

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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December 2016



New Jersey's Midiri Brothers are perennial favorites at Idaho's Sun Valley Jazz and Music Festival. Seen here (l-r) are: Danny Tobias (trumpet), Bob Leary (guitar), Joe Midiri (reeds), Ed Wise (bass), Paul Midiri (vibes) and Jim Lawlor (drums). Photo by Lynn Redmile.

Swing State: All Jazzed Up In Idaho

Idaho may have voted Republican in every presidential election since 1968, but come October when the Sun Valley Jazz and Music Festival rolls into town, the red state is a swing state. And so it was from October 19 to 23 when 40 acts from across the country performed at more than a dozen venues around the beautiful resort town of Ketchum. *Jersey Jazz* contributor Lynn Redmile traveled west for the 27th annual festival there and was captivated by the Wood River Valley scenery and the musical cornucopia. Her report on the marathon event begins on page 22.

NJJS ANNUAL MEETING
December 4 at Shanghai Jazz
Featuring Daryl Sherman
see details page 3

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Prez Sez

By Mike Katz President, NJJS

I learned of the passing on October 13 of King Bhumibol of Thailand at the age of 88. The King ruled Thailand for 70 years, making him the world's longest reigning monarch, a title which will now fall to Queen Elizabeth II, who has ruled for a mere 64 years. I mention this because Bhumibol was an accomplished jazz musician and composer, playing dixieland and New Orleans jazz on saxophone as well as clarinet, trumpet, guitar, and piano. According to Wikipedia, he performed with the Preservation Hall Jazz Band, Benny Goodman, Stan Getz, Lionel Hampton and Benny Carter, and wrote 49 compositions, including marches, waltzes, and Thai patriotic songs, but mostly jazz and swing. His most popular compositions were "Candlelight Blues," "Love at Sundown," and "Falling Rain," all composed in 1946, the year in which he ascended the throne. Bhumibol's musical influences included Louis Armstrong, Sidney Bechet, Benny Carter and Johnny Hodges.

Bhumibol received his initial musical training while studying in Switzerland. In 1950, he started a jazz band called Lay Kram, with which he performed on a radio station he started in his palace. The band grew, renamed the Au Sau Wan



Thailand's King Bhumibol Adulyadej in 1946, the year he ascended to the throne.

Suk Band, and he would perform with them on Friday evenings, occasionally taking phone requests. Bhumibol performed with Benny Goodman in Bangkok's Ambara Throne Hall in 1956, and later played at Goodman's home in New York in 1960. Various bands including Les Brown's and Preservation Hall recorded some of Bhumibol's compositions.

Bhumibol still played with his Au Sau Wan Suk Band in later years, but rarely in public. In 1964, he was inducted into the honorary

membership of Vienna's University of Music and Performing Arts. In 2000, he was awarded the Sanford Medal from the Yale School of Music. In 2003, the University of North Texas College of Music, which has a renowned jazz studies program, awarded him an honorary doctorate of music. Bhumibol's influence is widely regarded as one reason why Thailand, and Bangkok in particular, has for decades had a strong jazz scene as compared to other Asian nations. Just another example of jazz, while it was invented in America, is played around the world.

■ Meanwhile back in the USA as I write this, we are within days of the election, and thus far no evidence has been leaked or otherwise emerged

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!!

from which it would appear that either Hillary Clinton or Donald Trump has any particular interest in jazz, so we will have to cast our votes based on other factors. However, there are still a few days to go, and as we have learned, anything can yet happen before Election Day.

■ On October 25, I — along with Sandy Josephson, Joe Lang and Tony Mottola — attended the memorial for pianist Derek Smith, who passed away in August. The event took place at St. Peter’s Church in Manhattan. Among the musicians who performed were Dick Hyman, Warren Vaché, Jay Leonhart, Bill Charlap, Sandy Stewart, Harry Allen, Randy Sandke, Bucky Pizzarelli, Ed Laub, Jerry Bruno and Gene Bertoncini, as well as Derek’s granddaughter Samantha Collins, a classical flautist who performed a duet with pianist Hyman.

At the conclusion, there was projected onto the wall a video of Derek playing “Love for Sale” in his inimitable up-tempo style. A fitting tribute to a great musician, who will be sorely missed.

■ Also as I write this, we are in the process of putting together a fund drive to benefit the NJJS, the objectives of which are to raise funds to revive our Generations of Jazz program for school children and to help to

support our other existing and contemplated programs, including college scholarships for jazz majors and monthly jazz socials. By now, members should have received a fundraising appeal letter in the mail, and I hope you will all contribute as generously as possible, although donations in any amount will be welcomed.

Remember that the New Jersey Jazz Society is a 501(c)(3) recognized charity, and donations are tax deductible to the extent allowed by law. Thanks to Board members Lynn Redmile and James Pansulla for serving as fund raising co-chairs and spearheading this important initiative!

■ Finally, I would remind everyone of the New Jersey Jazz Society’s annual membership meeting, to take place at Shanghai Jazz in Madison on Sunday, December 4, starting at 2 PM. Please come hear reports, from me as president and treasurer Kate Casano, about the state of the Society, activities during the past year and plans for the future. We’ll also elect directors to 3-year terms on the Board, and most of all listen to two sets of great music by the wonderful singer-pianist (and NJJS member) Daryl Sherman, accompanied by Scott Robinson on reeds and Boots Maleson on bass. Not to be missed! JJ

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A New Jersey Jazz Society membership makes a great holiday gift!

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for updates and details.

December 4

NJJS ANNUAL MEETING

Pianist/vocalist Daryl Sherman with Scott Robinson, reeds and Boots Maleson, bass

President’s report to the members and election of officers for 2017, plus two sets of music | **FREE** NJJS members, \$10 all others, \$10 food/beverage minimum

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

January 8

CHICKEN FAT BALL

The Adrain Cunningham Quintet and the Olli Soikkeli Quintet play the music of Benny Goodman and Django Reinhardt

\$35 | soft drinks provided, bring your own snacks

The Woodland | Maplewood
2 – 5 PM (see ad/page 17)

January 15

NJJS JAZZ SOCIAL

Open Jam Session (bring your ax)

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

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

NJJS Calendar

Jazz Trivia

By **O. Howie Ponder**
(answers on page 36)



JAZZ IN THE 90s (Part I)

NJS favorite Bucky Pizzarelli turned 90 in January and thrilled his fans this year, regaining his dexterity on guitar after a stroke in 2015. He's one of a number of jazz heroes who've played or sung into their 90s. Can you identify these nonagenarian jazzers of the present and past?

1. This dapper drummer from Boston's Roxbury section worked with Lester Young and Charlie Parker in the late 1940s, toured with Sarah Vaughan from 1953-58. His staggering recorded output from 1949-2011 includes 34 albums under his leadership and 77 as a sideman. A son and grandson have followed in his drumstick-wielding footsteps.
2. This extraordinarily popular and talented singer (50 million records sold!) has an affinity for jazz. His albums with Count Basie and pianist Bill Evans are treasures. The rock 'n' roll era ended his long string of Number 1 hits from the 1950s, but in later years his career boomed as younger audiences discovered the Great American Songbook. Most recently he toured with Lady Gaga.
3. His pioneering experiments with electric guitar design and multi-track recording vaulted him to the top of the pop charts in the 1950s and a special exhibit at the Rock & Roll Hall of Fame. Before that, he was an innovative jazz guitarist, influenced heavily by Django Reinhardt. In later years the North Jersey dweller drew dozens of would-be guitar whizzes to his weekly gigs at NYC jazz clubs.
4. This piano giant was tutored by Thelonious Monk but his style has ranged far beyond bop. His continual explorations of African music as he searched for the origins of jazz figure prominently in his career as composer, bandleader, educator and author. "African Rhythms" is a part of the title of his autobiography and of his current band.
5. The middle of three renowned jazz musician brothers from Philadelphia, he switched from alto to tenor sax after being labeled "Little Bird." A brilliant soloist, composer and arranger, he was named an NEA Jazz Master in 2003 and leads a big band and small groups to the present. His recent autobiography, *I Walked With Giants*, references his own diminutive size.
6. Once dubbed by *Time* magazine as the "James Joyce of Jive," he excelled at fitting lyrics to improvised instrumental solos and co-founded the first and best "vocalese" groups. *The Sing a Song of Basie* album in 1957 launched the trio's career, and he has continued as soloist, group singer, composer and occasional film star ever since.

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

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Saturday, December 10

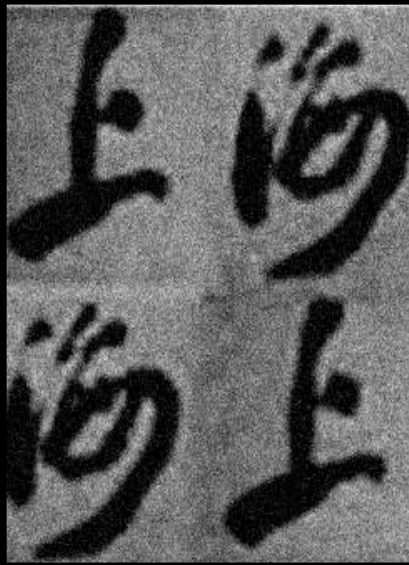
7pm

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General Admission \$50



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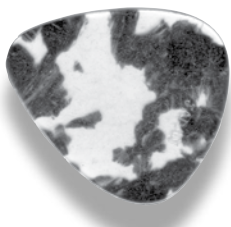
- thu 12/1: JAY LEONHART WITH
TOMOKO OHNO** (to be confirmed)
- fri 12/2: KARL LATHAM WITH
SPECIAL GUEST VIC JURIS**
- sat 12/3: MOTOWN WITH JOHN KORBA**
- fri 12/9: BRYNN STANLEY**
- fri 12/16: SARON CRENSHAW**
- sat 12/17: ERIC MINTEL**
- wed 12/21: PHILIP CATHERINE
AND JOHN LEE**
- thu 12/22: DAN CRISCI**
- fri 12/23: CONOR MALLOY WITH
SPECIAL GUEST DAVE STRYKER**
- sat 12/24: KEITH INGHAM
CHARLIE BROWN CHRISTMAS**
- wed 12/28: CHAMPION FULTON**
- fri 12/30: ROB PAPAROZZI**
- sat 12/31: SOLOMON HICKS** (by reservation only)

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Friday and Saturday two seatings: 6:30 and 8:30 PM | Sunday: 6:00 PM – 9:00 PM

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please visit www.shanghaijazz.com

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



The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Bill May's "Newark Jazz People" On View at WBGO

Musician and educator Bill May made his first photographs of jazz musicians in January 1974 at a performance at the Paul Robeson Student Center at Rutgers University in Newark, NJ. His goal was to create a collection of images of jazz musicians to provide visuals for a jazz studies unit he taught at the city's Weequahic High School. That happenstance, and the friendship he struck up that day with one of the musicians, bassist and educator Dr. Larry Ridley, led to 40-plus years of capturing images and interacting with many historic and famous jazz artists, especially in the city in Newark. "Photographing Newark Jazz People was something that simply just happened and just grew," says May. "It has only been within the past ten years that I became cognizant that I had 'accidentally' created such a singular and historic body of images."

Currently, 100 black and white images from this collection are on view in the gallery of WBGO jazz radio in Newark. The exhibit, part of the Newark 350 celebration, includes images of the city's most famed native jazz icons — Sarah Vaughan, James Moody and Wayne Shorter — along with some of the music's giants who came to town, such as a sweetly smiling Mary Lou Williams, and Lionel Hampton at the vibes as then Mayor Ken Gibson looks on. Among many other local players depicted are Miss Rhapsody, Clem Moorman, Rhoda Scott and a young, nattily dressed Marlene VerPlanck. Prominent non-musician jazz advocates Clement Price and Stan Myers are also pictured.

The exhibit will be on display in WBGO's hallway gallery at 50 Park Place during business hours through Dec. 31. Admission is free and the gallery is handicapped accessible.



At WBGO Bill May poses with poet Betty Neals in front of the portrait he made of her in 1991. Photo by Tony Graves.

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

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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JAZZ.
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Big Band in the Sky

By Sanford Josephson

■ Al “Alvin” Stewart, 89, *trumpeter, February 26, 1927, Brooklyn – October 17, 2016, Sarasota, FL.* “You may not recognize Al Stewart’s name,” wrote Marc Myers in the October 21 edition of his blog, *Jazz Wax*, “but, back in the late 1940s and ’50s, he was one of the most in-demand East Coast trumpeters in the big band business.” Stewart performed with the biggest stars of the big band era including Louis Armstrong, Benny Goodman and Maynard Ferguson.

Myers interviewed Stewart in 2009 for *Jazz Wax* and asked him about his experiences playing with Goodman and Armstrong. On Goodman: “For whatever reason, Benny liked me. He used to call me ‘boychick’, which is Yiddish for young boy. We occasionally played duets together from a practice book I had. Benny liked my lead sound. I wasn’t a solo player. I played a couple of short solos on ballads like ‘Don’t Worry ‘Bout Me’ and ‘Intermezzo.’ Like any lead player, I was the guy who had the top notes in arrangements, so my horn stood out, and I tried to set sound for the section...He never needled me. He always treated me well.”

On Armstrong: “His attitude, his enjoyment of playing, his feeling with people. I never forgot all of that throughout my entire career.

At the time, I was amazed and grateful that I had the good fortune to be placed in that kind of company. Working with Louis, you couldn’t help but come away a better player and a better person.”

Stewart appeared on several TV variety shows in the ’50s and recorded two albums for RCA in the ’70s featuring him on piccolo trumpet. He was also a talented photographer and stained glass artist and published a photo book entitled *My View From the Bandstand*. His stained glass art was sold by such prestigious retailers as Neiman Marcus and Tiffany’s.

Survivors include his wife, Tandy; son, Leonard, who lives in Spain; daughter, Amy in California; brother, Bernie; and two nephews, John and David.


■ **Bruce DeMoll, 86, saxophonist, July 13, 1930, Marietta, Ohio – October 12, 2016, Vienna, WV.** DeMoll began playing saxophone as a teenager, eventually moving to New York City where he played with drummer Paul Motian and bassist Jack Six and toured with the Glenn Miller Orchestra for five years.

After returning to the Mid-Ohio Valley, he became part of a local group called the Smoot

House Band. He also taught saxophone, clarinet, and piano to local students. His last performance with the Smoot House Band was June 3 at the Taste of Parkersburg in Parkersburg, WV.

Survivors include his wife, Phyllis; two stepsons, Joseph Bobier of Walker, WV, and Jeffrey Bobier of Denver, NC; five step-grandchildren; and three step-great-grandchildren.

■ **Natalie Lamb (Dr. Natalie Paine), 83, vocalist, November 10, 1932, New York – October 7, 2016, Annapolis, MD.** Lamb’s specialty was singing 1920s-style jazz and blues. She sang with many different bands but is best known for her association with the Red Onion Jazz Band and the Peruna Jazz Band.

Lamb earned a Doctorate in Education from Columbia University and was an educator in the New York City public school system for more than 30 years. She and her late husband, Bruce Paine, moved to Annapolis 12 years ago. Survivors include her children, Genevieve Houston-Ludlam of Lothian, MD; Marguerite Ludlam of Arnold, MD; and William H. Ludlam of Mountain Lakes, NJ; and 12 grandchildren. 

Vanessa Perea In Sarah Vaughan Tribute At Luna Stage

In 2014, vocalist Vanessa Perea released her first solo album, *Soulful Days*, on the Zoho Music label. *Jazz Times*’ Christopher Loudon wrote that her interpretation of the Whiting/Mercer standard, “Too Marvelous For Words,” conveys “a slithery sexiness worthy of Sarah Vaughan while weaving in some wickedly good scatting.” *Jazzhistoryonline.com*’s Thomas Cunliffe praised Perea’s “combination of confidence and maturity,” predicting that she “could become one of jazz’s top vocalists in the near future.”


