Heitger and Block. From that point on, there was a constantly shifting lineup that found all of the participants in the event taking part. The music was mainly standards, and swing was in the air.

On Friday morning Dr. Phil Atterbury presented a one-hour program highlighting the career of the popular composer Harry Warren. Warren, who wrote mainly for Hollywood films, never achieved the kind of name recognition that songwriters like Irving Berlin, Cole Porter, George Gershwin and Jerome Kern received — despite having more



No less than 29 top players were on hand in Cleveland for a first annual jazz party. Among the all-stars on the bill were (from top) Howard Alden, Jon Burr, Marty Grosz and Scott Robinson. Photos by John Herr.

chart hits than any of them. Atterbury believes that Warren deserved the kind of recognition that has eluded him, and offered several film clips featuring Warren songs to emphasize this point. He was interesting and convincing in his advocacy of the importance of the Warren legacy.

The formal event began on Friday afternoon with four one-half hour solo sets by each of the four pianists, James Dapogny, Mike Greensill, Ehud Asherie and Rossano Sportiello. Each has a distinctive but equally appealing style. Dapogny included two nice originals in his set, one titled “Mr. Moon,” and the other fetching, but untitled. Greensill included a few rarities, “Girl of My Dreams” and “There’s Danger in Your Eyes, Cherie,” and medleys of tunes by Fats Waller and Duke Ellington. Asherie played a lovely “Willow Tree,” and a superb instrumental version of “Lush Life” into which he slyly included a brief hint of “The Last Time I Saw Paris.” Sportiello touched several stylistic bases, including his jazz take on the music of Chopin.

As they did on three of the four long sessions that took place on Friday evening, Saturday morning through mid-afternoon, Saturday evening and Sunday morning into early afternoon, the Faux Frenchmen, a gypsy jazz style quartet from Cincinnati comprising two guitars, violin and bass, were first up on Friday evening. They proved to be a versatile group that delved into some Django Reinhardt material, many standards, and several originals, with each of the four musicians contributing compositions. The Faux Frenchmen were the only working band included in the program.

The balance of the sets found the participating musicians combined on a variety of settings. There were two consistent pairings. Pianist Mike Greensill accompanied Wesla Whitfield’s for her performances, and Rebecca Kilgore had Rossano Sportiello on piano for all but one of the sets on which she participated. The other support for the vocalists varied from set to set, but both ladies were in fine voice, and they consistently garnered enthusiastic responses from the audience.

Given the wealth of talent present, it is difficult to single out specific musicians for special mention, but there were a few sets that were particularly memorable.

continued on page 42



Photo by Mitchell Seidel

JAZZ PIZZACATO: Gene Perla plucks a solo during his NJJS Jazz Social appearance on Oct. 16.

The New Jersey native also talked about his more than four decades in music during a pause in the performance by his Go Trio with pianist Sean Gough and drummer Nic Cacioppo at Shanghai Jazz. Next up on your Social calendar for Nov. 20 is a solo performance by Ronny Whyte, a versatile pianist, vocalist and songwriter who is a longtime veteran of the New York City cabaret and piano bar scene.

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Joseph Schembri

CAUGHT IN THE ACT

continued from page 40

Dan Barrett fronted a group with Levinson, Heitger, Sportiello, Burr, Malichi and Kilgore that explored the music of Cole Porter. They closed the set with Kilgore coming out from behind the stage in a maid's headpiece and apron to sing "Miss Otis Regrets," a clever bit of shtick.

Howard Alden led a sextet comprising himself, Robinson, Block, Heitger, Burr and Siers for a set concentrating on a genre of Brazilian music known as Choro. It was a stimulating set that stood out from the straight-ahead jazz that was played during most of the sets.

Andy Schumm and Hal Smith co-led the Schumm-Smith Rhythmakers, which also included Levinson, Robinson, Dapogny, Grosz, Lewis and Kilgore for a visit to the music of Alex Hill, now a mostly forgotten pianist/composer/arranger who composed and arranged for the likes of Duke Ellington and Paul Whiteman in the 1930s. The band played seven of his compositions, the most recognizable being "I'm Crazy 'Bout My Baby."

