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ON THE COVER — Clockwise, from top left, Terell Stafford
(New Brunswick), Camille Thurman (Montclair), Frank Vignola
(Morristown), Orrin Evans (Somerville).
As summer is waning, the festival season is upon us and this issue of Jersey Jazz is chock full of information to guide your planning for indoor and outdoor jazz events.

The safety of our membership, participating musicians, colleagues, friends and family is paramount in NJJS planning as we move forward with future programming, as we continue to navigate Covid 19 realities and protocols.

Having heard from many of you how much you’ve missed our monthly Sunday Socials at Shanghai Jazz, I’m delighted to let you know that we’re hopeful that these special events will resume in October. Updated information will be on our website www.njjs.org and via email.

September’s Social featuring trumpeter Mark Morganelli (see page 9 for more information) will be a virtual event presented Thursday the 23rd at 7pm. This special event will stream on our website homepage and on our Facebook and YouTube pages. If you’re unable to join us on the 23rd, this program will be archived on our website and YouTube page for future enjoyment.

This issue of Jersey Jazz marks the one year anniversary with Art Director Mike Bessire. Please join me in thanking him for his extraordinary work on this publication and for his invaluable expertise as we transitioned to the world of digital publishing.

Please join me in thanking Brett Messenger, Curatorial Director of Live Arts at the Morris Museum, for his dedication and commitment to jazz programming. He seized the opportunity to present the outdoor “Jazz on the Back Deck” series - which runs through September 9th - and has presented an extensive and varied program. We’re grateful to him and all the museum staff for their herculean efforts to provide safe, in person jazz programming.

Jersey Jazz magazine is a wonderful benefit of NJJS membership and it is password protected with full accesses available to NJJS members only.

At the beginning of each month, you’ll receive an eBlast containing the new password and the link to the current month’s issue. You’ll be prompted to input the password after you click on the “View Digital Issue” tab. Once you’ve accessed the magazine, you’ll be able to download it to your computer or other personal device for ease of access throughout the month. If you prefer not to download the issue, keep the monthly password handy so you can continue to access the issue online. If you have any questions, please contact me at pres@njjs.org.

Please NOTE: NJJS’s primary way of communicating with our members is via email. Make certain you have New Jersey Jazz Society’s email addresses—eblast@njjs.org and membership@njjs.org—in your Contacts File and that you mark correspondence from NJJS as “not spam.”

Adult classes at the JAZZ HOUSE. Time to dust off those instruments and join the band! JAZZ HOUSE KIDS has been swinging doors open for 18 years, and its emerging musicians are soloing and singing to greatness. In the schools, in the JAZZ HOUSE studios in downtown Montclair, NJ and in the community, the award-winning organization uses America’s original musical art form — jazz — to transform lives by helping students gain an artistic edge through music, mentoring, and education + leadership programs. The JAZZ HOUSE is for big kids too, offering...
year-long programming for adult instrumentalists of all levels and abilities.

Effervescent big band leader ED PALERMO is back leading the popular ADULT COMMUNITY BAND with optional in-person outdoor sessions, weather permitting. Trumpeter + educator TED CHUBB returns to lead our new THEORY + IMPROV class and a new Jazz Combo and Improv class will be taught by saxophonist and educator ABEL MI-RELES. Adults are welcome to sign up for skills-based elective classes such as production + recording and composition as well as attend weekly masterclasses hosted by world-renowned guest artists such as 7-time GRAMMY-winning bassist and JAZZ HOUSE KIDS Artistic Chair CHRISTIAN MCBRIDE and GRAMMY winning jazz historian ASHLEY KAHN.

ADULT PROGRAM (IN PERSON):
The JAZZ HOUSE adult program offers the opportunity for small combo playing, improvisation skill-development, and big band performance. All levels are welcome.

ELECTIVES:
Music Production: Learn the essential recording and production techniques to take your music to the next level.
Film Scoring: This class focuses on the secrets behind your favorite films and allows you to compose your own melodies to real film sequences using motifs, harmony, and various stylistic approaches.
Composition: Get started on your own creative path now by unlocking your true artistic voice through composition.
Rhythm Section Workout: This class is a MUST for all rhythm section musicians interested in exploring a world of rhythmic possibilities.