On Sunday, Dec. 11, at the second concert of the Luna Stage 2016-2017 “Music in the Moonlight” jazz series, Perea will pay tribute to Vaughan, one of her musical heroes. Says Perea: “Sarah Vaughan has been a huge influence on my career as a jazz vocalist. I continue to learn from her phrasing, style, pure sound, use of



Vanessa Perea is a Garden State native and a graduate of NJ City University.

harmony in her improvising, ability to sing with small groups to big bands, and her femininity. I look forward to paying tribute to her in December.”

The Luna Stage is located at 555 Valley Road in West Orange. The “Music in the Moonlight” jazz concerts, curated by New Jersey Jazz Society board member Sandy Josephson, are performed from 7-8:30 PM. Tickets are \$18 in advance; \$20 at the door. To order tickets, call 973-395-5551 or log onto lunastage.org.

In addition to Vanessa Perea, future concerts are: guitarist Paul Meyers/World on a String, February 26, 2017; and tenor saxophonist/flutist Don Braden, April 30, 2017. The 2016-2017 “Music in the Moonlight” jazz series is sponsored by The Bob Cole Family Fund in memory of the great 20th century composer. 

THE ROOM

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Sunday, December 4
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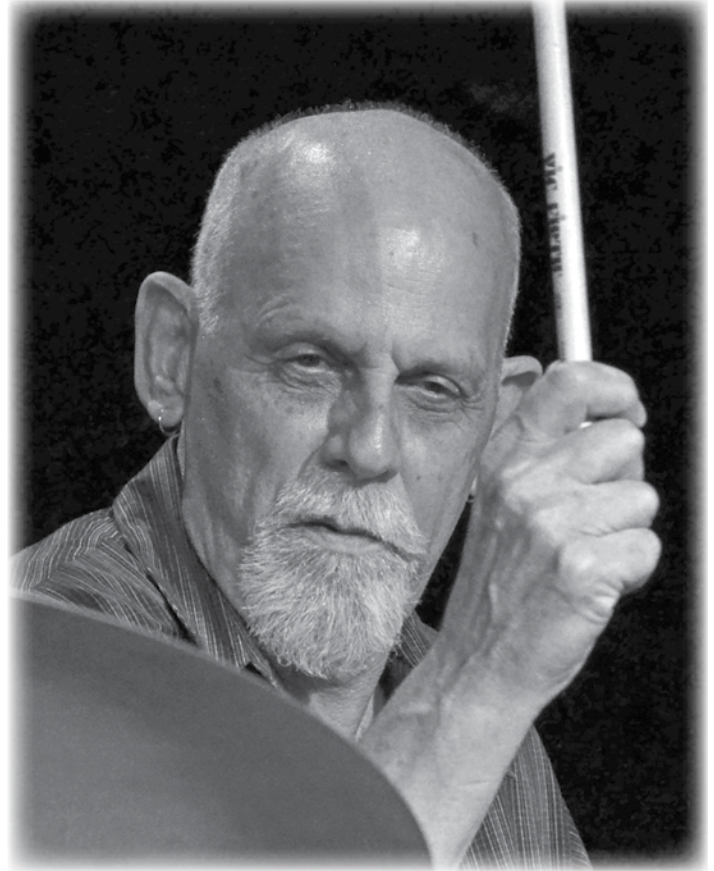
Funding for the Jazz Room Series has been made possible, in part, by the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts.

Talking Jazz

A Jersey Jazz Interview With Bill Goodwin

By Schaen Fox

Talking about Bill Goodwin, his drummer for about four decades, the late Phil Woods said, “Bill is the magic ingredient in our all-acoustic group. He is one of the masters who plays the song, not just the time. He shades and tints beautifully. He plays the music.” As Bill’s discography shows, many other jazz masters shared Phil’s opinion. We spoke this past September and October about his growing up around both show business and West Coast jazz royalty, his move into this area, and his dual career as musician and producer.



JJ: Is there anything special you wish to talk about?

BG: Not really. What are you interested in talking about, the Phil Woods group or covering a lot of bases?

JJ: I try to cover a lot of bases in a very shallow manner.

BG: There you go. That is what I try to do too. I’m a trivia buff; trivia is my life as opposed to a trivial life. Currently I’m very interested in our live recording project at the Deer Head Inn. A group of us founded the Deer Head record label a couple of years ago and have been releasing music for about a year and a half now. I’m the creative director of the label, and I do a lot of the producing. We have six CDs out online, and we are getting ready to release two more. I’m excited about that. I just did an artistic residence at Lafayette College and continued my adjunct professorship at William Paterson University, completing my 16th year. I’m always interested in, you could say, remembrance/tribute gigs around Phil Woods’s music.

JJ: I want to get to Phil, but first are there any special problems about recording at the

Deer Head Inn?

BG: Only the same things you’d encounter in any live recording: the shape of the room, the size of the bandstand, the mic placement. I’ve a lot of experience with live recordings, and we are not looking for studio pristine; leakage is our friend. Those live recordings at the Deer Head are really documentary recordings. I don’t demand that people are absolutely quiet. I prefer a little bit of a buzz. It is a good place to record. It has a funny shape. It is like playing in two rooms. It’s like half of the band is in one room and the other half in the other room. The sound goes to the back and comes around the other side in sort of a circular thing. The problem with recording live is if the musician doesn’t understand what’s happening with playing live, with playing in the room, with playing for the microphone. Most of the people we work with are very experienced with all of those things. I’ve worked with three different engineers, and none of them have complained. So, I haven’t seen any particular problems.

JJ: What are the two yet to be released?

BG: Bob Dorough with his trio that is hopefully ready to release soon. Then there is Clarice Assad,

the Brazilian singer/pianist. Her recording is all set to go, we just haven’t released it.

JJ: Both you and John Coats Jr. have a long history with the Deer Head Inn. Would you tell us a bit about him?

BG: John has always been one of those great, but unrecognized talents. The guy is absolutely brilliant. The first time I went to the Deer Head Inn, Bob Dorough took me to see John, but didn’t say anything about him, just that he was a local guy. We sat at the bar and Johnny started playing. I looked at Bob like, “A piano player, huh? The guy is great.” Bob was cracking up because he had totally surprised me. I thought I knew everybody who could really play, and I had no idea who this guy was.

It turned out that he was neighbor and friend of Keith Jarrett, who I knew, and they both lived near me. Keith and I used to go play drums with John and switch off playing with Johnny. I wanted him to play on my first recording, but for some reason, he couldn’t do it. I don’t think he is playing anymore. I think he had a stroke or something. He was out in California for quite a few years, but he is living up in Pennsylvania now.

continued on page 12

DEC
7

DECEMBER'S MIDWEEK JAZZ GUEST



Molly Ryan's Swingin' Christmas Ball



Jay and Linda

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TALKING JAZZ/BILL GOODWIN

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JJ: You were originally from California. Why did you move to New Jersey?

BG: I married a woman who grew up in Belvidere. We were living in the Poconos, but her mom was alone, so we decided to move in with her. Thereafter, we had two daughters within sixteen months. We lived in that extended family situation for quite a while and then moved up to Sussex County for quite a few years. So the kids grew up with their mom, dad and grandmother in the same house. It was really great. Even when my wife and I split up, we've remained close and remained in a good parenting situation. The girls are now grown and turned out well. Officially I still live in New Jersey because my business entity is there, and I like New Jersey, but I spend most of my time in Pennsylvania.

JJ: You are known as a musician, an educator and a producer. Which is the most important to you?

BG: Well, they are all the same thing. I get paid for the things that I can do. I was playing for 15 years with some of the greatest musicians in the world and never even thought that I was in a business. I was just doing really well having a career playing music and getting paid. I was in Los Angeles for a great deal of that time before I moved to New York in 1969. A lot of the impulse there was that my peers were going into studio work. There was a lot of that and it was very lucrative. That was the track that most of my friends were on, but it didn't appeal to me that much. I did my share of commercial studio work, but I really wanted to be in a band, travel and play creative music.

There are all kinds of security. Financial security is one, but there is another that is more interesting to me; the security of being very comfortable with myself doing what I felt I was meant to do. I felt I was called to music. I always had an interest in it, and I had an epiphany. It showed me what my life would be like if I pursued music and the drums particularly. At that time I was studying saxophone and not doing very well. [Chuckles] I knew what I liked and what sounded good. I didn't sound like that. When I heard drums, particularly Shelly Manne, who was my first true inspiration, I knew I wanted to play like him. I was inspired by Buddy Rich, Gene Krupa, and all good drummers when I was a kid. I wanted to be one of those guys; a creative musician who could go anywhere, play with anybody, and see the world.

JJ: Was it literally the film *Man with a Golden Arm* that focused you on Shelly Manne?

BG: I already knew about Shelly Manne. I had been buying West Coast jazz records, and he was very prominently featured on many of them. I loved his playing with Shorty Rogers and The Lighthouse All Stars. I was well aware of all those players. Mostly they came out of Stan Kenton's band. I was a big Kenton fan when I was a kid. My folks had all the records. They had a huge collection; everything by Kenton and going all the way back to New Orleans and Louis Armstrong. They had every kind of jazz and classical recording, every kind of book. My sisters and I were encouraged to delve freely at their library. I grew up listening to jazz, classical and Broadway shows. My sisters and I would sing the entire show *Oklahoma*. [Chuckles]

We lived in Hollywood and my dad was famous in the biz. We knew a lot of these people. He started taking me out to hear music when I expressed a lot of interest in hearing jazz. He loved jazz. All the musicians knew and liked him and were connected to him in some way. We'd go to the Lighthouse, and I'd

end up sitting with Bob Cooper, June Christy, Frank Rosolino, Howard Rumsey and all the guys in the band.

I would occasionally go with him to the studio, especially for the Bob Hope Show, because he had the Les Brown Band. I loved Dave Pell who was the tenor player with the band and had his own records out. Margaret Whiting was the girl singer, and I loved Margaret. Dad would take me down to the band's dressing room and leave me there. The guys in the band would get me ice cream, and I would hang out with them.

Frank Sinatra lived in our neighborhood and Bing Crosby lived three houses away. The great trumpet player Manny Klein lived across the street. Jack Carson shared the back fence of our yard. Gordon and Shelia MacRae lived around the corner. Bill Holden lived about three blocks away. It was a show biz enclave.

JJ: When did you realize that yours was not the life of the average kid?

BG: When I was about 10, but we were never treated like we were anything special. Everybody kind of did the same thing. I would go around the neighborhood on my bike and drop in to see people. I had a lot of adult friends, and many of them were involved in the business. My dad's best friend was a music publisher named Mike Gould. He was a song plugger in New York then he moved to California and got into music publishing. He became the head of Metric Music which was the Liberty Records house publishing company. Mike lived in the neighborhood and also had a great record collection. I could always borrow his records.

So my awareness of Shelly Manne was very strong. When I saw *The Man with the Golden Arm* and heard him playing the classic sock cymbal beat at the opening of the movie, I had the epiphany I told you about. I ended up having a great relationship with Shelly. He was almost like a surrogate father to me and also Stan Levey and Mel Lewis, two more favorite west coast drummers. They became my mentors. I called them my Jewish Uncles. They would loan me drums, give me encouragement and advice, invited me over for dinner. I really studied with them. It was like being adopted into a secret Masonic order, because my whole thing was I wanted to be a jazz musician and hang out with people I admired.

When I was about 12, I had a little combo in junior high with Hap Palmer and Daryl Dragon, the son of Carmen Dragon. We played a local youth center. We had about three tunes and repeated them over and over again. We made ten bucks which we split three ways. [Chuckles] That was my first paying gig. Hap became a well-known saxophonist who went on to very successfully write music for children. Daryl became the captain of *The Captain and Tennille*.

When I was in ninth grade, I could read music pretty well. Most of the drummers in the concert band were not good readers. The band director knew that I liked to play drums so he would send me back to help them learn the parts. The first semester I was playing saxophone and then helping them learn their parts. Second semester he let me stay back in the percussion section. So that worked out fine. In high school I played mostly drums, but I also played saxophone in the marching band. I was the biggest guy in school, so I would play the baritone sax and the bass drum. Let me tell you in a five-mile-long parade, it was no fun at all.

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TALKING JAZZ/BILL GOODWIN

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JJ: Do you pass along any special career advice your Jewish Uncles gave you?

BG: They were all about mentoring me without telling me anything. Mostly they told me to shut up and listen, because I was a know-it-all teenager. I say Jewish Uncles, but they were really like big brothers.

JJ: Did you stay in touch with them?

BG: Oh yeah. We remained friends and I was in contact with all of those guys right up to the end of their lives. Eventually they accepted me as a peer, which was thrilling for me. I always felt like the kid who used to hang around, watch them play, and offered to carry their drums. I'm 74 years old now, and I have certain peers that I'm very good friends with. Ones that are more my age, Ronnie Zito and Billy Hart come immediately to mind, because we are almost musical drum brothers.

I don't know if you know many drummers, but we mostly enjoy each other's company. When I lived in Los Angeles, I would go to The Professional Drum Shop and hang out. It is still there. I would be there several times a week. All the drummers from town and out of town might walk in. I got to know Art Blakey, Buddy Rich, Louie Bellson, Papa Joe Jones, all those guys. I felt not exactly equal, but a kind of equality; being in the tribe.

JJ: How did your family react to your decision to become a professional musician?

BG: I was an avid music fan and left high school before graduation. My family, especially my mom was very alarmed, but I knew what I wanted to do. I got a day job, and I went out every night and hung out, played, met people, networked, and started playing professionally when I was 17. I kept the day job for a couple of years until I could support myself. I was 19 when I became a full-time working musician.

JJ: Your biography lists your first professional gig being with Charles Lloyd, Bobby Hutcherson, Herbie Lewis and Terry Trotter when you were 17. How did that happen?

BG: Terry Trotter introduced me to Charles. There used to be a little club in Pasadena called the Dragonwyck. It was a coffee house. Charles had a weekend gig there for a long time. I used to go to hear him play. Terry would play with him sometime and Hersh Hamel, the bass player and different

drummers. Hersh and I became very good friends later. He was the bass player in the Art Pepper quartet I played in in the '60s; a group that never recorded. There is one recording from a Swedish radio broadcast, but it is pretty low quality.

Right after my father died, we were in Palm Springs, California. I was just sitting out in front of where I lived, and I heard this alto sax sounding like somebody was listening to Charlie Parker. So I followed the sound. About three blocks away there was a pavilion behind a restaurant. Some frat guys were having a college party, and Charles was playing. It was a private party, but I just walked up to the edge of it and listened to the band. It turned out to be Charles playing alto, because he played alto in those days, Dick Whittington the pianist, Hersh, the aforementioned bass player, and Eddie Rubin the drummer. All these guys became really good friends of mine eventually, but I didn't know them at all then. I was 16 years old and really big, 6' 5" and weighed about 280/290. I just walked up to them. It was kind of dark, and I startled them. I imagine they were puffing on reefers, but I didn't know. I just thought they sounded great.

I had seen Charles Lloyd play before. The Lighthouse used to have an Easter Jazz Festival with college jazz musicians in a competition. I had gone to one of those and seen Charles playing with older L.A. guys. I was in my teens and they were in their early twenties, so they were the older guys. I just went right up and said, "Hey, you're Charles Lloyd and I can't believe you are playing here." They were all looking at me like, "Who the hell is this guy?" [Laughs] Charles was very composed. He figured out that I was no threat, cooled everybody down, and talked to me. He was very nice.

Later, my sister and Terry Trotter started dating and eventually they got married. Terry introduced me to Bobby Hutcherson and Herbie Lewis. We'd go over to Bobby's house, play and then go to see Charles. Then one day he just called me up and asked, "Do you want to play the gig? It pays \$10.00 a night." I was thrilled, of course. I was 17 and playing with Charles Lloyd. That was 1959. Bobby Hutcherson was on the gig and Herbie for a while, a good bass player named Bobby West, and sometimes Terry Trotter. A good piano player named Amos Trice also played that gig. Amos and I worked together later with Shorty Rogers. After about a month Charles called me up and said, "I think you are doing a real good job on the gig. I'm going to give you a raise." I said, "Really. That's great." He said,

"Yeah, eleven dollars a night." [Laughs] I had a day job; I didn't really need the money. I worked with him for about six months, and during that time I joined the musician's union. That is why I count that as my first professional gig.