Dan Block brought attention to some lesser-known swing tunes from the 1930s that were performed by some of the bands fronted by black leaders. With help from Robinson, Asherie, Burr and Malichi they addressed Chick Webb's "Harlem Congo," Andy Kirk's "Puddin' Head Serenade" and "Walkin' and Swingin'," both composed by Mary Lou Williams, Benny Carter's "Lonesome Nights" and Fletcher Henderson's "Hotter Than 'Eil." Block and Robinson were a wonderfully compatible front line while the rhythm section reflected the flavor of the period.

The first time that I saw Wesla Whitfield was in the early 1990s when she opened for Michael Feinstein at the Garden State Arts Center in New Jersey, a vast outdoor amphitheater. Seated in a swivel chair, she almost instantaneously had this huge venue feeling like her living room. This held true in her appearances in the ballroom at the CCJP, but it was particularly special when she and Greensill performed a duo set of seven selections. With just her voice and Greensill's piano to enhance them, she made each lyric come to life in a way that would have made the wordsmiths who created them grin broadly.

"Basie By Burr" was the theme of a set of music associated with the Count Basie Orchestra. Jon Burr wrote arrangements for a septet that included himself, Allen, Heitger, Barrett, Alden, Sportiello and Malichi that captured the spirit of the Basie

band. Two of the arrangements were based on the charts that Billy Byers wrote for the *Frankly Basie* album, "Come Fly with Me" and "In the Wee Small Hours." The other tunes were staples of the Basie book, "Corner Pocket," "Li'l Darlin'" and "Jumpin' at the Woodside."

Violinist Andy Stein is a wonderful musician with a vibrant sense of humor. He led a set with Sportiello, Lewis, Smith and Kilgore that was a pure delight. They performed five tunes, "Deed I Do," "I'll Never be the Same," "You Took Advantage of Me," "Embraceable You" and "I Can't Believe That You're in Love with Me." Stein kept everyone smiling with his words and music.

One other feature of the event was the inclusion of a pair of late duo sets on Friday and Saturday evenings that took place in the lounge after the main sessions ended at 11:00 PM, and extended the music until 12:30 AM. I managed to make it through the Friday sets, a spectacular duo of Alden on banjo and Asherie on piano playing several Brazilian tunes before Barrett joined them for a couple of songs, and a seven-tune set by Kilgore and Sportiello. By Saturday evening weariness overtook me, and I missed the duos of Sportiello and Tate, and Asherie and Kellso, but the word is that both pairings were extremely satisfying.

Under the guidance of Music Director Nancy Griffith and Administrative Director Kathy Hancock, the event was tightly planned and executed with efficient precision. For the most part, the musicians and soundmen were able to effect the changeovers within the prescribed five minutes.

The Cleveland Classic Jazz Party proved to be a thoroughly satisfying musical experience. The musicians were all first rate. Griffith did a wonderful job of communicating with the musicians prior to the event about any special segments that they were interested in presenting. She then balanced their input with her desire to spread the workload as evenly as possible among the participants, and to provide an eclectic program within the general parameters of mainstream jazz.

Plans are already under way for next year's



Joe Alterman. Photo by Fran Kaufman.

Cleveland Classic Jazz Party to be held Sept. 14-17, 2017 at a new location, The Wyndham Hotel at Playhouse Square, so mark your calendar!

JOE ALTERMAN TRIO

Birdland, NYC | Sept. 11

One of the joys of jazz is to hear a young player who has absorbed the multitude of styles that preceded his arrival on the scene, and has developed an individual approach that uses what he has learned to find his own paths of expression. Such a player is pianist Joe Alterman. At the age of 27


he is already a jazzier with impressive maturity in his playing that belies his age.

He has an innate sense of swing that infuses all of his music with the kind of exuberance that makes jazz so special. On this early evening gig at Birdland he enjoyed the benefit of strong support from bassist Nathaniel Schroeder and drummer Doug Hirlinger.

When things are falling into place, as they did for Alterman and his cohorts on this occasion, they make it look easy, so it was appropriate that they opened with a nicely swinging take on "Give Me the Simple Life." His versatility quickly became apparent when he turned funky on his next selection, "I Heard It Though the Grapevine."