Please direct any questions to Lee Hogans, Director of Music + Education, lhogans@jazzhousekids.org, 973-744-2273.

The pandemic has proved very challenging for NJJS. Your generosity as patrons and donors through membership, the annual appeal campaign and event donations, has allowed us to maintain our monthly programming and to continue to make the necessary upgrades to our website, in spite of unexpected expenses.

People often underestimate the difference that modest $5-$25 donations can make to an organization. EVERY penny counts, and we’re grateful to those of you who have continued to support us through this difficult time.

IF you’re able to make a direct donation to NJJS today, please donate via our website www.njjs.org homepage by clicking on the red “Make A Donation” button. Your contribution is greatly appreciated.

If a direct donation isn’t possible, you can still help support NJJS when shopping via the internet.

NJJS is part of the Amazon-Smile Gives program where 0.5% of the price of you eligible purchases goes directly to NJJS!

It’s the same Amazon you know but a separate website. Same products, same service - but to generate financial donations to NJJS, you must ALWAYS SHOP AT smile.amazon.com.

Log on to smile.amazon.com and select New Jersey Jazz Society as your beneficiary, then shop as you normally do. Please tell your friends and family members about this amazing opportunity for NJJS and thank you in advance for your support.
The last live New Jersey Jazz Society Social before Covid-19 was held in February 2020 at Shanghai Jazz in Madison, featuring alto saxophonist Alex Laurenzi, accompanied by a rhythm section led by pianist Isaiah J. Thompson. So, although it was unplanned, it seemed fitting that this writer’s first live concert since the lockdown would be a performance by Laurenzi, leading his new quintet, Storytellers, in Montclair. The occasion, on July 15, was the first in a series of outdoor concerts by the Jazz House Kids’ Montclair Jazz Festival, leading up to the MJF Grand Finale on September 25 (see Festival Month, page 15). A pleasant coincidence was the appearance of two Jersey Jazz ‘Rising Stars’—pianist Joe Block and trumpeter James Haddad—in Laurenzi’s quintet (See Rising Stars, January 2021). The quintet also included Dan Finn on bass and Christian McGee on drums in a spirited set featuring several of Laurenzi’s original compositions.

Another Jersey Jazz ‘Rising Star’, vocalist Lucy Wijnands, was a special guest with the Jon Faddis Quartet on Thursday evening, August 5, at Riverside Gardens in Red Bank, part of the Jazz Arts Project’s Jazz in the Park series. Wijnands, winner of the fourth annual Ella Fitzgerald Vocal Competition, was profiled in the June 2021 issue of Jersey Jazz. In Red Bank, she sang three songs, leaving the audience clearly wanting more. Wijnands led off with Johnny Mercer’s “Too Marvelous for Words”, one of the three tunes she sang in the Fitzgerald competition. Then, she performed the Gene DePaul/Sammy Cahn standard, “Teach Me Tonight”, followed by a stirring performance of Antonio Carlos Jobim’s “Chega De Saudade (No More Blues), starting off in Portuguese and finishing in English.

Her interaction with the rhythm section (Andrew Latona on guitar, Malik McLaurine on bass, and Christopher Latona on drums) was warm and energizing, recalling a similar technique employed by one of her influences, Anita O’Day. The opening act at Red Bank, the Ben Fig Quartet, led by drummer Fig, a graduate of the JAP’s Jazz Academy, featured Ryoma Takenaga on bass, another Jersey Jazz ‘Rising Star’. Takenaga was one of three New Jersey student musicians accepted into Carnegie Hall’s NYO Jazz Orchestra (Jersey Jazz, May 2021).

On page 22 of this issue, the Royal Bopsters pay tribute to Jon Hendricks in the month of his centennial birthday. Another jazz musician who would have been celebrating his centennial this month was alto saxophonist Norris Turney, who succeeded Johnny Hodges in the Duke Ellington Orchestra in 1969. I first saw Turney perform in the late ‘70s at a Duke Ellington Society event.