JJ: I'm just bowled over to hear a musician say, "I didn't need the money."

BG: Actually I've never played music just for money. If it was a gig I was only doing for the money, I wouldn't last very long. I've done a lot of commercial gigs, but I've always found something about it to keep me happy. I played with Roger Williams, a great but very commercial piano player and a great human being. He wanted a perfect performance every time. For me, that was fine. He paid me very well. I can feel very comfortable taking money for that. I don't put anybody down for just being in it for the money, but I've always been in it for the music, the search for excellence, and the ability to grow and learn. I still consider myself a student. I'm not there yet. I'm the luckiest guy in the world. I've had a wonderful existence, and I'm pretty much a happy camper. I've done quite well.

JJ: I don't mean to put Roger Williams down, but I was surprised when I saw that you had worked with him for years.

BG: Well, that's because you don't really know about him. He was a pretty big deal. We toured twice a year in big auditoriums and such. He figured out a formula, like Mitch Miller did for the people he produced, but he could turn around and play Teddy Wilson style jazz that was very good. We used to play a little bit of jazz occasionally on sound checks. He gave the people what they wanted, and devoted himself to his fans. As H. L. Mencken said, "No one ever went broke underestimating the taste of the American public." I don't think there would have been a similar turnout or market if he had wanted to play a pure jazz thing, but he could play.

He was a conservatory trained musician who liked jazz, and studied with Teddy Wilson for a couple of years. He knew every jazz piano player by reputation or recordings. He had the most extensive collection of jazz piano recordings that I have ever seen. I actually introduced him to Bill Evans. It was one of my finest introductory moments. I had become friendly with Bill while I worked with Roger, and I said, "Bill Evans is working at Shelly's Manne Hole. If you want to come with me one night, I'll introduce you to him." He said, "Oh that would be great." Roger at that

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TALKING JAZZ/BILL GOODWIN

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point was about the bestselling recording artist in the world. I introduced him to Bill, who at that time looked like the picture on the iodine bottle, just totally strung out. He looked terrible, but he was always a nice guy. I introduced them and left them to chat. They totally enjoyed meeting each other, and had a great talk about music.

Roger and I never became close buddies. We were very friendly, had a good professional relationship and I loved working with him. I stopped because I got the gig with Shearing, and that never stopped. We were on the road for like 50 weeks a year or something.

JJ: Since you mentioned him before, please tell us about your association with Bob Dorough.

BG: He has been one of the most important people both as a dear friend and in my career. Bob is one of the greatest musicians I have ever known. He was the godfather to two of my children. I met Bob when I was still living in L.A. He came out with guitarist Stuart Scharf. They were working for Chad Mitchell the folk singer. They needed a bass player and drummer. Bob called Buddy Clark, the bassist, and asked for a recommendation, because they had a two week gig at The Troubadour. Buddy recommended me and Bill Plummer, the bass player. Bob and I just easily fell into friendship because we had so many friends in common. He had lived in Los Angeles and was a legend in our musical crowd. Everybody dug Bob. One of my buddies was the bassist Leroy Vinnegar. He lived across the street from me. He and Bob were very good friends, but I had never met Bob. All of a sudden I am working with him for two weeks, so we started hanging out and naturally became friends. We are kindred spirits.

When I got to New York, he started hiring me. I did a lot of jingles with him, and I'm on about 80% of those *School House Rock* cartoons. He mainly used me, Grady Tate and Bernard Purdie as drummers. He kept saying I should visit him in the Poconos. I had no clue where that was. I came to visit with my wife and daughter. He had a daughter exactly the same age, and his second wife Corrine, may she rest in peace, was just great. We all hit it off, and the next thing you knew we moved to the Poconos. That was really because of Bob.

JJ: Did he see School House Rock as just a gig or as a chance to help education?

BG: I think he felt very good about it. It turned out great for everybody. He wrote all that music that literally reached tens of millions of people. This was a real be-bopper having a

huge influence in the culture. It was pretty wonderful, but you should ask him how he really saw it. He is an icon, but doesn't get enough attention.

JJ: You mentioned The Lighthouse earlier. When I was a kid growing up in Pennsylvania that place sounded like an exotic jazz paradise. What was it like?

BG: It was a bar at the beach. You'd walk into a long room with the bandstand up against one wall the bar on the other side of the room facing the bandstand. You would sit around a circular thing in a rectangular room. There were booths and some tables. It held about 100 people. When I played there, the band played Tuesday through Saturday. Monday was dark. Sunday would be a marathon with a name band playing from two in the afternoon until seven at night and again from nine until 2:00 in the morning. We played five sets a night, 40 minutes on and 20 minutes off. It was a good place to play.


I was a regular customer there from my youth into my twenties. Then I worked in the band for about six months. I had known the owner, John Levine, since I was a kid. He put up with me even though I wasn't supposed to be there, because it was a bar, and I was under 21. I was a regular, but when I played there I played these long abstract solos, and John didn't like it. I guess people complained, because I was definitely experimenting. So I got fired. I came back a couple of weeks later playing with Art Pepper. Howard Rumsey, who organized the Lighthouse All-Stars, was tickled. "I didn't know you were with Art. Wow this group sounds great." Howard was a great guy.

JJ: Your mentor Stan Levey switched careers. Did you ever consider dropping music for something else?

BG: No I never did. I discovered I had the knack for organizing and producing recordings by doing a lot of recordings. I knew a lot about how it was done, and a lot of the people who were doing it. I'd worked with a lot of producers, the great and the near great, and most of them, not so great. On one particular session I won't mention who the producer was, I was thinking, "I'm making roughly a hundred bucks for this. This guy is making at least a thousand. He's sitting in the booth trying to tell me how to play. He doesn't know what I know. He hasn't a clue. He is a business guy. I'm a musician. I should become a business guy, to some extent."


I'm like 35 years old at this point, and I start figuring out that I was in business for a long time. Just playing for fun, getting paid, and trying to be good. I didn't think of it as a business. My accountant at that time called it

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TALKING JAZZ/BILL GOODWIN

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my hobby. [Chuckles] "Do you mean I don't have a career?" He said, "No. You have a hobby."

[Chuckles] So that is when I became serious about the business and the potential about working as a producer. That was almost 40 years ago.

JJ: For those of us that have never been to a recording session, just what are the duties of the producer?

BG: Well, you have to be able to order coffee and cake. That is part of it. Mostly I work with people I know. Occasionally I'll get a call from someone I don't know, and I'll meet with them to see if we hit it off. When you take on a project you should know what the musician wants to do. You should have a complete idea, potentially, of what the music is going to sound like before you go in the studio. Then you match the musicians you hire to the person that is writing the music. If it is a vocalist, you want to hook them up with an arranger.

I want to work with people that know what they want to do, but if they don't know, then I'll make suggestions. I start with that — who is the artist? Then it is where are we going to record? Who is going to be the engineer? Who are the musicians? Booking the studio and getting the best rate you can on the studio. It involves supervision of the session, and then the post production and sometimes the marketing, and so forth. Sometimes I end up writing liner notes.

Mostly it is an organizational thing. There are steps that you need to go through to do it. I've been doing it for years, so I know all the steps. You look at the records people have produced and see how are the song sequenced, what does it sound like, and how well the intentions of the artist come across? My attention to detail is very good. I've been fairly inactive for about 10 years, until a couple of years ago, when I got this idea of doing live recordings at the Deer Head.

JJ: How did you get into music education?

BG: Oh I've always taught. I've done jazz camps, jazz schools, and master classes in Europe, Japan, and all over the world. I've taught privately for years. Then 16 or 17 years ago I was doing a concert in New York with Howard Alden. There were two pianists on it, James Williams and Renee Rosnes. I started talking to James backstage. We were old friends. He had taken the position at William Patterson University as the co-director of the program succeeding Rufus Reed. I'd been out there doing what is called "juries." They bring in

musicians to play with the students and the students get a grade from their jury. I had done it with Rufus and Harold Mabern. So Rufus had retired, and James had taken his place. I just asked James, "How is it going at the school?" He said, "It is going great. I've got to call you about something." A couple of weeks later, the co-chair of the department, Dr. Dave Demsey calls me and said, "James tells me that you might be interested in coming to teach." I said, "Well he didn't ask me, but what's up?" He said, "John Riley is going to another school, so the position is open. Do you want to do a semester to see how it works out?" I said yes, and I've been there for 16 years.

I love it. You have the greatest students in a very small program. You have like a hundred students including grad students. It is probably a ratio like five students to each instructor. I give my drum lessons, and coach a different combo every semester. It is an ensemble based program. The students learn to play by playing with each other, by being advised by us, and everybody on the faculty is a working jazz musician.

JJ: I still associate William Paterson with Mulgrew Miller. How well did you know him?

BG: Very well. I met him in San Palo, Brazil in 1980, when he was playing with Betty Carter. There was a jazz festival there and I heard him with Betty and said, "Man I love that piano player." There was a bunch of us there: The Mingus Dynasty, Randy Brecker, Jimmy Knepper, Danny Richmond, Mike Richmond, Woody Shaw's group, and a lot of musician friends. We were all interested in this piano player, because none of knew who he was. He had only been on the road a little bit. He had been with the Duke Ellington Orchestra with Mercer Ellington. We introduced ourselves and started hanging out, like musicians do when they are at a festival.

Mulgrew hit it off with everybody apparently, because he started working with everybody after that. We were always very friendly. We never played together much but we would run in to each other and always got along well. Then he came to William Paterson to teach, and we started playing together more often. We played the jury things and he would come out to the Deer Head for the jam sessions sometimes and just play. Both he and James Williams were two of the finest people, and wonderful musicians I ever met. James used to say about Mulgrew, "His musicality is only exceeded by his humanity." It is the way to describe both guys.

When he had the first stroke, he was playing a

concert. He sat down and the right hand wouldn't do anything. They took him to the hospital, and found out that he had had a minor stroke. He had elevated blood pressure, so he changed his diet. He became a vegetarian and lost weight. He changed his life style, taking fewer gigs and practicing his stuff and worked his way back. I thought he got his right hand velocity back, but he said it wasn't where he wanted it yet. To me he was always great to play with and fun to listen to. I loved Horace Parlan, and Horace could hardly move his right hand at all, but it felt so good and sounded so good.

Jazz is about the feeling. If you're an instrumentalist, you want to have technique and be able to execute your ideas. Mulgrew had a lot of technique. He worked his way back to being very fluent. I know just before he died, he was going to have a duet concert with Cedar Walton. He was really chewing his fingernails about that. He was very humble. I think when he had his last stroke, Tanya, his wife said he was down in the basement practicing for that concert. A lot of effort goes into being that good. Somebody said once that the reason Art Tatum got to be so good was he didn't have much to do except play the piano, drink gin and play cards. He probably played the piano about 10 hours a day.

JJ: Do you have any souvenirs of your career that you care to let visitors see around your place?

BG: I have plaques, and acknowledgements from the Grammy Awards that we won with Phil and for things that I have done. I have a huge oil painting of me that an artist in Spain did, which is kind of scary when you come in my apartment. I have copies of just about all the recordings that I have done. There are hundreds of those spanning a long period of time. I have a cymbal that Jack DeJohnette gave me after a session I produced that he played drums on. He signed it with a really nice sentiment on it.

What I think I have is the friendship and respect of the musicians and people I admire the most. In many cases, those are very long friendships with my idols who became my colleagues. I still have the friendship of Bobby Hutcherson, one of the greatest jazz musicians ever. We have been friends since we were teenagers. I think that is so great. I had the friendship of Dexter Gordon who was both a mentor and a friend. I had the friendship of Peter Straub who is one of my favorite writers and a huge jazz fan and my friendships with Dizzy Gillespie, Zoot Sims, Al Cohn and of course, Phil Woods.

For example, when I got the call to come to New

York and join Gary Burton's quartet. He called and said, "I know you are with Shearing, but would you consider joining the group and moving to New York?" I was like, "Yes, when do I start?" George's gig was great and I could have stayed there forever. It was a great paying job and we traveled. It was all good, but I wanted to be on the scene in New York, to play with my peers playing at the cutting edge of where jazz was going at that time. It was very exciting to be a part of that. I was thinking, "Hopefully I'll get to work with Al and Zoot when I'm not on the road with Gary." That was my main ambition in life. Mission accomplished.

JJ: Okay, please tell us about that move and meeting Al and Zoot.

BG: Al Cohn and Zoot Sims were my idols. I idolized Lester Young and everything about him including everybody who played like that. I loved Stan Getz and Paul Desmond and Zoot and Al. By the time I got to New York I had already played with Zoot. I got to sit in with him at Shelly's Manne Hole. I think Larry Bunker was playing drums. Larry knew I loved Zoot and he asked me to sit in on the last set. So I had met Zoot. He was really nice. We hit it off well. I hadn't met Al, but I had that in mind.

I moved to the Poconos in 1970. In about 1971 or 2, Al moved here. I got to know him very well. We'd play gigs together, and he'd come to my house. He'd come over to the lake where I lived and fish. I don't think he ever caught anything. I think I introduced Al and Zoot to Steve Gilmore and they started hiring Steve. I played many, many gigs with them, and we socialized, had dinner, and parties together. We were friends.

JJ: In addition to their music, both men were known for their wit. Do you have any stories about that?

BG: Just the stuff that everybody knows. Just being around those guys was so much fun. They weren't jovial, but were sharp, funny, witty, swinging great guys. They were really nice people and everything you hoped your idols would be. I've played with an awful lot of nice guys in music, but those guys played so great. That is mainly what I remember, the fun of playing with them. I heard Al more than once at a bar, when asked, "What would you like?" say, "I'll have one too many." There was always some kind of enjoyable repartee.

At one point The Half Note moved uptown to 54th Street. Zoot and/or Al or both played there often with either me or Mickey Roker. We kind of split it. If I was working and he wasn't, he would come and hang out and vice versa. They had a ping pong table upstairs and we used to try to beat Zoot at ping pong. It was pretty impossible. He was a really good player and a man of many talents. Steve Gilmore could beat him though. Steve is an excellent ping pong player.

JJ: How did you meet and start playing with Phil Woods?

BG: I met Phil at the end of 1973. My sister called me and said she had split up with Terry, her husband, and was going to come East with Phil, her new boyfriend. She said Phil this, and Phil that, and Phil was a musician and is going to get gigs and we are going to try living back East. Can we stay at your place? I had a farmhouse with about ten rooms in it, on 130 acres. I said, "Well sure. Who is this guy Phil?" She said, "Phil Woods." So that is how I met Phil, he came to my house around November or December of 1973.

They lived with me for a couple of months until they could get their own place.

[The Half Note] had a ping pong table upstairs and we used to try to beat Zoot at ping pong. It was pretty impossible. He was a really good player and a man of many talents.

During that time, Steve Gilmore came over with a friend from Florida, a very good piano player named Vince Maggio. I had a piano and we were playing trio. Phil came in, grabbed his horn and played with us. That was the first time we had played together and it felt great. A couple of months later I was hanging out at The Half Note. Phil came in and mentioned that he liked playing with me and Steve. He thought it would be better than playing with pick-up rhythm sections, if he really had a group. So that was it. He asked if I knew any good piano players and I recommended Mike Melillo. That is how it started.

JJ: Did he have emphysema back then?

BG: No. Emphysema showed up like 20 years ago. The group lasted over 40 years; the emphysema was about the last 18 or 19. He had prostate cancer and

emphysema and had the operation for his prostate. They offered to do a lung reduction for the emphysema, where they take out the bad parts so your lungs are reduced but they can come back. He said he wasn't going to do that. He hadn't been to the doctor in about 15 years and didn't like any pain or travail of any kind. The prostate surgery was successful, but recovering from the surgery was too painful. He just went on the program of oxygen, the drugs and inhalers for the emphysema. After about eight or nine years of intermittent oxygen, he started being on it more and more. He traveled with it right up to the end. He retired and died three weeks later.

JJ: Where you with him at the end?