When he approached "Nina Never Knew," it was as a romantic ballad, but it evolved into an easy swing feeling that grew in intensity as he progressed.

Alterman has a nice presence when commenting between songs, and spoke about his admiration for other pianists, and seeing the likes of Oscar Peterson and Hank Jones at Birdland. His version of Peterson's "Kelly's Blues" had a get down presence. He also paired up a couple of Erroll Garner tunes, the lovely ballad "Other Voices," and the gospel-influenced "Shake It But Don't Break It." He closed with a song by another of his piano heroes, Eddie Heyward's "Soft Summer Breeze."

It would not be surprising to see Alterman get more than a one-spot appearance at Birdland in the future. He has the talent to become a important jazz star, and the audience reaction was decidedly enthusiastic. 

JAZZ TRIVIA ANSWERS

Questions on page xx



- | | |
|--------------------|------------------|
| 1. Count Basie | 6. Benny Golson |
| 2. Dizzy Gillespie | 7. Nina Simone |
| 3. Woody Herman | 8. Sidney Bechet |
| 4. George Shearing | 9. Art Pepper |
| 5. Horace Silver | |

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e. Total Number of Copies (Net press run)		1040	1010
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	(4) Free or Nominal Rate Distribution Outside the Mail (Carriers or other means)	144	139
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f. Total Distribution (Sum of 15c and 15e)		1010	980
g. Copies not Distributed (See Instructions to Publishers #4 (page #3))		30	30
h. Total (Sum of 15f and g)		1040	1010
i. Percent Paid (15c divided by 15f times 100)		72%	72%

* If you are claiming electronic copies, go to line 16 on page 3. If you are not claiming electronic copies, skip to line 17 on page 3.

16. Electronic Copy Circulation

	Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Paid Electronic Copies		
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c. Total Print Distribution (Line 15f) + Paid Electronic Copies (Line 16a)	1010	980
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18. Signature and Title of Editor, Publisher, Business Manager, or Owner
 Signature: *Michael Katz* Date: **9/14/16**
 Title: **Publisher/President**

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

'Round
Jersey

Morris Jazz

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

This is the month to give thanks for family, friends, life, love of country, and of course, America's music, jazz. Riding in from points north, south, east and west, **The Shane Gang: Wanted for Swing** gallops onto the Bickford stage on Monday, November 7 at 8 PM. **Mark Shane's** jazz piano is firmly rooted in a tradition established by such jazz piano masters as James P. Johnson, Fats Waller, Teddy Wilson, Count Basie, Earl Hines and Art Tatum. While developing his solo style, Mark served an extended tenure as house pianist in New York's Eddie Condon's jazz club, adding a distinctive new piano voice to the Condon tradition of hot ensemble playing. Featured in the 50th anniversary Benny Goodman memorial concert in Carnegie Hall, he has played jazz piano for the Twyla Tharp Dance Company as well as for the Grammy Award winning soundtracks for the film "The Cotton Club," and HBO's TV series "Boardwalk Empire." Members of his posse for this evening will be **Dan Levinson** (clarinet & tenor sax), **Matt Hoffmann** (vibes), **Jennifer Vincent** (bass), and **Kevin Dorn** (drums).

Called "one of the great voices in jazz today," by Jonathan Schwartz, **Alexis Cole** has been compared to classic jazz singers such as Sarah Vaughan and Anita O'Day. Alexis can be seen at top jazz venues like Dizzy's Club Coca-Cola at JALC, Birdland, The Jazz Standard, Blues Alley and Billboard Live, Tokyo. Do you remember your first favorite movie Prince or Princess? Outside of our family, these were some of our first childhood impressions of romantic love. On Sunday, November 13 at 2pm, Ms. Cole presents "The Magic of Disney Love Songs," bringing an enchanting afternoon of song to the Bickford. Her selections will include "When You Wish Upon a Star" from *Pinocchio*, and "So This is Love" from *Cinderella*, "Once Upon a Dream" from *Sleeping Beauty*, and many more. Her quartet for this special afternoon features **Sarpay Ozcagatay** (flute), **Scott Arcangel** (piano), **David Finck** (bass), **Kenny Hassler** (drums), and a jazz string quartet led by **Daniel Frankhuizen** (cello). Perfect for the entire family just before the holidays. (*There is special pricing for this concert. Please call the box office.*)