Mainly a sideman, he made few recordings as a leader. The only one I know of is one of my favorite albums, Big Sweet N’ Blue, released in 1995 on the Mapleshade label. Accompanied by an all-star rhythm section of Larry Willis on piano, Walter Booker on bass, and Jimmy Cobb on drums, Turney played 10 selections that included Ellington’s “In A Mellow Tone” and “Come Sunday” and “Checkered Hat” a tune he wrote in tribute to Hodges. It is 76 minutes of pure joy.
ABOUT NJJS

Founded in 1972, The New Jersey Jazz Society has diligently maintained its mission to promote and preserve America’s great art form—jazz. 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 provide interactive programs focused on the history of jazz. The Society is run by a board of directors who meet monthly to conduct Society business. NJJS membership is comprised of jazz devotees from all parts of the state, the country and the world.

JOIN NJJS

- **Family/Individual** $45 (Family includes to 2 Adults and 2 children under 18 years of age)
- **Family/Individual** 3-Year $115
- **Musician Member** $45 / 3-Year $90 (one time only, renewal at standard basic membership level.)
- **Youth** $15 - For people under 21 years of age. Date of Birth Required.
- **Give-A-Gift** $25 - Members in good standing may purchase unlimited gift memberships. Applies to New Memberships only.
- **Fan** $75 - $99
- **Jazzer** $100 - $249
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Members at Jazzer level and above and Corporate Membership receive special benefits. Please contact Membership@njjs.org for details. The New Jersey Jazz Society is qualified as a tax exempt cultural organization under section 501(c)(3) of the Internal Revenue Code, Federal ID 23-729339. Your contribution is tax-deductible to the full extent allowed by law. For more Information or to join, visit www.njjs.org

MEMBER BENEFITS

- 10 FREE Concerts Annually at our “Sunday Socials”
- Monthly Award Winning Jersey Jazz Magazine - Featuring Articles, Interviews, Reviews, Events and More.
- Discounts at NJJS Sponsored Concerts & Events.
- Discounts at Participating Venues & Restaurants
- Support for Our Scholarship and Generations of Jazz Programs

MUSICIAN MEMBERS

- FREE Listing on NJJS.org “Musicians List” with Individual Website Link
- FREE Gig Advertising in our Monthly eBlast

THE RECORD BIN

- A collection of CDs & LPs available at reduced prices at most NJJS concerts and events and through mail order www.njjs.org/Store

Visit [www.njjs.org](http://www.njjs.org) or email [info@njjs.org](mailto:info@njjs.org) for more information on our programs and services.
Long before he crooned his way into the hearts of the world, Nat King Cole (1919-1965) was already one of the greatest pianists in all of jazz. Assembled in honor of Cole’s centennial year, my presentation chronicles the entire history of one of the most dynamic and remarkable figures in American jazz and features rare film and video clips of the extraordinary vocalist/keyboardist, including many of his hits and signature songs, such as “Unforgettable.”

Cole’s life is often portrayed in simplistic terms, i.e., he started as a great jazz pianist (and a profound influence on later players such as Oscar Peterson, George Shearing, Erroll Garner, and Ahmad Jamal) but ultimately became even more successful as a singer. Yet the larger truth is considerably more nuanced. It isn’t as if he merely switched from one “instrument” to the other, but rather, he always sang (almost from the very beginning of his career), and he always played piano, even to the end of his short life. The better way to look at it is the model of Cole the “leader,” whose focus was always creating new and amazing music for his Trio—one of the most exceptional small ensembles in American music—and the Trio itself was much more important to Cole than his own playing or singing. This is in distinct contrast to the later work, in which Cole functioned less as a leader and more like a star, who was always the central focus—in fact, even in the many occasions when he played piano solos in the “second act” of his career, in which he was spotlighted more like a headliner than an ensemble player.

Cole had started as a jazz pianist and finished as a singer and pop star, but along the way he became something else, something that was even more of a surprise. In establishing himself as the first African-American superstar singer, he became a de facto civil rights leader, and role model for African-American achievement.

Will Friedwald is the Grammy-nominated journalist for The Wall Street Journal, author of the award-winning Sinatra! The Song is You (Da Capo Press: 1997) and Straighten Up & Fly Right: The Life & Music of Nat King Cole (Oxford University Press). At 3 p.m. EDT on Sunday, September 19, his presentation on Nat King Cole will be live streamed as part of the Jazz Education series jointly sponsored by the Metuchen Arts Council-Jazz and the New Jersey Jazz Society.