BG: I was. There were just four of us there: my sister, myself, Phil's daughter and a friend. He had taken off the oxygen and was on morphine, so he was unconscious. Before that I had gathered everybody who was available into the hospital room. There were like 50 people in there at certain times. Bill Charlap stayed all day, and a lot of friends came. He was alert and saying a lot of funny things, taking phone calls and then said he wanted a slice of pizza from Tony's the local place out here and a glass of wine. Then he was going to take off the oxygen and get the morphine. I left before he did that.

I got up the next day and called my sister in the hospital. She said, "Phil is still hanging in there, but apparently not for much longer." I wasn't planning on being there, but I got in my car and drove over. I was glad that I did, to be there for my sister. She is really a great person.

JJ: I admire the way he chose to end it. Watching him in those last years sitting stoically with that oxygen was also impressive.

BG: He was able to choose his way. How many of us are going to get to choose when we go out? After he announced his retirement, he immediately had pneumonia and had to go into the hospital. Then he had to go into rehab. He came home, got pneumonia again and went back into the hospital. He asked his doctor "Is it going to be like this from now on?" His doctor said, "Yeah pretty much." He said, "Well I think I'll check out." He could do that just by taking off the oxygen.

Jerry Dodgion called about a week after Phil passed, just to chat. Phil had called him; they were very close friends. Jerry said, "I talked to Phil the last day in the hospital. He said, 'JD I'm getting out of here.' I said, 'Oh that's great. You're getting out of the hospital.' He said, 'No man. I'm getting out of here.'" [Laughs] I don't know if you know Jerry at all, but he is the best natured guy ever, and he just thought that was so funny. He was sorry to see Phil go, but

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TALKING JAZZ/BILL GOODWIN

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he thought that was hilarious. Those guys were always talking dark stuff.

Phil and I were making a record with Bud Johnson who was recovering from a heart attack. He came out of the hospital and said he wanted to record. Phil wrote a tune for Bud called "After Five" Bud said, "What do you mean by that?" Phil said, "Well the record date goes till five. You can't die until after five." Bud thought that was hilarious and cracked up. [Laughs]

The first time I played with Bud, was when he played with our quartet as a guest and I played with him a couple more times. He called everybody "Old Dude." Phil started calling me "Old Dude" because once you worked with Bud you could be an old dude too.

JJ: What did Phil like to read?

BG: He read everything. He was a voracious reader. He liked biographies. He read all the standard biographies of all the great composers and so forth.

JJ: How was he as a traveling companion?

BG: We traveled successfully for over three decades. We joked that we were a pirate band. Phil was the captain. We traveled under a black flag, raping, pillaging and plundering. We weren't doing that, but it was something to talk about. We were like a band of brothers. Phil was the ring master, but the group was always more of a co-op than following a dictatorial leader. He'd try to dictate sometimes, and we'd just tell him to back off. Everybody had their seat in the van and their job to do. I volunteered to handle the production part, and we managed ourselves. My sister ran Phil's publishing company, and he called us "the Goodwin conspiracy." [Laughs]

We felt we were all equal even though he was the best musician in the band. All of us felt very dedicated to the project. We had a good time traveling together. Sometimes we had little spats, but we still played together successfully. All in all, we were a traveling social experiment. We all loved playing music and going to interesting places. At our peak we were traveling half the time. The traveling really cut down towards the end of the '90s. We'd still play in New York and occasionally in Europe or Japan.

JJ: How did you connect with Art Pepper?

BG: I had a way of just being in the right place at the right time. I was living in Palm Springs, a 16-year-old still in high school. I'd been a fan of Art Pepper, a beautiful player, since I heard him with Stan Kenton's band and with Shorty Rogers and the Giants. One day I was just hanging out with some friends and another friend came running in and said, "Art Pepper is in the bar at the Rossmoor Hotel and looking for a drummer to jam with him." That was right across the street from where I lived. They knew me as an aspiring young drummer. I went in and Art was with a comedian who played piano. [Laughs] He played everything in a two beat, oompah, oompah, oompah, and Art was playing along with him. There was an old snare drum and brushes on stage, so I jumped up and played with Art Pepper. Afterwards he introduced himself, said, "That was nice," and we talked. I was totally in awe.

It turned out that his wife of that time was the sister-in-law of the owner of the hotel. They were just there to get out of L.A. for God knows why. Art was always dealing with his drug problems the whole time that I knew him. He ended up spending about a dozen years in jail all told. Art took an interest in me. He actually came to my high school and did an assembly. The whole school came out, and we played with him for 600 high school students. He told me, "I really like where you are going. When you are a little older and really get yourself together, you can play with me." I got to be about 22, Art was back in town and we put the quartet together with Frank Strazzeri and Hersh Hamel. We never recorded unfortunately, but we played a bunch of gigs together.

Art sometimes had to go away for a while and I moved to New York. Eventually he had a big resurgence in the 70s. He would come to New York, and I would go see him a lot. We still never recorded, but he would usually ask me to sit in. That was great. He was a very complicated guy, but to me he was always super friendly and encouraging. He wanted to play freer, less of the strict bebop thing. That was where I was coming from. We were listening to Ornette and following Coltrane. A lot of his older fans didn't appreciate it that much. They gave what they probably intended as insulting remarks, but I took them as complements. One critic objected to the quartet and said I should change my name to Elvin.

JJ: Did Art ever talk about his book *Straight Life*?

BG: I knew a lot of his stories. He talked about being with Kenton and being in the joint, but mostly we talked about music. I read the book, of course, and was pleased that he mentioned me so favorably in it. It was very important for me, and I think it meant something to him. Later an interviewer asked, "You played with all these great drummers, Elvin, Buddy Rich and so forth. Who's your favorite?" He said, "Bill Goodwin is my favorite without a doubt."

JJ: What was he like when you last saw him?

BG: I think it was at Fat Tuesdays in the '70s. He was playing with Stanley Cowell, George Mraz and Ben Riley. We had been in touch on the phone from

time to time about doing a project with Phil and Art together. I was just getting started producing and that was my idea. I had laid all the groundwork. I had the rhythm section picked out, but Art just didn't live long enough. That would have been my entre into big time producing.

JJ: How about your time with Gabor Szabo?

BG: I knew Gabor for a long time. We played locally in Los Angeles in rehearsal groups. When he started playing with Chico Hamilton, I was friends with all the guys in that group and would go see them play. When Gabor wasn't on the road with Chico, he would hire me to play some gigs. Then he started making records and became very popular. He left Chico and got his own group. At one point he called me for his summer tour. I went, and it was cool. I wanted to be on the road, and we played all the hip jazz clubs and the Newport Jazz Festival, but musically it wasn't exactly my cup of tea.

It was a good gig, but he was having personal problems and not the easiest to work with. We got back to Los Angeles after three months on the road. I was thinking, "I've got to quit this group," but I could not find him. I was at Terry Trotter's place and the phone rang. Terry said, "It's Gabor for you." I said, "That is funny. How did

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he know I was here?" Gabor said, "Bill I've decided to let you go." I said, "You can't fire me I've quit." We both started laughing. [Laughs] We remained friendly.

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

BG: Good question, but nothing comes to mind. I like books about musicians. I like Gene Lees's books. I was a great subscriber and admirer of the Jazzletter when he was putting that out. He wrote great about people in music. Miles Davis's book was good but I don't know if that is representative of the life of an average musician. My students ask me what to read and I always tell them *The Autobiography of Malcolm X*. I think that is one of the most important books that came out of my younger period. It is a real treatise on the culture and what it meant to be in black culture which is jazz culture and the urban culture.

I've read Duke Ellington's book, *Music is My Mistress*, and I think Dizzy's book [*To Bop...Or Not To Bop*] was the best of that kind, talking about what really happened in the bebop days. He was much more generous than a lot of people who wrote books. Duke would never say a bad word about anybody, so the book was kind of bland, but good. How could I say anything bad about another one of my idols, one of the greatest geniuses of music period? I feel that way about Dizzy as well. I got an awful lot from certain comedians: Lenny Bruce, Mort Sahl, and people like that; their comedy of commentary rather than jokes. That's not strictly speaking books, but it falls into the same literary category. In the last 20 years I've just been reading true crime, mystery and science fiction.

JJ: By any chance do you have synesthesia?

BG: What seeing colors when I play? Not that I know of, but when I took LSD I saw some colors. [Laughs] I don't see stuff when I listen to music. I do have a really good ear for music, even though I've become a little hard of hearing now that I am older. I do have a great musical memory. Probably my most important attribute has been my ability to hear and respond to musical ques. It has served me really well. Once I discovered that, I knew I could survive and even prosper as a musician. I still remember music that I played 50 years ago and don't have to look at it.

I'll tell you a funny story about recording the *School House Rock* series. We'd go with always the same band and maybe a couple of horns. Bob Dorough would write all of the parts on one part like a lead sheet with details. So it wasn't just the drum part, it was the lyrics, the bass part, the piano part, guitar part; everything. He would write a lot by hand, so they weren't professionally copied. I was playing it for years and never saw a particular drum part. We always recorded in the morning and a lot of the times I had been up late. I was pretty much of a party animal in those days so I might have a hangover and be under the neon in the studio just looking at the bass part. I'd play along with that, making up a drum part. One day I see these thin notes in red on my part. I went to Bob and asked, "What's this?" He said, "That's the drum part. I always write it in red." I said, "Oh Right!" About a year later I said, "Remember when I asked about the red notes? I never saw them before that time. I just didn't want to say anything then." He was always happy with my playing, but I never saw the part.

JJ: That is a good story to end with. Thank you. This has been wonderful

BG: Thanks Schaeen I appreciate it. Bye. **JJ**

Schaeen 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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Jazz And More At 27th Annual Sun Valley Festival

Story and photos by Lynn Redmile

Winding our way through the Rocky Mountains, as we traveled from Boise to the 27th Annual Sun Valley Jazz and Music Festival in Sun Valley, Idaho, it was easy to see why Ernest Hemingway (and so many others) fell in love with this region. Just north of Ketchum, with Bald Mountain on our left, the stunning golden Aspens at its foot contrasting sharply with the thin layer of early snow highlighting its dozens of ski runs, we arrived at the beautiful Sun Valley resort. What a venue — I couldn't help but be excited about what was to come: forty bands over five days, thousands of joyous people of all ages.

Twenty-nine years ago, jazz lovers and enthusiasts Tom and Barb Hazzard had a dream to host a festival to showcase some of their favorite musicians, and bring the love of jazz to as many people as possible. Following two years of careful planning, and negotiation with Wally Huffman, the general manager of the Sun Valley Resort and with whom Tom had a great relationship, the Sun Valley Swing 'n' Dixie Jazz Jamboree was born. Its

resounding success set the stage for the event to be held annually. After 14 years, when Tom suffered health issues, the Hazzards passed the torch onto their daughter Carol and her husband Jeff Loehr, who had both assisted with the festival's operation since its inception.



Vocalists Yve Evans's solo performance in tribute to Alberta Hunter was a festival highlight.



Joe Smith's spiffy Spicy Pickles play for packed house at the Sun Valley Jazz and Music Festival (in Ketchum, Idaho: (l-r) Gary Sloan (bass), James Isaac (reeds), Joe Smith (trumpet), Prescott Blackler (trombone) and Al Scholl (guitar).

Since then, they have continued to honor Tom and Barb's legacy and, together with co-directors Don and Joan Veach, are ably assisted by a handful of staff and over 200 volunteers, many of whom serve year after year.

Why jazz "and music" in the title? Because even though the festival is predominantly a home to trad and Dixieland jazz bands and artists, it also presents a *mélange* of different styles such as zydeco, blues, jug, funk and acapella to name a few. A couple of bands have played each festival since the beginning, but every year, there are new additions to the program, embracing the changing landscape, and

many young artists are given the opportunity to perform to this enthusiastic audience. There are over 4,000 attendees from the USA and internationally, both younger and older, and Sun Valley is the perfect location, with multiple performance spaces, each with a different feel, and most with dance floors. (There are dance classes every day, open to all festival attendees). All of the primary venues, except one, are within walking distance from accommodations in Sun Valley — the River Run Lodge, and other one-off performance spaces in Ketchum, are accessed via regular shuttle service.

I knew it would be nigh impossible to get to see every ensemble — with 40 bands, throughout the day, at least seven performances are taking place simultaneously! The artists come from all over the USA, although many of the groups hail from the West Coast.

The Midiri Brothers Sextet (New Jersey's own!) is a festival staple. The onstage banter between twins Joe and Paul let the audience feel part of their family, and their comedic antics often leave you breathless from laughing so hard. But it's their exquisite musicianship and obvious joy the band gets from performing swing jazz with each other that has garnered them a popular national following. Their new CD, *Simply Splendid*, showcases the band exquisitely, and features an oft-requested Sidney Bechet favorite "Si Tu Vois Ma Mère" (made doubly famous by its use as a running theme in Woody Allen's 2011 film *Midnight in Paris*) which the crowd loved. "Running Wild" is total contrast, with such high energy. Joe Midiri is a reed virtuoso — his latest acquisition of a 1935 Selmer tenor sax joins his stable of a 1958 Buffet clarinet, a 1954 Selmer alto sax, and his 1928 Buescher soprano

sax. Like Lionel Hampton, multi-instrumentalist Paul Midiri started as a drummer (and trombonist) before mastering the vibraphone. Their performance of “Flying Home,” with Paul dueling vibes with John Cocuzzi, resulted in a standing ovation. The sextet, including Danny Tobias on trumpet, Bob Leary on guitar, Ed Wise on bass and Jim Lawlor on drums (and occasional vocals), brings a sweet soulfulness to the ballads they perform, and incredible energy to their upbeat numbers — the drum duel between Paul and Jim on “Limehouse Blues” was particularly loved by this crowd!

One of the young bands making their first appearance at this festival was Joe Smith and the Spicy Pickles, from Denver, Colorado. In their dark suits, crisp white shirts, and dark ties, the sextet evokes the look of yesteryear, and their love for big band swing is played with a fresh authentic style yet in a traditional approach. Bandleader Joe Smith on trumpet was inspired by NYC bandleaders Bria Skonberg and Glenn Crytzer when he organized swing dance events in college, and started his own band — “Spicy Pickles” seemed like a fun name to have! Not only do they play well-known swing numbers from the late 1930s and early ’40s, with classic and gut bucket blues in the mix as well, but they also write originals in the style of swing era greats — it’s clear they love the aesthetics of the music. It was only after Smith moved from Iowa to Denver, which has a large swing dance scene, that the band really took off. With Joe, the sextet comprises Prescott Blackler on trombone, James Isaac on reeds, Al Scholl on guitar, Gary Sloan on bass, and

BK Kahn on drums. Bassist Walter Page’s “Paging the Devil” ballad was given such soul by this band, and they honored Jelly Roll Morton (it would have been his 126th birthday!) with a fabulous rendition of “New Orleans Bump.” A Count Basie set with pianist Paolo Alderighi was very well received. Their latest album, *Blues A Mile High*, features a mix of obscure and classic tunes from Ellington, Buck Clayton, Jelly Roll Morton, Raymond Scott and more.

It was an honor to meet some of the members of the U.S. Navy’s 32nd Street Brass Band, based out of San Diego, and to see them perform. Saxophonist MU2(SW) Tony Carter (MU2 is Naval speak for Musician Petty Officer Second Class) provided most of the narrative, and also educated us about certain aspects of their uniform (one, being the 3 stripes on their arm, indicating 12 years of service). Performing with Carter were: MU2 Collin Reichow (trumpet), MU2 Bryan Parmann (trumpet), MU1 Eric Snitzer (sousaphone), MU3 Kristen Hampton (drums), MU1 Christopher Morrison (guitar), MU1 Duke Stuble (trombone), and MU1 Andrew Pacchiarotti (trombone). The octet’s repertoire incorporates the styles of Dixieland with funk and R&B (with emphasis on funk) — their performance of the New York brass band Lucky Chops’ arrangement of Ariana Grande’s “Problem” was outstanding, and their rendition of Jaco Pastorius’s “The Chicken” had a sold groove. I was totally moved by their musical tribute to all those who have served (or continue to do so) with “Anchors Aweigh” — they also performed an entire patriotic set. And the audience was on their feet with “When the Saints Go

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Far from the tables down at Mory’s, the stylish Whiffenpoofs croon in Idaho.