The **Sixth Annual Bickford Benefit Concert** will once again both surprise and dazzle the musical ears of the audience on Monday, Nov. 21 at 8 PM. All of the proceeds of the concert help support the year-round programming at the Bickford Theatre including its superb concert line-ups for the

Bickford Jazz Showcase including its Jazz Summer-FEST. Bandleader **Dan Levinson** (clarinet & tenor sax), once again has assembled a very talented team of musicians guaranteed to entertain the Bickford regulars and all jazz enthusiasts. Let's start with the ladies, **Nicki Parrott** (bass/vocals), **Molly Ryan** (guitar/vocals), and the boys, **Rossano Sportiello** (piano), **Jim Fryer** (trombone), **Vinny Raniolo**, (guitar), **Mike Davis** (cornet), and **Paul Wells** (drums). Special pricing for this benefit: \$20 in advance and \$25 at the door, if any seats are left (which have been few in the past). The best value for a benefit anywhere!

— Eric Hafen

Upcoming Music:

Jan. 4: Bucky Pizzarelli's
91st Birthday Bash
Feb. 6: Beacon Hill Jazz Band
Feb. 20: Celebrating the Centennial
of Recorded Music
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**

In the 1930s, "Mr. and Mrs. Swing" was the moniker used to describe the swinging husband-and-wife team of Red Norvo and Mildred Bailey. Red and Mildred are long gone but happily, we have a 21st century version of "Mr. and Mrs. Swing" in **Dan Levinson and Molly Ryan**. (And as of this summer, they've added a "Daughter of Swing" with their beautiful baby, Aven!)

Both reedmaster Levinson and vocalist Ryan are longtime favorites at Ocean County College's Midweek Jazz series, but they have actually not done a concert together in Toms River in quite some time, as they have taken turns making solo appearances in recent years. That all changes on December 7, when the duo presents "**Molly Ryan's Swingin' Christmas Ball**" at the Grunin Center.

After this exhausting and fractious election season, an evening of swinging versions of holiday tunes sounds like the perfect comfort food for the soul. Ryan and Levinson actually performed a similar show in Toms River a number of years ago and it was so popular, people have been asking for a



Alexis Cole



Molly Ryan

Photo by Tom Salvas

reprise of it since I took over the concert series in 2013. Personally, I'm very excited it's finally happening.

If you know anything about Ryan and Levinson, you know this isn't going to just be an evening of friendly sing-alongs (Mitch Miller style) to favorites like "Jingle Bells." No, these will be red hot, sometimes mischievous versions of Christmas songs both familiar and obscure. Ryan has thrived on this material for years, waxing definitive versions of "I Saw Mommy Kissing Santa Claus," "Santa Claus is Coming to Town," "It's Beginning to Look a Lot Like Christmas" and "Winter Wonderland" with trumpeter Gordon Au's Grand Street Stompers on the 2012 recording Christmas Stomp. It will be a joy to hear these songs, and many more done live.

And you can be assured a top-notch band will be on hand at this particular "Swinging' Christmas Ball." In addition to Levinson's multiple reed instruments, Ryan will be backed by a dynamite rhythm section of **Dalton Ridenhour** on piano, **Rob Adkins** on bass and **Paul Wells** on drums.

So after the politics is in the past and the Thanksgiving dinner is finally digested, the only proper way to embrace the holiday season is to buy a ticket for "Molly Ryan's Swingin' Christmas Ball" at the Grunin Center. Showtime is at 8 PM and please note that all tickets may now be purchased

in advance at GruninCenter.org. And remember, it's okay to sit home and listen to Red Norvo and Mildred Bailey records all day (trust me, I've done it and have no complaints), but don't forget to support today's "Mr. and Mrs. Swing" in the form of Levinson and Ryan. (And baby Aven — as the father of three daughters, I know those diapers aren't cheap!) Til death do they swing!