The presentation will be available on the njjs.org website as well as on the NJJS Facebook page and YouTube channel. Attendance is free, but donations are suggested. If you can’t watch it live, it will be archived on njjs.org and the YouTube channel.
Mark Morganelli’s love of Brazilian music began some 40 years ago aboard a boat with his then girlfriend, hearing its infectious rhythms drifting over the water from a nearby shore. And when that rowboat ride on Central Park Lake was over, Morganelli followed his ears to the sound of a nearby samba band being conducted by Guilherme Franco and Marcio Sapel, Pe-De-Boi.

Morganelli introduced himself and soon found work as a trumpet player with the band, playing carnival-themed engagements that included raucous music and scantily clad dancers. “The drums would just go for two hours, (Franco) would call tunes. My lip would be on the ground.”

At about the same time, Morganelli was running a jazz loft on Broadway at Bleecker Street called The Jazz Forum where he was presenting “Samba Sundays” featuring Pe-De-Boi with such guests as trumpeter Woody Shaw and saxophonist Sonny Fortune.

Morganelli’s business partner in the Broadway loft, Tony Giuliano, introduced him to the bossa nova music of saxophonist Stan Getz, which led to an appreciation of composer Antonio Carlos Jobim. The late Brazilian trumpeter Claudia Roditi, whom Morganelli presented and recorded, “was my dear friend and inspiration.”

A mainstream jazz fan when he graduated from Bucknell University in the 1970s, Morganelli found himself drawn to presenting and recording many of the surviving stars of the bebop era as well as modern jazz icons. He has crossed paths with such legends as Barry Harris, Lee Konitz, and Dizzy Gillespie, among many others.

At his jazz club in Tarrytown, NY, he and his wife Ellen Prior present music in the club via their nonprofit organization, Jazz Forum Arts, as well as at parks throughout Westchester County.

A culmination of his four-decade musical efforts, Brasil!: Mark Morganelli and the Jazz Forum All-Stars (2019: Jazz Forum Records), is a two-CD album loaded with nearly two hours of tunes from that country, particularly heavy with works by Jobim.

Morganelli will be playing at the New Jersey Jazz Society’s September 23rd Virtual Social, presenting a performance recorded earlier this summer at one of The Jazz Forum’s free outdoor live performances. The band includes Midi-accordionist/vocalist Eddie Monteiro and percussionist Nanny Assis. The Social will be streamed at 7 p.m. on the njjs.org website as well as on the NJJS Facebook page and YouTube channel. There is no admission charge, but donations are welcome and appreciated.

Funding for the NJJS Socials has been made possible in part by Morris Arts through the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.
High on the list of promised joys this month are two performances of John Pizzarelli’s and Catherine Russell’s proven crowd-pleasing show Billie & Blue Eyes.

On Saturday, September 25, they are scheduled at the South Orange Performing Arts Center and the following night, Sunday, September 26, at The Jay and Linda Grunin Center for the Arts in Toms River. These are two highly skilled artists who have successful independent careers, but who enjoyed occasionally performing together long before the pandemic struck. As Russell told me a few years ago, “We have been doing maybe one or two a month in different festivals, performing arts centers in different parts of the country, all over the place.”

The basic format is simple: Russell sings songs associated with Billie Holiday, and Pizzarelli does some associated with Frank Sinatra. It grew out of Russell’s appearance on Pizzarelli’s syndicated and podcast show, Radio Deluxe, in 2016. Actually, only the format is always the same. As the ever-buoyant Pizzarelli explained, “We have been doing the show for a while, and it is great because Catherine is so good. I’m glad that I get to go first. If there is no intermission, I’ll do 40 minutes or so, and then she will do 40 and then we close together. She is so musical and...
wonderful that it is a great evening of music. What's really been terrific about it is that Catherine has so much energy and the show is really fun.”

Russell enlarged on that outline. “The setup is that John starts the show, and I am actually a guest. He does some Sinatra stuff he has recorded and talks about when he met Frank Sinatra. In the second part of the show, he introduces me. I come on, join him, and I do several songs with John and the band and then a couple of songs with just John accompanying me on guitar.”