Gonzalo Bergara Quartet, Gypsy jazz with an Argentinian accent (l-r): Daisy Castro, Gonzalo Bergara, Brian Netzley and Max O’Rourke.



Anchors Aweigh: The US Navy’s 32nd Street Brass Band includes MU2 Collin Reichow, MU2 Bryan Parmann (trumpets) and MU1 Eric Snitzer (Sousaphone).

SUN VALLEY JAZZ

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Marching In.”

Jacob Miller and the Bridge City Crooners, from Portland Oregon, is another band of young artists, making their second appearance at this festival. With them, the roots-oriented hot jazz of the 1920s and '30s and Miller's unique finger-picking style are combined with country blues, jug and ragtime styles to create what they call “Pacific Ragtime,” (actually the title of their latest CD), an irresistible sound to the delight of listeners and dancers alike. Playing a mix of originals and their arrangements of standards, the nattily dressed clean-cut sextet comprises bandleader Jacob Miller on guitar and vocals, Leon Cotter on reeds, Nate Lown on trombone, James Ramey on plectrum banjo, Cary Mija on upright bass, and Ben Hampton on percussion and drums. I particularly loved their upbeat original “A Love Like This” and their rendition of “Love Me or Leave Me.”

The Whiffenpoofs from Yale University provided a departure from instrumental jazz with their fabulous acapella performances — I learned that after three years of classes at Yale, and performing in vocal groups, they take the fourth year off school and tour as the Whiffenpoofs, performing at venues across the nation. At the end of the year, they return to Yale for their senior year, their role as Whiffenpoofs handed over to the next group of talented vocalists. The passion these young men have for their craft is evident, and their beautiful harmonies were both calming and invigorating. Every piece they performed was beautiful, and “On Broadway” was a favorite of everyone it seemed, but their rendition of “Rainbow Connection” simply warmed my heart.

I felt fortunate to see renowned Connecticut-based stride pianist Jeff Barnhart play two of his many sets — first off, a “dueling piano” session with the second grand piano played by Brian Hollander. They featured the works of one of my favorites, Fats Waller, and just choosing one piece, I have to say their deliberate and soulful crafting of “Black and Blue” was simply exquisite. Later, I got to see Jeff perform with his beautiful wife, flutist Anne Barnhart, the two known as

Ivory&Gold, and joined by Minnesotan bassist Steve Pikal. His bass performance of “Three Little Words,” with Jeff providing minimal accompaniment, was quite incredible, as was Jeff's rendition of Percy Wenrich's “Red Rose Rag.” And for something completely different, the trio's rendition of “Tennessee Waltz” was sweetly beautiful. It was a fabulous fun program featuring incredible stride, exceptional slap bass, tender lyrical flute work, great vocals and, on occasion, some comedic gesturing by Anne, reminiscent of the party game Charades!

The Gonzalo Bergara Quartet's gypsy jazz stylings on their original compositions, as well as on Django Reinhardt's creations, were fresh and exuberant. And the sultry and sometime dramatic Argentinian influence of Bergara's homeland brought intrigue and romance. With the rhythm section held down so well by guitarist Max O'Rourke and bassist Brian Netzley, Bergara was free to lead the quartet, with Daisy Castro adding harmonies and light via violin. Their vibrant rendition of Isham Jones' “I'll See You In My Dreams” certainly showcased the dexterity of the string players.

I love to see venues sold-out by music and jazz fans; I love the tangible excitement as they await the next song. I love enthusiastic renowned musicians, energetically performing, with their showmanship front and center. But I also love those intimate venues, with one artist on one instrument, engaging with the audience as though you're at their home, and they're relating a story to you. Such was the case with Yve Evans's unplugged set honoring Alberta Hunter. The way she played that upright piano, with a walking bass and her foot keeping time, it almost seemed like she had an invisible trio. And her singing...soulful and complete. “Miss Otis Regrets” came to life, and Billie



David Scott (sax) of Gator Nation with Brent Rampone (drums) of Flambeau and Tom Rigney (violin). Photo by Lynn Redmile.

Holiday's “Ain't Nobody's Business if I Do” received Yve's opinion of some of the lyrics. And everyone seemed to get a real giggle out of “My Handy Man,” Ethel Waters's and James P. Johnson's wonderfully risqué ditty, which Yve performed with additional comedic commentary and extra sauce!

The grand finale was a selection of ensembles from the festival, some mentioned above, and including Cornet Chop Suey, clarinetist Bob Draga and friends, the exuberant Gator Nation, and the endearing Stephanie Trick and Paolo Alderighi rotating on the grand piano, to name a few. During the 90-minute set, each group played one piece, then cleared the stage for the next ensemble. And then, it was over.

There are so many artists and ensembles I haven't mentioned — Pieter Meijers Quartet, electrifying violinist Tom Rigney & Flambeau, Sherri Colby's Racket Makers from New Orleans, the Bruce Innes Trio, Danny Coots, Boise Straight Ahead, banjo virtuoso Gary Ryan, High Street, Blue Street Jazz Band, Kyle Rowland Blues Band, Side Street Strutters, Kings of Swing, Black Swan Classic Jazz Band, Blue Renditions, and various Big Band ensembles.

It was an incredible festival. I can't wait to go again. Wouldn't it be great if you could attend too! More information can found at www.SunValleyJazz.com



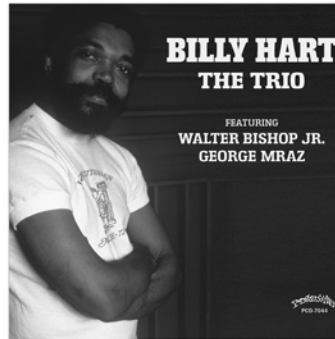
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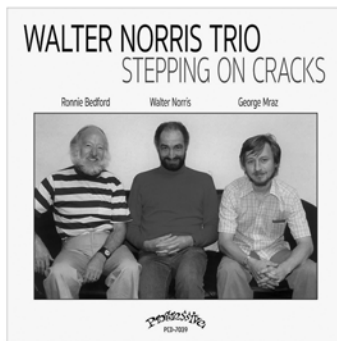
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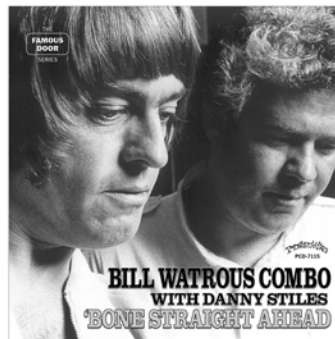
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Stewart And Son Draw A Knowing Audience To St. Peter's

By Schaen Fox

October 19 was beautiful in Manhattan for a couple of reasons. The weather was perfect — and Sandy Stewart and Bill Charlap returned for their annual performance at Saint Peter's Midday Jazz Midtown. As at Shakespeare's Wooden O, in this packed house people surrounded them on three sides forming an audience committed to listening. Among that discerning crowd were jazz and cabaret luminaries Renee Rosnes, Helen Merrill, Bill Mays, Anne Phillips, Daryl Sherman, Ronny Whyte, Carol Fredette and Dan Morgenstern. When Ronny introduced Ms. Stewart the lady strode into place with poise and confidence.

Singing with only a single instrument accompaniment is impressive as there really is no place to hide. Ms. Stewart had no reason to consider that. She began by saying, "Good afternoon and welcome to Palm Beach." That was all the talking for the first half hour. It was just song after song as she captivated everyone. Their program consisted of 14 beautifully arranged Great American Songbook classics such as "Somebody Loves Me," "Smoke Gets in Your Eyes" and "Isn't This a Lovely Day?" It is my unscientific observation that the voices of most female singers improve with age like fine wine. The voices of male singers, with a few exceptions, sadly decline —




Pianist Bill Charlap and singer Sandy Stewart are an annual attraction at St. Peter's Middat Jazzseries. Photo by Vicki Fox.

perhaps due to too much fine wine. This performance deserved a toast with the finest vintage.

Naturally, Bill Charlap was the perfect accompanist for his mother. He provided a soft and supportive pillow of sound that drew smiles and nods of approval from Bill Mays and others. Around the midpoint, Ms. Stewart said, "I'd like to introduce my Grammy Award-winning son, and wish him a happy birthday." She left the stage and he romped into "Riverboat Shuffle," with a few notes

of "Happy Birthday to You" added for fun. It was a joyous up-tempo interlude of released creative energy. He played two more selections before Sandy Stewart returned.


As before, her voice and timing were marvelous. When she sustained one high note, an awed audience member behind us uttered a hushed admiring, "Wow!" and another cried, "Bravo." They ended with "Two for the Road," and as Bill dramatically paused in his solo, some trucker hit his horn. Audience members chuckled, and Bill instantly put his hands together in a thankful prayer gesture before resuming. Ronny Whyte announced the close and noted that CDs were for sale. More people than usual crowded around the artists to offer congratulations and thanks. It was then that I heard the only negative of the event: "You should have brought more CDs." 

Sanctified: The Gospel According To Anthony Nelson Jr.



Photo by Tony Graves

Saxman Anthony Nelson Jr.'s new recording *Swift to Hear, Slow to Speak* was featured at a CD Release Party at Plainfield's Shiloh Baptist Church's monthly "Jazz in the Sanctuary" on Oct. 22. The event was star-studded with the likes of Kenny Davis on bass, Brandon McCune on piano, Chris Beck on Drums, Bruce Williams on alto sax, Josh Evans on trumpet and the man, Anthony Nelson Jr., on tenor and soprano saxes. The group played the the CD in it's entirety with no intermission, and looking from the guys on stage to the folks in the audience, it was clear that a good time was had by all.

The musician is heavily influenced by his Christian faith and calls his music "gospel jazz." The website The Jazz Page raved about the new CD: "Nelson Jr. has a tone that is powerful and engaging, which accentuates the fine quality of his compositions. Each song on the project is based on particular scriptural biblical passages. The aesthetics and artistry of the work is not at all lost in the message. This is a fantastic musical brew." 

— Tony Graves

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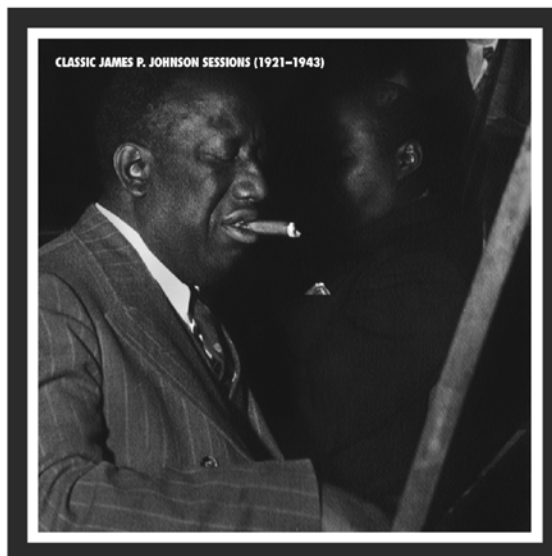
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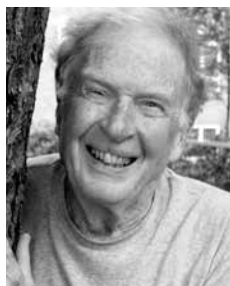
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Thomas Cunniffe "Jazz History Online" - "an essential collection for classic jazz lovers," with "a wealth of musical riches."

Kevin Whitehead - NPR "Fresh air": "with excellent notes by Johnson scholar and biographer Scott Brown, 'Classic James P. Johnson Sessions' paints a portrait of a working virtuoso in all his artistic and commercial glory."

Michael Steinman "Jazz Lives" - "the aural variety is delicious, James P's imagination always refreshing."

Steve Voce, "Jazz Journal," (3/16) - Five stars



Noteworthy

Fradley Garner International Editor *Jersey Jazz*

EMMA MYERS: REMEMBER THAT NAME IN 2024...FILM PROFILES EIGHT GREATS WHO DIED UNDER 40...LOUIS PRIMA AND KEELY SMITH: SHE SANG BETTER...BARCELONA'S ANDREA MOTIS, 21, SINGS AND PLAYS TRUMPET AND SAX...TUNE IN TO NORTH COUNTRY PUBLIC RADIO

WHAT CHORD IS EMMA MYERS PLAYING?

She's only 16 months old, so don't ask. But what's the difference? I heard the gentle intro to "Moonlight in Vermont" on a live video made when this picture was taken in October in Essex Junction, VT. Emma's a budding virtuoso, and her grand uncle in Denmark has a Christmas present for her: Piano lessons from a jazz piano instructor when she turns six. Alright, seven. The grand piano she's stroking is a hand-me-down from great grandma Dusty Garner, 86, who got it as a special gift when she turned 18.

"THEY DIED TOO YOUNG,"

a new jazz documentary film, debuted November 1 at a theater in Manhattan. Howard Fischer, 77, a New York attorney who wrote, directed and produced the movie, "created music from heaven, played by musical geniuses who lived fast and died young. And he did it in a pretty creative way," added a previewer in the *New York Daily News*. Eight musicians are profiled: pianist Thomas "Fats" Waller, 39 when he died in 1943; guitarist Charlie Christian, who died at 25 in 1942; 23-year old bassist Jimmy Blanton, who died the same year; drummer Chick Webb, 34, who passed in 1939; tenor saxophonists Herschel Evans, 29, Chu Berry, 33, who both died in 1939; and trumpeters Bunny Berigan, 33 when he died in 1942, and Clifford Brown, dead at age 25 in 1956. "In fact, six of the eight died before they were 30," Fischer told the *Daily News*. "Some of them only recorded for two or three years," Fischer said, "yet were major figures on their instruments." Fischer founded and closed the New York Jazz Museum in the 1970s. He mounted a Kickstarter campaign to bankroll his latest movie project. The film has yet to be released for sale on DVD.

LOUIS PRIMA AND KEELY SMITH — remember them from the 1950s? On a his daily JazzWax blog, Marc Myers writes that the woman singer spent that decade "in the shadow of her husband...Prima was a natural showman, a terrific musician and a high-energy R&B crooner. But Smith was the better vocalist. As



Budding pianist Emma Myers strikes intro chord to "Moonlight in Vermont."


Prima's straight-faced sidekick, Smith often joined him in a comedic duet. When she did, she'd always take the song seriously for a bit to show off her chops, and your ears immediately took notice. You wanted more.

Unfortunately, we rarely did on their duets, and most of her solo albums during the period didn't always show off her full range of vocal cunning and power. So over the years, Smith was thought of first and foremost by many as a comic foil who could carry a tune rather than an exceptional singer with a sense of humor." The couple divorced in 1961. The following year, Keely Smith signed with Frank Sinatra's Reprise label. In 1962-1965, she made five jazz-pop LPs, all exceptional, writes Myers, "with Smith showing off her taste, skill and wise approach to songs..."

PANNING TO SPAIN, a name to look for today and tomorrow is Andrea Motis. Now 21, this comely singer

started at seven to learn both trumpet and saxophone at the Municipal School of Music of Sant Andreu in Barcelona. At 15, she sang on an album of jazz standards, *Joan Chamorro Presents Andrea Motis* (Temps, 2010). Chamorro has been her music teacher all the way. They tour on the Catalan circuit. Motis is on more than a dozen CDs, most recently *Live at Palau de la Música amb l'Orquestra Simfònica del Vallès* (Jazz to Jazz, 2015). You can hear her on Facebook and YouTube.

JAZZ THRIVES ON NORTH COUNTRY PUBLIC RADIO,

above the Adirondackss in northern New York State. Internet-delivered NCPR is based at St. Lawrence University, my alma mater, in Canton, NY. The first campus radio station was installed back in the early 1920s by a student team led by my dad, Luke H. Garner, a theology student from rural Alabama. Today, jazz and classical music enrich the daily webcasts. Saturdays from 10 PM to midnight, retired SLU professor Guy Berard delivers his pick of classic and contemporary jazz on Jazz at the Ten Spot, only on NCPR. Check the weekly programs at www.ncpr.com. Listen on your computer or smart phone. 