— 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 jazz events at 1867 Sanctuary. Members receive a \$5 discount on admission. This Romanesque Revival church hall has exceptional acoustics, padded seating and is wheelchair-accessible. Concerts have varied start times and are either one 90-minute set, or two sets with intermission. Free light refreshments (including cookies!) are served.

Shows This Month

Saturday, Nov. 5 at 7 PM: **Big Soul Chicken** perform a wonderful mix of Motown, R&B, blues and soul. This band had a very enthusiastic audience in August, and are back to warm up fall! Featuring **Rodney Dickerson** (guitar/vocals), **Tom Verdi** (sax/keys/vocals), **John French** (bass/vocals) and **Tony Del Moore** (drums/vocals).

Saturday, Nov. 12 at 2 PM: **Supreme Love Orchestra** play a compositions by the likes of Roy Hargrove and McCoy Tyner, to name a few, as well as originals by band members. The Supreme Love Orchestra explores the love that connects everyone. Featuring musical director **John Henry Goldman** (trumpet), **Sue Giles** (vocals), **Ben Krejci** (Rhodes piano), **Jean Chaumont** (guitar), **Ben Cahill** (piano/synthesizer), **Ross Harriss** (alto saxophone), **Tom McMillan** (bass) and **Aaron Potocny** (drums/percussion).

Saturday, Nov. 26 at 8 PM: **Richie Cole Christmas**. A perfect way to begin the holiday season after Thanksgiving. After a very popular concert at the Sanctuary earlier this year in July, the legendary saxophonist **Richie Cole** returns with his jazz quartet featuring **Peter Lauffer** (piano), **Frank Cook** (bass), and **Dave Mohn** (drums). This event will likely sell out so you might want to get tickets early!

Upcoming Concerts

Saturday, Dec. 3 at 7 PM: **Darla Rich Jazz Quartet**, featuring **Darla Isaacs Tarpinian** (bass/vocalist), **Rich Tarpinian** (guitarist/vocalist), **Jim Stagnitto** (trumpet) and **David Stier** (drums). As well as performing songs from the standard jazz repertoire, they will often apply elements of jazz to popular songs written in more recent decades like the '70s and '80s.

Sunday, Dec. 11 at 3 PM: The **Eric Mintel Quartet** performs a Vince Guaraldi Christmas, featuring **Eric Mintel** (piano), **Nelson Hill** (sax/flute), **Dave Mohn** (drums) and Jack **Hegy** (bass)
 — Bob Kull

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

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

About NJJS

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

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

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

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

Visit www.njjs.org, e-mail info@njjs.org for more information on any of our programs and services:

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

Ocean County College Bickford Theatre/Morris Mayo PAC Morristown

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton.

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

Member Benefits

What do you get for your dues?

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

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

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

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

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

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

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

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

■ **Give-a-Gift \$25:** Members in good standing may purchase one or more gift memberships at any time for only \$25 each. Please supply the name and address of giftee. Good for new memberships only.

■ **Fan (\$75 – \$99/family)**

■ **Jazzer (\$100 – \$249/family)**

■ **Sideman (\$250 – \$499/family)**

■ **Bandleader \$500+/family)**

■ **Corporate Membership (\$100)**

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

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

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

OR visit www.njjs.org

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



From the Crow's Nest

By Bill Crow

I met Derek Smith when he first moved from London to New York City. Before there were Playboy Clubs, there was an outfit called the Cliff Dwellers that ran open parties for young singles in a location on 5th Avenue in the upper 50s. Derek and an English bassist and drummer (John Drew and Kenny Harris) played there from 5 PM daily under the name of the British Jazz Trio. John Drew sent me in to sub a few times, and Derek and I got along very well together. He admonished me to not say anything while the customers were around, since my US accent would give me away.

I was playing many different jazz jobs around the city in those days, and I was always happy when I found Derek at the piano. He loved to swing, and did it with great spirit. Several years later he subbed for Hank Jones for a few weeks when I was with the Bob Brookmeyer/Clark Terry Quintet, at the old Half Note on Spring Street, and I got to play with him again on a Sunday gig in Pee Wee Erwin's band in Edgewater, New Jersey, with Mousie Alexander on drums.