Pizzarelli added, “The just guitar and voice things are always exciting. And there's something special that she has that makes every show just special and a fun show to play. It's so musical and everything works so well, it’s a well-oiled machine. I love just hearing her sing, I love playing for her, and I could play it over, and over, and over again.”

While the format remains constant, the content, does change. Lady Day and Old Blue Eyes both left impressive musical legacies, so Russell and Pizzarelli had more than enough material to compile several versions. Russell explained: “I do different repertoire in this show than I do in my own show. This is an homage to tunes that both of them recorded. There is so much material to choose from, but we choose songs that we feel are compatible with each other and give the show a nice flow. It is fun. He is a lot of fun, a true comedian in the old school sense. He just comes up with things off the top of his head, like I used to see Rob-

PIZZARELLI ANTICIPATES THAT THE SEPTEMBER CONCERTS WILL HAVE SOME NEW MATERIAL.

in Williams do. I worked in comedy clubs for four years straight, so I saw everybody. He comes up with things, and they are always funny. He is a great showman and a great musician. We get along very well. The more we do the show, the more we enjoy working with each other.”

Pizzarelli anticipates that the September concerts will have some new material, “I'll talk to Catherine and see what we are going to do. We worked together on Ken Peplowski’s
on-line show (In The Moment, July 29 on Facebook.) There were a couple of things in there that I really thought were great, so it is just getting the band together on Catherine’s things. Maybe there will be other material.

The band will include “Isaiah Thompson -- I think he’s from West Orange -- on piano and Mike Karn on bass, who lives in Bloomfield on bass. So, we have a good Jersey contingent in the band. Mike has been with me for about four years now. He is a sensational bass player. He was originally a saxophone player years ago but always had an affection for the bass and has been playing the bass with us for a while; and he’s just terrific, a great musician.

“Isaiah is a youngster. I don’t know if he’s 25 yet, and he’s been playing with everybody from Wynton Marsalis to Ron Carter. He did his first gigs with me in December of 2019.

Then he did about four gigs with me right before the lockdown. He actually was on the bandstand on March 12, the last night I was in New York. He is a great piano player and a great kid, and I’m looking forward to working with him again. It’s been too long.”

Thompson was featured as the ‘Rising Star’ in the November/December 2020 issue of Jersey Jazz. In that article, Pizzarelli recalled playing with him, “when he was 16 and part of Jazz House Kids. I never forgot him. I’ve always been attracted to his love for the music and dedication to the right sounds ... I’m looking forward to making more music with him for a long time.”

JazzTimes’ Lee Mergner profiled Karn in April 2020 and pointed out that, “in the long history of jazz there have only been a few artists who’ve made the transition (from saxophone to bass).” One example was the legendary bassist Scott LaFaro, who played tenor sax in high school before become Bill Evans’ bassist in the late 1950s. “Bass,” Karn told Mergner, “is a mentality. I play solos, and I think I do pretty good, but that’s not why I went to the bass. I went to the bass because of the accompanying. I love walking bass lines. You have to be cool with the mindset of being somewhat in the background.”

One of the more memorable Sinatra songs from previous “Billie & Blue Eyes” performances has been Jule Styne’s “It’s Sunday” with lyrics by Susan Birkenhead. It was recorded by Sinatra in 1983 with just the accompaniment of guitarist Tony Mottola. When asked if it would be in the September concerts, Pizzarelli replied, “I like to do ‘It’s Sunday’ as much as I can. I actually have a letter from Tony talking about him liking my version. I sent it to him when I recorded it in ’96, when he was still around.”
Beyond delaying the shows for more than a year, the pandemic has had no lasting effect on the format. But, as of this writing, it could affect their appearance. “I do think there’s still an abundant amount of caution to be taken,” Pizzarelli explained. “I’m trying to figure that part out. I saw that Ron Carter’s group all wore masks when they played at the Blue Note.”

In a stretch from December 2020 through June 2021, Pizzarelli’s father, the guitar legend Bucky Pizzarelli, and his wife, Ruth, died, along with pianist Ellis Marsalis, vocalist Freddy Cole, composer Johnny Mandel, and alto saxophonist Jeff Clayton. “Well, it was a weird time,” Pizzarelli recalled. “It happened all at the same time. We were just sitting at home every day, and a different bit of information would come in that was Covid-related, and then the phone would ring or you’d look online and something else would happen. You just sort of shook your head, dug in, and hoped that was going to end soon.