Dan's Den | Chi-Town to Birdland...Exactly Like Me

By Dan Morgenstern

I've been among the missing for a while, due to unexpected happening while attending the Chicago Jazz Festival in early September. Will spare you details, but for one nugget: First thing nice doctor asked me was "How come Sidney Bechet wasn't better

known in his homeland?" Dubbed him "Doctor Jazz"! Our music is universal!

The Chicago visit was a sentimental journey (I lived in the home of the victorious Cubs for several years during my *DownBeat* days), seeing old friends at a fine dinner organized by Harriett Choice, former jazz critic for the *Chicago Tribune*, and one of the founders of the Jazz Institute of Chicago, which programmed the festival — the 38th annual, quite a record.

Most of the events took place at Millennium Park, right in the center of town, in various locations, some outdoors (weather was fine). Among these was a fine big band directed by trumpeter Orbert Davis, premiering his "Soul Migration," a commission for the festival's theme, "The Great Black Migration Centennial Celebration." It involved some spoken word elements and vocal contributions by soulful Maggie Brown, as well as a bunch of delightful youngsters, with the impressive monicker "Chicago Jazz Philharmonic Youth Brass Ensemble and String Quartet." This probably makes it sound more pretentious than it turned out, with particularly impressive playing by the composer himself, and good solo contributions by reedmen Steve Eisen and Michael Salter and vibraphonist Joel Ross. The sizable audience responded warmly.

We sampled some less impressive music that will go unspoken but liked another large ensemble, one we knew from back home, Brian Carpenter's Ghost Train Orchestra, which specializes in recreating 1920s bands like Fletcher Henderson, the lesser known but fine Charlie Johnson, and Chicago-based Fess Williams (not the gaspipe clarinetist of the same name) and, most appropriate and interesting, underrated Tiny Parham. Soloists included the leader on trumpet, the excellent trombonist Curtis Hasselbring, Dennis Lichtman's clarinet, Andy Laster's alto and Mazz Swift on fiddle and vocals. A complaint: Failure to consistently identify what was performed.

A tribute to the great Charlie Christian by John McLean and Guitar Madness was most enjoyable. The leader was joined by fellow plectrists Dave Onderdonk, Mike Allemann, John Moulder, Neil Alger and Ernie Denov, anchored by Eric Hochberg's bass and Tom

Radke's drums. I got a kick from a "Flying Home" taken at a slow tempo that gave it a whole new flavor (it was in fact done *moderato* by Charlie with the Benny Goodman Sextet), and a rousing "Seven Come Eleven", with a string of swinging solos in Charlie's still-fresh idiom. (This was pretty early in the afternoon — I commend the participants for displaying such energy at an unaccustomed time of day.)


Another tribute, to three Chicago tenor sax legends, Gene Ammons, Johnny Griffin and Eddie Harris, was disappointing to this listener, a fan of two of these three. Neither leader Edwin Daugherty nor fellow tenorists Ari Brown and Artee ("Duke") Payne came even close to evoking the soul and spirit of the dedicatees. The saving grace was veteran pianist Willie Pickens, who offered delightful solo work and fine support (in tandem with bassist Chuck Webb and drummer Avreeayl Ra),

But tenor playing of consequence was offered by Benny Golson, my fellow octogenarian (we're both 87), still blowing strong and at the helm of a first-rate rhythm section: Mike LeDonne on piano, Buster Williams on bass, and Carl Allen on drums. Benny's was the last act I caught before my incident the next morning. His recently published autobiography is highly recommended.

I did manage to catch one of my favorites, the great Ira Sullivan, who happily was Joe Segal's headliner at his Jazz Showcase. I'll save that for next Den, when I either have found my notes or asked the needed questions, but a highlight was a great "Summertime" by Ira.

■ Back home after a stay at a very good hospital, Northwestern, and a bit of rehab, I'm doing PT and not staying out too late, but moving back into Den territory. I did manage to attend my dear friend David Ostwald's Armstrong Eternal Band's birthday tribute to me and do the obligatory song, which I had the opportunity to rehearse with the great Daryl Sherman at one of her Saturday brunches at Pangea, that cozy little spot at 12th Street and Second Avenue in downtown Manhattan where she has become a regular attraction. I also enlisted Daryl to back me at Birdland, since there's

no pianist in David's lineup, but his great lineup included Bria Skonberg, Jim Fryer, Adrian Cunningham, and welcome guest Anat Cohen (who once again won clarinet in *DownBeat's* Readers Poll with a huge majority). Vinny Raniolo was on banjo, and Rajiv Jayaweera on drums.

I've been told that my rendition of "Exactly Like You" was my best public performance ever, but no recording offers yet. 



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Charlap Leads Juilliard's Jazz Orchestra In Mulligan Tribute

By Sanford Josephson

In the early 1950s, a record producer named Dick Bock was booking music for a small club in the Wilshire section of Los Angeles called the Haig. Bock hired baritone saxophonist Gerry Mulligan to play on the off night, opposite pianist Erroll Garner. When Garner left, he was replaced by the Red Norvo Trio, vibes, guitar, bass — no piano. Mulligan put together a quartet without a piano, and the rest is history.

That piece of history was recreated by pianist Bill Charlap, leading the Juilliard Jazz Orchestra on October 14 in a concert entitled, “The Music of Gerry Mulligan.

“With trumpet, baritone saxophone, bass, and drums,” Charlap said, “Gerry Mulligan was able to create a Bach symphonic sound for jazz.”

The sound was not only symphonic, it was popular. Shortly after the pianoless quartet began, there were lines of people waiting to get into the Haig on the off night.

Charlap, who played with Mulligan in the late 1980s, demonstrated the pianoless quartet by having four members of the Juilliard Orchestra play one of Mulligan’s best known compositions, “Line for Lyons.” The ensemble sound of the quartet was captured flawlessly by the student musicians: Noah Halpern on trumpet, Chris Bittner on baritone saxophone, Sebastian Rios on bass and Cameron Macintosh on drums.

The concert, held in Juilliard’s Peter Jay Sharp Theater, also featured three compositions — “Swing House,” “Walkin’ Shoes,” and “Young Blood” — that Mulligan arranged very early in his career for the Stan Kenton Orchestra. The Kenton arrangements, Charlap said, were “very innovative for the time,” but ironically Kenton used them reluctantly. In my biography of Mulligan, *Jeru’s Journey: The Life and Music of Gerry Mulligan* (Hal Leonard Books: 2015), Mulligan said he felt Kenton “had gotten stuck with me,” but “because the musicians liked my charts, he felt he had to buy them.” That was confirmed in an article by critic Leonard Feather in the May 26, 1960, issue of *DownBeat*. “Though the music was not quite startlingly colorful enough to elicit the unbounded enthusiasm of Kenton himself,” Feather wrote, “many musicians both in an out of the band felt that the Mulligan contributions were among the swinging-est pieces ever inserted in the Kenton books.”

The Juilliard Orchestra played two Mulligan compositions from the Grammy Award-winning big band album, *Walk on the Water* (DRG: 1980) — the title track and “42nd And Broadway.” Charlap sat down at the piano and played a long solo leading into “Walk on the



Bil Charlap, at right, leads the Juilliard Jazz Orchestra on October 14.

Photo by Hiroyuki Ito.

Water”, which also highlighted the alto saxophonist David Milazzo, trumpeter David Adewumi and trombonist Kalia Vandever. “42nd And Broadway,” Charlap told the audience, reflected Mulligan’s love of the Broadway theater. “It’s just this sound of songs, while, at the same time, retaining a jazz personality.”


Charlap then cited the oft-quoted line about Mulligan that “he aimed for 42nd Street and ended up on 52nd Street,” an indirect way of emphasizing Mulligan’s love of melody.

On the recording of “42nd And Broadway,” Mulligan played the

soprano saxophone, a role taken at the concert by Immanuel Wilkins, normally an alto saxophonist.

In Miles Davis’s classic *Birth of the Cool* album, originally recorded in 1949, six of the 12 selections were either composed or arranged by Mulligan. One of the compositions, “Jeru,” was performed by the Juilliard Orchestra, and Charlap pointed out that it was originally written for the Claude Thornhill Orchestra, a forward-thinking 1940s big band that included many of the musicians and arrangers who later became part of the *Birth of the Cool* band. Mulligan’s concert jazz band of the early 1960s was represented at the concert by the playing of “Bweebida Bobbida,” described by Charlap as “bebop with a little bit of a speech impairment”

The first album Charlap appeared on with Mulligan was *Lonesome Boulevard* (A&M Records: 1989). At the concert, he played the title track on piano, backed by Rios and Mackintosh. At the time of the album’s release, *AllMusic* reviewer Michael G. Nastos singled out Charlap’s playing. “A young Bill Charlap on piano,” he wrote, “proved to be a perfect foil for the baritone saxophonist’s leaner notions. Charlap is also quite substantial, never grabbing the spotlight for himself, but tastefully adding chord progressions and comping to Mulligan’s world-class musings.”

Prior to the concert, Charlap told *The Juilliard Journal’s* K. Leander Williams that his goal was to “create as wide a range of Gerry as a writer, composer, and orchestrator as possible...I’m realizing that he’s been so prolific that it’s all actually nothing but a snapshot.” In *Jeru’s Journey*, Charlap told me that Mulligan’s composing, arranging, bandleading, and playing all came together because, “he knew the orchestra, knew the players, knew how to write for them... Like Ellington, he was a real arranger, the real thing. And he just loved leading a band — bandleader, bari player, composer, arranger, I think they’re all equal. They’re all part and parcel of each other.” 

RHYTHM & RHYME

Jersey Jazz Poetry Editor Gloria Krolak explores the world of jazz in verse. This month she shares a musical poem by a former U.S. Poet Laureate who has been described as “the class clown in the schoolhouse of American poetry” (Guernica, 6/4/06)

BILLY COLLINS: “AMERICA’S FAVORITE POET”

The problems with poetry, said poet Billy Collins, are two; poems that are unnecessarily difficult to read and the poet’s presumption that other people are interested in the poet’s personal life.

He might well have added a third, poets who take themselves too seriously. He has parodied effusive poets, poetry and the inevitable workshops that encourage the writing of poetry.

A strong proponent of clarity and the inclusion of humor, Collins has been called “America’s favorite poet” by *The Wall Street Journal*. He served as the nation’s poet laureate from 2001 to 2003 (officially, “Poet Laureate Consultant in Poetry to the Library of Congress”), created *Poetry 180*, an anthology of 180 contemporary poems as a curriculum intended for high-schoolers to read poetry for pleasure.



His first book, *Pokerface* was published in 1977. In 2002 he wrote the decidedly serious “The Names,” a poem dedicated to the victims of 9/11 and their survivors which he read before a joint session of Congress that year. There’s been a lot in between and since for the New York native born in 1941. He’s won numerous awards, published at least 14 more poetry collections, performed readings, recordings and produced a film short of his poem “The Art of Drowning,” posted on YouTube. Poet Collins’s favorite saying on poetry is from a former student, “Poetry is harder than writing.”

Collins has been a jazz listener since the age of 14 and in this month’s poem, “Piano Lessons,” the sometime jazz piano player describes coming to know that noble instrument and a teacher’s fanciful explanation of the world of music.

PIANO LESSONS

By Billy Collins



“Piano Lessons” from *The Art of Drowning*, by Billy Collins, ©1995. Reprinted by permission of the University of Pittsburgh Press.

1
My teacher lies on the floor with a bad back
off to the side of the piano.
I sit up straight on the stool.
He begins by telling me that every key
is like a different room
and I am a blind man who must learn
to walk through all twelve of them
without hitting the furniture.
I feel myself reach for the first doorknob.

2
He tells me that every scale has a shape
and I have to learn how to hold
each one in my hands.
At home I practice with my eyes closed.
C is an open book.
D is a vase with two handles
G flat is a black boot.
E has the legs of a bird.

3
He says the scale is the mother of the chords.
I can see her pacing the bedroom floor
waiting for her children to come home.
They are out at nightclubs shading and lighting
all the songs while couples dance slowly
or stare at one another across tables.
This is the way it must be. After all,
just the right chord can bring you to tears
but no one listens to the scales,
no one listens to their mother.

4
I am doing my scales,
the familiar anthems of childhood.
My fingers climb the ladder of notes
and come back down without turning around.
Anyone walking under this open window
would picture a girl of about ten
sitting at the keyboard with perfect posture,
not me slumped over in my bathrobe, disheveled,
like a white Horace Silver.

5
I am learning to play
“It Might As Well Be Spring”
but my left hand would rather be jingling
the change in the darkness of my pocket
or taking a nap on an armrest.
I have to drag him into the music
like a difficult and neglected child.
This is the revenge of the one who never gets
to hold the pen or wave good-bye,
and now, the one who never gets to play the melody.

6
Even when I am not playing, I think about the piano.
It is the largest, heaviest,
and most beautiful object in this house.
I pause in the doorway just to take it all in.
And late at night I picture it downstairs,
this hallucination standing on three legs,
this curious beast with its enormous moonlit smile.



BEN CASSARA

Jazz at Kitano, NYC | Oct. 6

One of the most engaging vocalists around is Ben Cassara. He has an understated delivery that reflects his gentle personality, but there is always in evidence a strong jazz influence in his vocalizing and choice of material.

One of his artistic inspirations is the late singer/pianist/songwriter Bobby Troup. Fittingly he opened his second set at Jazz at Kitano with Troup's "The Feeling of Jazz." He certainly had the right support to enhance his jazz credentials, Scott Robinson on reeds, Billy Test on piano, Iris Ornig on bass and Mark McLean on drums.

Cassara lent his light baritone to 12 tunes, all of them wonderful, and many winningly hip. Particularly notable were his readings of "I'm Gonna Go Fishin'," "Love Turns Winter to Spring" and "Then Was Then and Now Is Now." The first and the last have lyrics by Peggy Lee, and The Four Freshmen memorably recorded the first two. Cassara caught the magic of all three songs. Among his other selections were "Give Me the Simple Life," "Don't Let Me Be Lonely Tonight," "Nobody's Heart," "When Lights Are Low," "I Can Dream Can't I," "Underneath the Apple Tree," "Lilac Wine" and "Sunday in New York," a truly tasteful selection.

Robinson is perhaps the most eclectic musician in jazz who plays a plethora of instruments and is at home in virtually any jazz style. On this occasion he played tenor sax and flute, adding just the right touches to Cassara's vocals, and performing several exciting soli. Test, a graduate of the William Paterson University jazz program, plays with a maturity that belies his youth. Iris Ornig has been active on the New York scene since she arrived from her native Germany in 2003. She leads a weekly jam session at the Kitano on Monday evenings. McLean is among the busiest drummers on the New York City scene, and has been featured with Catherine Russell and Michael Feinstein among many others. Cassara and his colleagues presented a set of thoroughly satisfying music at the intimate setting provided by Jazz at Kitano.

STEVEN DAVIS

Club Bonafide, NYC | Oct. 6

Steven Davis is a throwback to the crooning style made popular by Frank Sinatra. At his appearance at the Club Bonafide, he was backed by a big band fronted by Andy Farber who did the terrific arrangements.

Davis has a strong baritone, and a ready confidence in his delivery. He is comfortable on both swingers and ballads. It is refreshing to see a set by a vocalist who harkens back to a time when the emphasis was on the musical side of performance rather than, as has become the norm on the current popular music scene, the visual.

The band was an impressive aggregation of top New York musicians who absolutely nailed Farber's creative charts. Unfortunately, the small size of the club caused the music to be so overpowering that it was often disconcerting, and at times overwhelmed the voice of Davis.

The program was a mix of standards, many recorded by Sinatra, and some new tunes that he wrote with his producer, Josh Charles. While these new numbers

are written in the style of the classics, they do not quite equal the standards either melodically or lyrically. The melodies are pleasant, but relatively undistinguished. The main problem with the lyrics is that Davis often employs false rhymes, a practice studiously avoided by the creators of the Great American Songbook, but one that has become common in rock and country lyrics.