Derek and I played together on a lot of New Jersey Jazz Society festivals, and in the '80s I met him once a year for several years at the Epicurean Jazz Festival in Columbia, South Carolina where, along with drummer Ed Soph, we were the rhythm section for people like Red Rodney, Bill Watrous, Jimmy Heath and Chris Potter. I think he was doing the *Tonight Show* then, as the regular pianist.

I ran into Derek one last time a few months ago at a rehearsal of Dick Meldonian's big band in Emerson, New Jersey. He told me he was fighting cancer, but he seemed in good spirits, and enjoyed hearing the band. I was sorry when I recently heard the news that he had passed. He was a good friend, and he lit up the music in New York for many years.

■ I played a private party recently on the 30th floor of the Metropolitan Tower, on West 57th Street, a huge building that went up next to Carnegie Hall. Half of the venue was an outdoor parapet, with a nice view of all the other huge buildings that have been built in that neighborhood. I realized that we were in Erroll Garner's old stamping ground...he lived at Carnegie Hall apartments and dined at the Russian Tea Room. He lived well on the proceeds of his concert tours, which had been arranged by his manager, Martha Glaser. She went to Sol Hurok, the classical entrepreneur, and convinced him that Erroll could fill

concert halls, and they arranged a tour. Erroll did so well that he never needed to play in night clubs again.


I met Erroll on a Birdland tour. I was playing with the Gerry Mulligan Quartet, and Erroll had his own trio, with Eddie Calhoun on bass and Kelly Martin on drums. Erroll was a great storyteller, and entertained us on train trips between concerts. Sarah Vaughan was also on that tour, and Roy Haynes, her drummer, did a wonderful imitation of Erroll one night at a party in Chicago. He sat at the piano, using all Erroll's mannerisms, and played Erroll's style perfectly, with the left hand keeping strict time and the right hand phrasing far behind the beat. The only thing was, none of the notes were the right ones! Roy had the Garner rhythm down perfectly, but, since he didn't really play the piano, the notes were all wrong. The comic effect was terrific.

■ On Facebook one afternoon I was remembering Osie Johnson, the great drummer who was so much in demand in New York during the boom days of recording in the 1960s. (Note for the younger generation, he pronounced it OH-see.) Osie, Milt Hinton and Hank Jones were the rhythm section most in demand during those golden years. Milt told me about Osie's arrival on the New York recording scene, and I included the story in my first book:

When Johnson came to New York with the Earl Hines band, Milt Hinton invited him to a recording session that he was doing with the Billy Williams Quartet. Osie hadn't seen a recording studio before. He sat beside Jo Jones during a take, and got so excited that

he yelled out, "Oh, yeah!" at the end, before they had stopped the tape. Milt said reprovingly, "You don't do that, you know. You don't say anything until the guy says, 'That's it.'" Osie started to apologize, but Billy Williams said, "Leave that in. That sounded good." He had them give Osie a payroll form and paid him for the date, and "Oh, yeah" became a tag line with the Williams group.

■ In his *New York Times* obituary of Bobby Hutcherson, Nate Chinen quoted Hutcherson's old friend, the late Eric Dolphy: "Music is like the wind. You don't know where it came from, and you don't know where it went. You can't control it. All you can do is get inside the sphere of it and be swept away."

■ Andrew Schulman told me about a gig he nearly blew. He booked it a month in advance, wrote it down, and then completely forgot about it. Luckily, the client emailed him some questions on the day before it was to happen, and he was reminded in time. The client was the Alzheimer's Association. 



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SAT, NOV 5, 9:30 PM

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8 PM; TOWN HALL SWING DANCE
WEST HARTFORD CT

SUN, NOV 6
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7 PM; EATONTOWN, NJ

SAT, NOV 19
LET'S SWING NJ
8 PM; WHIPPANY VFW

www.facebook.com/swingadelic

Bill Crow is a freelance musician and writer. His articles have appeared in DownBeat, The Jazz Review, and Gene Lee's Jazzletter. His books include *Jazz Anecdotes*, *From Birdland to Broadway* and *Jazz Anecdotes: Second Time Around*. The preceding is reprinted with permission from *Allegro*, the monthly magazine of AFM Local 802.