To a listener used to hearing those classics, it was jarring when it happened, especially when performed alongside songs like "Day In - Day Out," "The Way You Look Tonight," "On the Street Where You Live" and "All By Myself."

Overall, the show was a mixed bag, mainly due to the performance taking place in a space that was not suitable to the music being presented. It would be nice to see Davis and the band in a more appropriate venue. That would enable Davis to more closely replicate the enjoyable sounds that he presented on his recent album, *The Way You Look Tonight*.

DEREK SMITH MEMORIAL

St. Peter's Church, NYC | Oct. 25

Derrick Smith left us two days after his 85th birthday on August 19, but on the evening of October 25, his indomitable spirit was present for a sentimental and loving memorial at St. Peter's Church. As people arrived, they were treated to projections of images of Derek, and after the live portion of the program, a video of him playing "Love for Sale" with drummer Butch Miles and bassist Lynn Seaton illustrated the magic that those in attendance had experienced when seeing Smith perform in person.

The formal part of the program opened with comments from Smith's two daughters, Valerie and Helen, both of whom spoke of their love for their late father, and about his strengths as a father, grandfather and husband. They turned the program over to Dick Hyman who took on the role of host for the evening.

The music performed was tastefully selected by the musicians to reflect upon their dear departed peer. Hyman initiated the music with a gentle treatment of Bix Beiderbecke's "Candlelight."

He then called upon Warren Vaché who turned his cornet toward the projected image of Smith and performed the traditional New Orleans funeral tune "Oh, Didn't He Ramble," segueing into "There Will Never Be Another You." That set the tone for an evening of gracious tributes to Smith.

Harry Allen, Jerry Bruno and Hyman caressed "Love Is Here to Stay," the last song completed by George Gershwin with lyrics penned by his brother Ira after his passing as a tribute to his late brother. This rendition did not include the lyrics, but they were surely present in the minds of the listeners, touchingly so.

Bucky Pizzarelli, Ed Laub and Jay Leonhart gave a lovely reading of "Snowfall." As a nod to Smith's English roots, Bill Charlap played a contemplative solo version of "A Nightingale Sang in Berkeley Square." Charlap was then joined by his mother, Sandy Stewart, who sang a stunningly effective version of the Cole Porter's "After You, Who." She pointedly directed the song to Smith's wife, Shirley, who was obviously moved by this selection.

Jay Leonhart described Smith's appreciation for one of Leonhart's original songs, the humorous and somewhat sardonic "Robert Frost." Leonhart was next in the company of Randy Sandke and Gene Bertoncini for a sterling performance of "What Is This Thing Called Love," followed by a solo take by Bertoncini on "The Shadow of Your Smile."

Derek was surely smiling his famous smile from above as Hyman then called upon Smith's granddaughter Samantha Collins, a flautist, to perform the Andante from Molique's Concerto in D Minor. Shirley Smith then offered words of remembrance for her late husband, and an expression of appreciation to those who put the program together and those who attended.

To close the live portion of the program, Hyman, Leonhart, Sandke and Bertoncini jammed on Duke Ellington's "C Jam Blues." It brought the program to a rousing conclusion.

As the "Love for Sale" video played, the image of Smith in performance brought back a flood of memories recalling his amazing musicianship, robust enthusiasm and joyful presence. Derek turned out to once again be the star of the show!

DANIELA SCHÄCHTER

Jazz at Kitano, NYC | Oct. 27

In August of 2014, PBS aired *Jimmy Van Heusen: Swingin' with Frank and Bing*, a documentary about the acclaimed songwriter. One of the people interviewed by documentarian Jack Burns was pianist/vocalist Daniela Schächter. This prompted her to dig more deeply into the music of Van Heusen, ultimately resulting in her recording the recently released *Vanheusenism*.



Jazz at Kitano was the site for her first New York City performance of songs from the album. Joining her for this gig were tenor saxophonist Mike Tucker, bassist and drummer Mark Walker.

Schächter is an accomplished jazz pianist who also happens to be an effective singer. Her jazz roots are reflected in the imaginative phrasing that is present in her vocalizing. She is also composer and lyricist, talents that are reflected in her rendering of "Here's That Rainy Day," the first song on her album, and her first selection on this occasion. She has created an original verse and coda for her version of the song.

There are times when Schächter takes some liberties with the melodies, but she always finds a way back to the familiar. Her take on "Polka Dots and Moonbeams" perfectly illustrates this.

Inspired by the music of Van Heusen, Schächter created the tune that gives the title to the album. In this instance, she gave another taste or her composing talent with an original titled "Into Spring."

The balance of her program included an effective voice/bass duo on "Call Me Irresponsible" plus "Darn That Dream," "Come Fly with Me" and "It Could Happen to You."

Schächter also took one other detour from the Van Heusen oeuvre, playing Paul McCartney's "Blackbird."

continued on page 34

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CAUGHT IN THE ACT

continued from page 33

The instrumental side of things was equally impressive. Schächter's pianism is simply marvelous. Tucker was given ample solo space, and he made the most of it. He has a pleasantly non-edgy sound on tenor, an anomaly in this age of Coltrane-inspired tenor players. O'Brien and Walker supplied a firm and imaginative rhythm base.

Vanhusenism is an album that immediately grabs the attention of the listener. Seeing Schächter and her colleagues perform the selections in person adds an extra element of appeal to their talents.



KRISTEN LEE SERGEANT

Birdland, NYC
Oct. 27

Celebrating the release of her debut recording, *Inside Out*, vocalist Kristen Lee Sergeant gave a wonderfully effervescent performance at


Birdland accompanied by pianist David Budway, bassist Chris Smith and drummer Donald Edwards.

Before addressing the material from the album, Sergeant warmed up the audience with a gently swinging take on "Music Maestro Please," a kicking up visit to "It's All Right with Me," and a nicely contemplative reading of "Bye, Bye Country Boy."

Sergeant's album includes mostly standards with a few contemporary selections added. She chose one of the latter, Sting's "Every Breath You Take," when she turned her attention to songs from *Inside Out*. She and her musical director Budway have found ways to make the newer pop material work in a jazz context, as she demonstrated on this tune, and a later selection, "Everybody Wants to Rule the World," a hit for Tears for Fears.

For two songs, "Old Devil Moon" and "So Many Stars," Sergeant invited Ted Nash to join the group. He added his tenor sax to the first tune, and his flute to the second. This was a nice interlude with this creative reedman.

A selection that was among the most enthusiastically received was her emotionally effective approach to Frank Loesser's "Never Will I Marry," a too often-neglected song from *Greenwillow*.

The two other people at my table were seeing Sergeant for the first time, and both came away impressed, and looking forward to seeing her again. That is quite a recommendation from two sophisticated listeners. 

JAZZ TRIVIA ANSWERS

Questions on page 4



- | | |
|--------------------------------------|---|
| 1. Roy Haynes (b. 13, 1926) | 4. Randy Weston (b. April 6, 1926) |
| 2. Tony Bennett (b. Aug. 3, 1926) | 5. Jimmy Heath (b. Oct. 25, 1926) |
| 3. Les Paul (1915-2009) | 6. Jon Hendricks (b. Sept. 16, 1921) |

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


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

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Other Views

By Joe Lang

Past NJJS President

This month my time for writing was severely limited, so I have been very selective in the CDs that I have covered in this column.

■ Listening to ***Plays Ballads & Love Songs (Mark Perna Music – 002)*** by alto saxophonist **RICHE**

COLE, it is hard to believe that he has not undertaken such a project during the forty plus years that he has been on the scene. Cole, a hard-core bebopper, is most known for the various incarnations of his Alto Madness group, and his work with the legendary vocalese master Eddie Jefferson. On this outing, Cole addresses eleven tunes, including an original, "Sarah," inspired by his admiration for Sarah Vaughan. He opens with a song that is not often heard without the lyrics, "Spring Can Really Hang You Up the Most," and Cole takes it on an interesting voyage. This can be said about all of his interpretations on a program that includes "Second Time Around," "Chances Are," "Emily," "It's Magic" and "Sunday Kind of Love." Guitarist Eric Susoeff, bassist Mark Perna and drummer Vince Taglieri, all players from Cole's recently adopted hometown of Pittsburgh, offer solid support for Cole's alto saxophone musings. Cole respects the melodies of each selection, but his bebop roots are ever present. (www.MARKPERNAMUSIC.com)

■ It is often an error in judgment for an artist to release a debut recording comprising all original tunes. In the instance of the self-produced ***Strunkin'*** by baritone saxophonist **LEIGH PILZER**, it proves to be no problem. She and her cohorts, trombonist Jen Krupa, pianist Jackie Warren, bassist Amy Shook and drummer Sherrie Maricle, are straight-ahead, swinging players who nicely make the unfamiliar sound familiar. Pilzer, who composed six of the eight selections, has a talent for composing music that is immediately accessible and interesting, as do Shook who composed the Sarah Vaughan-inspired "Brag Time," and Krupa, who created the exciting closing tune, "Duel at Dawn." Pilzer is a robust baritone saxophonist whose facility on the instrument consistently impresses. Krupa proves to be a partner with the same qualities. The rhythm section is exemplary, with Warren sparkling on her solo opportunities, while Shook and Maricle drive the quintet with creative intensity. This is a winning first recording as a leader for Leigh Pilzer. (leighpilzer.com)

■ When Frank Sinatra started his Reprise label, one of the singers who signed with the label was one of his old Capitol stable mates, **KEELY SMITH**. She recorded five albums for Reprise, but they have not been available since the original LP releases. Well, the folks at Real Gone Music have resurrected ***The Intimate Keely Smith (Real Gone Music – 0510)*** with a couple of added tracks, and fans of great jazz-influenced pop vocalizing should be ecstatic. This is among the best of Smith's recorded output, with Jeff Lewis on piano, except for a few tracks with Ernie Freeman at the keyboard, Dennis Budimer on guitar, Red Mitchell on bass and Irv Cottler on drums providing the intimate instrumental accompaniment. This is not the belt-it-out big band-backed Smith, nor the Las Vegas lounge singer with Louis Prima and/or Sam Butera. This is Smith caressing ballads in a jazz trio setting, and making each word meaningful. The nice program of eleven selections includes a couple of songs not often heard, "Sinner or Saint" and "The Whippoorwill," and a nice melding of "Nancy (With the Laughing Face)," adapted to incorporate the names of her two daughters, with "You Are My Sunshine." The bonus tracks are completely different. One is the duet with Sinatra on "Twin Soliloquies" from the recording of *South Pacific* from the Reprise Repertory Musical Theater series with a grand

Nelson Riddle orchestral arrangement. The other is also an orchestral track, "No One Ever Tells You," originally a hit for the Crystals. This collection captures Smith at the peak of her powers. (realgonemusic.com)

■ In 1961, the great gospel singer **MAHALIA JACKSON** recorded 58 short videos for airing on television under the title *Mahalia Jackson Sings*. ***Mahalia Jackson Sings: The Great Television Performances (Real Gone Music – 0508)*** compiles the audio from 16 of those videos. The power and inspiration that was Mahalia Jackson is encapsulated on these recordings. The unusual aspect of these recordings is the presence of three jazz musicians, guitarist Barney Kessel, bassist Red Mitchell and drummer Shelly Manne, in support of Jackson's regular keyboardist Mildred Falls, who plays piano or organ on these performances. When Jackson was 18 years old, she met Thomas A. Dorsey, the legendary creator of some of the staples of the gospel repertory, and they formed a musical partnership that lasted 14 years. This program includes two of Dorsey's classics, "Tell It, Sing It, Shout It" and "My Faith Looks Up to Thee." Also included are several numbers that were strongly associated with Jackson, including her powerful reading of "The Lord's Prayer," and "Didn't It Rain," a highlight of her 1958 performance at the Newport Jazz Festival as memorably captured in the classic jazz documentary *Jazz on a Summer's Day*. Jackson was a unique artist, and this album provides magnificent examples of what made her so special. (realgonemusic.com)

■ Canada has become a rich source for female vocalists. Among those who have made their mark in recent years are Amy Cervini, Melissa Stylianou, Susie Arioli, Alex Pangman and Carol Welsman. Well, you can add the name **LAUREN BUSH** to that list. Bush, now residing in the UK, has released her self-produced first album, ***All My Treasures***. It is nice, tasty collection. In the company of a cast of British players including her frequent collaborator, pianist/arranger Liam Dunachie, Bush addresses twelve songs that she considers treasures, and she has good judgment in her choices. She mentions what led her to these titles in her liner notes, and when you come up with a list that includes "I've Got Just About Everything," "I'm Old Fashioned," "Detour Ahead," "Charade," "Doodlin'" and "You're Nearer" among the twelve tunes, you know that there is a nice mixture of good taste and hipness in this lady. That is also reflected in her singing. Her phrasing reflects her deep immersion in the sounds of jazz, and she includes some scat interludes without over-indulging herself in this area as is the habit with so many singers coming on the scene these days. Dunachie's arrangements for his trio with bassist Andrew Robb and drummer David Ingamells provide perfect settings for Bush's vocalizing. On several tracks, various reed and brass players are also present. Lauren Bush is a name that we should be hearing a lot in years to come. (www.laurenbushjazz.com)

■ **LETIZIA GAMBÌ** is a jazz singer from Italy with an eclectic background that included dance, visual art and musical theater before she turned her attention to the world of jazz. ***Blue Monday (Artist Share – 0143)*** is her second release. She has been mentored since 2009 by the acclaimed jazz drummer Lenny White who produced the album, provided most of the arrangements, and played drums on ten of the thirteen tracks. The spirit of jazz is ever present in her singing. The program is quite eclectic, mixing standards like "Sweet Georgia Brown," "Que Sera Sera" and "But Not for Me" with some originals, several jazz tunes with lyrics written by Gambi, and a few Italian pieces. The musicians vary from track to track with several familiar names listed, including pianist Helen Sung, bassist Ron Carter and accordionist Gil Goldstein. Gambi recorded her vocals in Italy to instrumental tracks recorded in two New Jersey studios. This is one of those albums that grows on you with repeat hearings. Each new visit brings out new subtleties in the music and Gambi's vocals. If you have an adventurous listening spirit, you will find many rewards on Blue Monday. (www.letiziagambi.com) JD

'Round Jersey

Morris Jazz

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

Celebrations abound this month as we honor Christmas, Hanukah, Kwanzaa, Winter Solstice and whatever special moment in this month brings you peace and joy.

How crazy do you have to be to keep a Jazz Age enterprise going in the 21st century? Bandleader, musician, historian, scholar, and collector **Vince Giordano** created the period music in Todd Haynes' *Carol*, Martin Scorsese's *The Aviator*, Robert DeNiro's *The Good Shepherd*, Francis Ford Coppola's *The Cotton Club*, Gus Van Sant's *Finding Forrester*, Sam Mendes's *Revolutionary Road*, Terry Zwigoff's *Ghost World*, half-a-dozen Woody Allen films including his latest, *Cafe Society*, and HBO's Grammy-winning *Boardwalk Empire*.

A New York institution for nearly 40 years, Vince and his eleven-member band **The Nighthawks** bring the hot, syncopated music of the 1920s and '30s to life every Monday and Tuesday night at NYC's The Iguana with their virtuosity, vintage musical instruments, and Vince's encyclopedic collection of over 60,000 period band arrangements.

But between the moments of glory onstage, there is the constant struggle to find gigs, manage personnel, and schlep a van full of equipment and 400 pounds of music to every job, with no road crew. Meltdowns occur, and the threat of going out of business constantly looms.

Hudson West Productions have created a monumental documentary about all this titled **Vince Giordano — There's a Future in the Past**. This film will have a special screening at the Bickford Theatre on Wednesday, December 7 at 7 PM. Tickets are only \$7 for the general public and \$5 for Museum/Theatre Guild members. This showing at the Bickford is the only New Jersey screening currently scheduled.