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

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

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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

William Allen, Long Valley, NJ
 Mr. & Mrs. Michael Banas, Hillsborough, NJ
 Mr. & Mrs. Robert & Diane Casper, Somerset, NJ *
 Mr. Russell B. Chase, Kendall Park, NJ
 Joanne and John Dusinski, Nazareth, PA
 Mr. Alan Eisenberg, Somerset, NJ
 Sandra Fink, Fort Lee, NJ
 Betsy Garber, Princeton, NJ
 Alan Haddad, New York, NY *
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Michael Iovino, Far Hills, NJ *
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 Eileen McInerney, Montclair, NJ *
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 Andrew J. Murro, Woodcliff Lakes, NJ *
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 Patricia O'Keefe, Sparta, NJ
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New Members

Jennifer Dorr, Mercerville, AL
 Adrian Douglas, Mahwah, NJ
 Richard Jenkins, Nicholson, PA
 Deborah Kleinman, Summit, NJ
 Dan Mullin, Skillman, NJ
 Zoe O'Beirne, Princeton, NJ
 Dominic Palombi, Bound Brook, NJ
 Harold Roth, Clark, NJ
 Leigh Schaeffer & John Salomone, Wharton, NJ
 Scott Silbert, Sharpsburg, MD
 Joanne T. Stern, Metuchen, NJ
 James E. White, Matawan, NJ
 Heather B. Withers, Clifton, 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.

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

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



Alex Samu, Valley Stream, NY
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 Nicholas Verdi, South Plainfield, NJ
 Ms. Bernita Waller, Atlanta, GA
 Mr. Richard Waters, Chatham, NJ

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

Snowbirds: Don't forget to send us your winter address and return date.

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Somewhere There's Music

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

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

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

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

LANGOSTA RESTAURANT
 100 Ocean Ave.
 732-455-3275

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

MOONSTRUCK
 517 Lake Ave.
 732-988-0123

THE SAINT
 601 Main St.
 732-775-9144

Atlantic City

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

Bernardsville

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

Boonton

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

Bridgewater

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

Cape May

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

MAD BATTER

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

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 Armbay Ave.
 732-486-3400

East Rutherford

PARK & ORCHARD
 240 Hackensack St.
 732-486-3400
 Sunday Jazz Brunch, 11 AM - 3 PM

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
 Accordionist 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 venues 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 CAFÉ

1017 Stuyvesant Ave.
908-810-1844
Sundays 8 PM, \$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Rd.
908-753-0190
www.watchungarts.org

Wayne

LAKE EDGE GRILL
56 Lake Drive West
Wayne, NJ 07470
973-832-7800
Friday & Saturday

NOVU RESTAURANT
1055 Hamburg 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.

BENNY GOLSON – The great hard bop saxophonist, who penned such classics as "Killer Joe" and "I Remember Clifford," performs for William Paterson University's Jazz Room series with the 18-piece WP Jazz Band, 4 PM on Nov. 6 at the Shea Center. Sittin' In interview session with the artist one hour prior. \$15 (seniors \$12) in advance, all tickets are an additional \$3 on show day.

BOB DEVOS – Organ trios are as Jersey as pork roll, and Mr. DeVos, a guitarist with bona fide Paterson, New Jersey R&B roots, has two classic organ trio gigs this month. The first on Nov. 3, 7:30 PM at Ricalton's Village Tavern in South Orange (no cover) with Dan Kostelnik on organ; the second on Nov. 11, 7:30 PM at Lord of Life Lutheran Church in Tabernacle with David Leonhardt on organ. Steve Jobs drums on both dates.

GIANTS OF JAZZ 19/HONORING JIMMY COBB – The annual mega jazz extravaganza, now at the magnificently cozy South Orange Performing Arts Center — with all-stars too numerous to mention (see page 15) — honors the last surviving player from the *Kind of Blue* sessions. More jazz than you can shake a stick at. 8 PM, Nov. 26/\$50-\$60. Call 973-313-2787 or visit www.sopac.com.



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

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