Vince, along with a handful of others, have managed to keep this joyful, energetic music alive long enough for a new generation of young hipsters to discover it and claim it as their own. If you weren't lucky enough to be alive when Duke Ellington, Louis Armstrong, Fletcher Henderson, Paul Whiteman, and Bix Beiderbecke were revolutionizing popular music, Vince Giordano's Nighthawks are the next best thing.

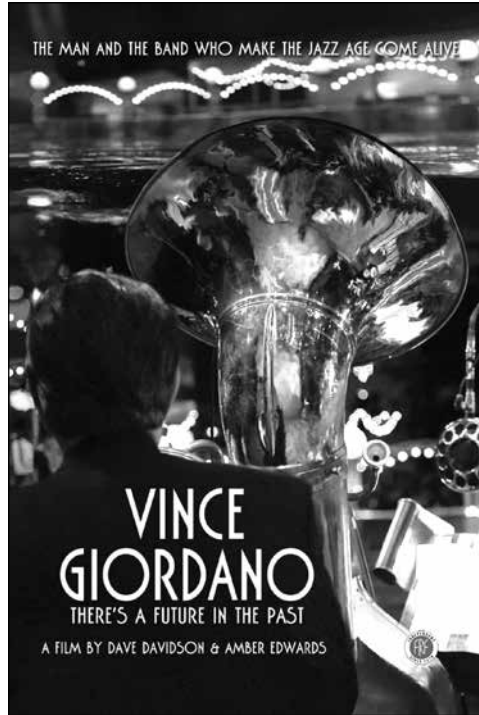
Vince Giordano: There's a Future in the Past captures the hard work, endurance, and joy of being true to one's calling. Don't miss this special viewing.

Upcoming Music:

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

— Eric Hafen

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



A new documentary film about Vince Giordano and the Nighthawks has its only scheduled New Jersey showing at the Bickford Theatre on December 7.

Jazz For Shore

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

This is something of an "in between" column with no November MidWeek Jazz show scheduled. I spent last month's giving a preview of "**Molly Ryan's Swingin' Christmas Ball**," our Dec. 7 show featuring vocalist **Molly Ryan**, husband **Dan Levinson** on reeds and a terrific rhythm section of **Dalton Ridenhour**, piano, **Rob Adkins**, bass and **Paul Wells**, drums. It's possible that show will have passed by now. If not, what are you waiting for!? Tickets are on sale at GruninCenter.org.

And though it might be a little too early to preview our January show, it's worth mentioning that once again, MidWeek Jazz will ring in the New Year with a sure-to-be exciting concert featuring Ocean County College favorites **The Midiri Brothers** on January 11. Like previous January extravaganzas, the septet will be paying tribute to "**Benny Goodman and Friends**" and performing songs from their sensational new album, *Simply Splendid*, which this writer cannot recommend enough. I'll be back next month with more

information on the January concert, the band and their joyous new disc.

For now though, I'd like to offer a few thoughts as I hit the three-year anniversary of producing the MidWeek Jazz series, which I took over from its founder, the great Bruce Gast. When I started in 2013, it seemed like the Hot Jazz Renaissance was in full swing (pardon the pun). Little did I know, that was only the beginning. As I sit here writing this in late October, a veritable feast of Hot Jazz is taking place at none other than Jazz at Lincoln Center in New York, a venue that used to be good for maybe one or two traditional gigs a year in past years. Now? Thanks to the indefatigable efforts of Michael Katsobashvili, traditional jazz and swing has a regular spot in their scheduling including tributes to the likes of Louis Armstrong, Bix Beiderbecke and more, all sold out well in advance. The scene in New York is inspiring, not only for the number of musicians and venues but also for the number of fans and dancers supporting the music.

Having said that, there's still work to be done in New Jersey. MidWeek Jazz attendance took a dip in early 2016, though it climbed steadily in the second half of the year, despite a hike in ticket prices. Top musicians still want to perform at Ocean County College and it's been an honor to host the best of the old guard such as 90-year-old Bucky Pizzarelli as well as tomorrow's greats like budding superstar Bria Skonberg. So tell your friends that not only is Hot Jazz thriving in New York City, it's alive and well in Toms River, New Jersey and will continue that way in the first half of 2017 with shows featuring the likes of Dennis Lichtman, Stephanie Trick and more. As always, more details can be found at GruninCenter.org and I personally thank all of those who have supported MidWeek Jazz in the past and I look forward to gaining more supporters in 2017 and beyond.

— Ricky Riccardi

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



The Darla Rich Jazz Quartet

Jazz At The Sanctuary

1867 Sanctuary at Ewing | 101 Scotch Road, Ewing NJ
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:

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.

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

Dec. 17 at 8 PM - The Philadelphia-based **Grand Slam Trio** brings the music of beloved swing icon Leroy "Slim" Stewart (Slim & Slam) and his contemporaries to life. Bassist **Joe Plowman** and his trio (**Ryan McNeely** on guitar and **Gusten Rudolph** on drums), with special guest **Jack Saint Clair** on reeds play Stewart's iconic dance music and highlight his recordings as a sideman with Benny Goodman, Dizzy Gillespie, and many others. Plus, a little holiday music too - 'tis the Season!

Upcoming Concerts:

Jan. 15 (3 PM): Luiz Simas, Brazilian Piano Jazz
 Jan. 28 (7 PM): Jack Furlong Quartet
 Feb. 4 (8 PM): L Town Express
 Feb. 12 (8 PM): Joe Plowman and the Grand Slam Trio — Bob Kull

\$20 for general admission and \$5 for students with ID. Group tickets (10 or more 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.

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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.

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- **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.

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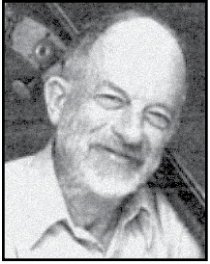
- **Family \$45:** See above for details.
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 - **Jazzier (\$100 - \$249/family)**
 - **Sideman (\$250 - \$499/family)**
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From the Crow's Nest

By Bill Crow

In 1980 I was playing in Joe Grimm's band at the Coachlight Theater in Nanuet, NY for a dinner theater production of *South Pacific*. Julius LaRosa was the star. One afternoon before the show, some of the musicians and

actors were telling stories, and I told them a shaggy joke that I thought was appropriate to the show. Julius loved the story and insisted on telling it to the audience before the performance began. Here's the story:

A guy following a religious calling joined a very strict monastery on a mountain top in Colorado. All talking was prohibited, except each morning at dawn, when all the acolytes gathered together, faced the east and chanted "Morning." The new member went along with this for several months, but one day he felt a little rebellious, and as the others were chanting "Morning," he softly chanted, "Evening." The head monk held up his hands for silence, surveyed the group severely, and intoned, "Someone chanted Evening!"

Julius told the story with flair, but when he got to the punch line he said, "*Somebody* chanted evening," leaving his audience puzzled, and me groaning in the dark behind him.

■ Traveling on a concert tour in Italy, Carol Sudhalter was picked up in Milano by their guitarist. They headed out of town to the foothills of the Alps to do the gig. Carol described the guy as kind of an absent-minded intellectual. At a stop sign, he stopped the car and tarried there for a bit too long. Finally Carol said, "You can go now." He replied, "Is the light green?" Then he realized there was no light and they both burst out laughing. Carol spent the rest of the drive telling him some of the forgetfulness anecdotes about Benny Goodman that we all know so well. (If you don't know them, see my books.)

■ Bill Wurtzel & Howard Morgen played as a guitar duo for many of Paul Simon's after concert parties. One year when Bill was on vacation in Martha's Vineyard, he got a call from Paul's manager for a last minute gig in Montauk. It would have meant a full day of travel each way, so Bill turned it down. Then he got a call back saying they'd send a plane. Bill agreed, and the trip took about fifteen minutes. It was an experience that he says is "still crazy after all these years."

■ While on a tour, Kirby Tassos was excited about playing at Southeastern Louisiana University, because several famous musicians had studied there. The young musicians on

the touring band didn't understand Kirby's enthusiasm. The trombone player asked, "Why are you so jazzed about playing in this dump?" Kirby answered, "Because this is where Bill Evans and Carl Fontana went to music school." The trombone player responded, "Who are they?"


■ A few years ago Roger Post and I were on a big band gig in Brewster, New York. The leader had written a chart for "Gentle Rain," which featured a very long guitar solo. The band played the first section well, and then the guitar solo started, and went on, and on, and on...After about three to four minutes, trumpet player Gene Bensen leaned over and asked Roger, "Where are we?" Roger replied, "Brewster."

■ Eric Knight, who served for five years as music director and arranger/pianist for Sergio Franchi, told me about a record date they did at the old Webster Hall for RCA. Knight had written an arrangement of "The Impossible Dream" from *Man of La Mancha* in which he had inserted the theme from Ravel's *Boléro* as a background for the line, "To right the unrightable wrong."

When they came to that place in the chart, Jimmy Fogelsong, the A&R man, ran out of the booth screaming, "What the hell are you doing?" It turned out that Ravel's nephews, very much alive, were also very litigious, and that quote could have cost RCA a pretty penny in a copyright suit.

The arrangement was scrapped for the recording, but Franchi liked it so much that he used it on all his nightclub appearances.

■ Bob Alberti was on Charlie Spivak's band in the early 1950s. When they were playing at the Café Rouge in the Hotel Statler, the musicians spent their intermissions in the wings of the dining room, which were cordoned off with curtains. They shared the space with entrees that had been brought out in chafing dishes with cans of Sterno to keep them warm. One day Bob lit a cigarette and tossed away the match, which landed in an open Sterno can, setting it on fire. The girl singer on the band, an innocent, asked Bob, "What's that?" Bob kidded her, "It's Jello... what did you think it was?" She looked puzzled. "Does all Jello burn like that?" she asked. "No," said Bob, "Only the raspberry."

■ Donna Wood shared a funny photo on Facebook. On a pole at an intersection sits a street sign that reads ELECTRIC AVENUE. Below it, on the same pole, there is another sign that reads NO OUTLET. 

SWINGADELIC

SWING 46, NYC

EVERY MON, 8:30 PM
DEC 5, 12, 19, 26

SAT, DEC 10 & 17, 9:30 PM

FRI, DEC 3, 9:30 PM

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.

Great Gift Idea!

Jazz Up Your Wardrobe



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

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

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

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



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

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

free roundtables

JAZZ RESEARCH ROUNDTABLES.

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

free concerts

CONCERTS/PERFORMANCE

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



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

What's New?

Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see everyone's name here as they renew at their particular renewal months. Members with an asterisk have taken advantage of our three-years-for-\$115 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.

Renewed Members

Mr & Mrs Thomas & Mary Bartha, Pompton Lakes, NJ *
 Mrs. Beverly Berly, Oceanside, CA
 Mr. & Mrs. Joseph Conte, Montville, NJ *
 Ms. Faith Giovino, Bound Brook, NJ
 Mr. Morris Grossman, Springfield, NJ
 Mr. & Mrs. James E. Gunn & Gillian Knapp, Princeton, NJ *
 Mr. Charles M. Huck, Somerville, NJ
 Mr. Don Lass, West Allenhurst, NJ *
 Mr. Stephen Lilley, Branchburg, NJ *
 Mr. & Mrs. David Luber, Madison, NJ
 Jack and Clare May, Montclair, NJ
 Mr. Stanley Parker, Saddle Brook, NJ
 Michael & Joanne Polito, Somerset, NJ *

Rutgers U. Distributed Technical Services, New Brunswick, NJ
 Shelly Productions, Inc., Elmwood Park, NJ
 Ruth and Paul Steck, Green Village, NJ
 Mr. & Mrs. William Weisberg, Fort Lee, NJ
 Dr. Ira L. Whitman, East Brunswick, NJ

New Members

Frank & Nancy Dominiani,
 Whitehouse Station, NJ
 Patricia A. Graham, Bayonne, NJ
 James L. McKechnie, North Plainfield, NJ
 Ronald Novak, Lawrenceville, NJ
 Dale Trimmer, Verona, NJ
 Mindi Turin, Lambertville, NJ

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Manalapan Library
 12:30 PM | 125 Symmes Drive
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Tuesday, Dec. 13
Westfield Library
 7 PM | 550 East Broad Street
 FREE! | 908-789-4090

Wednesday, Dec. 14
Midday Jazz at St. Peter's
 1 PM | 53rd St. @ Lexington Ave., NYC
 212-935-2200

Saturday, Dec. 17
Puffin Cultural Forum
 20 Puffin Way, Teaneck | 201-836-3499

Thursday, Dec. 29
Jazz @ Kitano
 66 Park Av., East 38th St., NYC
 Sets at 8 and 10 PM | 212-885-7000

www.marleneverplanck.com



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



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

Here are some of the Member Musician special benefits you should know about.

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 Special Member Musician Rates

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

✓ **List your name and contact info on our website's Musician's Page**
 FREE (includes link to your website)

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

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 trombone
 LOU RAINONE piano
 VIC JURIS guitar
 MAYRA CASALES
 percussion

www.phyllisblanford.com

Somewhere There's Music

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

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

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

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

LANGOSTA RESTAURANT
 100 Ocean Ave.
 732-455-3275

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

MOONSTRUCK
 517 Lake Ave.
 732-988-0123

THE SAINT
 601 Main St.
 732-775-9144

Atlantic City

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

Bernardsville

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

Boonton

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

Bridgewater

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

Cape May

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

MAD BATTER

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

MERION INN

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

Cartaret

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

Cliffside Park

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

Closter

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

Convent Station

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

Cresskill

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

Dunellen

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

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

Edison

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

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
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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
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286 South 7th St.
 973-242-1015
 Jazz vespers monthly

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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
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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 Eycland Ave.
862-219-1379

Teaneck

**THE JAZZBERRY PATCH
AT THE CLASSIC
QUICHE CAFE**
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
Friday nights, No cover

PUFFIN CULTURAL FORUM
20 East Oakdene Ave.
201-836-8923

**ST. PAUL'S
LUTHERAN CHURCH**
61 Church St.
201-837-3189
Jazz Vespers, 4th Sunday of
the month

Tom's River

**OCEAN COUNTY COLLEGE
FINE ARTS CENTER**
College Dr.
732-255-0400
Some Wednesdays

Trenton

AMICI MILANO
600 Chestnut Ave.
609-396-6300

CANDLELIGHT LOUNGE

24 Passaic St.
609-695-9612
Saturdays, 3–7 PM

Union

SALEM ROADHOUSE CAFE
(Townley Presbyterian Church)
829 Salem Road
908-686-1028

VAN GOGH'S EAR CAFÉ

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

Watchung

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

Wayne

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

NOVU RESTAURANT
1055 Hamburg Tpk.
Wayne, NJ
973-694-3500
Fridays

**WILLIAM PATERSON
UNIVERSITY**
300 Pompton Rd.
973-720-2371
Sundays, 4 PM

Westfield

**16 PROSPECT WINE BAR
& BISTRO**
16 Prospect St.
908-232-7320
Tuesdays, Wednesdays,
Fridays, 8 PM

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

LUNA STAGE

555 Valley Rd.
973-395-5551

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.

HOUSTON PERSON QUARTET – The tenor saxophone master performs his annual holiday show at Trumpets Jazz Club in Montclair. Sets are at 8 and 10 PM, Dec. 10. Music charge is \$20 in advance and \$22 at the door, with a \$12 pp. minimum beverage and food. Limited seating at an always popular show, buy tickets online at www.trumpetsjazz.com.

ERIC MINTEL QUARTET – They'll perform "A Vince Guaraldi Christmas" at Preservation, New Jersey's 1867 Sanctuary at Ewing. That whimsical Peanuts jazz in an acoustically fine church hall — plus free cookies. You're a good man Charlie Brown! General admission is \$20 and NJJS members get \$5 discount. For more information call 609-392-6409 or visit www.1867sanctuary.org.

SANDY SASSO – The jazz singer and her trio follow a holiday music performance by a chamber orchestra and guest soloist, and are in trun followed by a wine and cheese reception. What more could you ask for? At the Monmouth Conservatory of Music in Red Bank at 4 PM, Dec. 17. Tickets are \$20, \$10 for seniors and age 18 and under are admitted free. For more information call 732-741-8880.



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