“Usually, musicians have ways of getting together and mourning or celebrating the life of someone who has passed, and all those things never happened. So, it was really strange, it was more of calling up somebody. I called John Clayton (Jeff’s father) a couple of times a week. He was very close to Mandel also. There was no way to have closure on that. Especially with Bucky and my mother. We haven’t had a proper wake, funeral, or anything. So, the whole thing was, and still is, very strange. I think that’s why we’re so anxious to get back to work so we can at least be with people and have that kind of release.

“I did two gigs by myself, just the first, and second of August. The energy in general has been so exciting, a real pleasurable thing to go out, and play, and go, ‘Wow.’ It’s emotional, it’s moving and tremendously enjoyable. Hopefully that won’t wear off for a while. I’m looking forward to that. These gigs are the first ones we’ve played together for 17 months.”

Will they still do the traditional post performance meet and greet? As of this writing, they may. In the past, both artists enjoyed spending time with audience members after the show. Now, the surging Covid-19 caselloads put that in doubt. “If people feel safe enough, then I will meet and greet,” Russell said. Pizzarelli added, “That’ll depend on where we’re at, but I’m thinking we will. You never know what that is from day to day. I think we will have a better picture of it by mid-September. Hopefully we will, and I look forward to it.”

The SOPAC concert will be performed at 8 p.m. on September 25. For ticket information, go to sopacnow.org or call (973) 313-2787. At press time, SOPAC was requiring proof of Covid vaccination or negative Covid test result. Masks will be required.

The Grunin performance will be at 7 p.m. on September 26. For ticket information, go to grunincenter.org or call (732) 255-0500. At press time, masks were being required, and tickets were being sold in socially distanced pods.
SMOOTH JAZZ NEW JERSEY PRESENTS

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Three Major Jazz Festivals Swing Into New Jersey in September

Central Jersey Jazz Festival, Morristown Jazz & Blues, and Montclair’s Grand Finale on Successive Weekends

The streets of Flemington, New Brunswick, Metuchen, Somerville, Morristown, and Montclair will be filled with the sounds of live jazz this month, a refreshing musical celebration 18 months after we were all locked down by the pandemic.

**CENTRAL JERSEY JAZZ FESTIVAL**

Expanded to four venues this year with the addition of Metuchen, the CJJF will kick off Friday night, September 10, in Flemington with trumpeter Charles Turner leading a quartet, followed by keyboardist/vocalist Davell Crawford, often referred to as “The Prince of New Orleans”. Crawford’s major influences are Fats Domino, Professor Longhair, and rhythm & blues keyboardist James Booker. In a review of his 2019 Basin Street Records album, *Dear Fats, I Love You*, Off Beat Magazine’s Geraldine Wyckoff pointed out that Crawford was “alone at the wonderfully rich sounding Steinway performing 15 classic numbers ... This pure setting allows the always-creative Crawford to interpret, reinvent, and embellish songs that he and generations of listeners know so well, with his own masterful and loving touch.”

On Saturday afternoon, September 11, in New Brunswick, it’s vocalist Emily Braden’s quartet, followed by guitarist Mark Whitfield’s quartet, and trumpeter Terell Stafford’s quintet. Stafford is Director of Jazz Studies at Temple University’s Boyer College of Music and Dance; and *Jersey Jazz* profiled one of his former students, trumpeter Danny Jonokuchi, a “Rising Star” who won the first-ever Count Basie Great American Swing Contest (*Jersey Jazz*, March 2021).

Davell Crawford
Stafford has played with such legends as tenor saxophonists Benny Golson and Jimmy Heath and pianist McCoy Tyner. Albums on which he has appeared have been nominated for six Grammy Awards, and, as part of the Vanguard Jazz Orchestra, he was part of the Grammy Award-winning album, *Monday Night Live at the Village Vanguard* (Planet Arts: 2008). His 2011 MAXJAZZ album, *This Side of Strayhorn*, was praised by *The New York Times*’ Nate Chinen, “because it so clearly showcases Mr. Stafford’s steady hand as both an improviser and a bandleader.”

Saturday night in Metuchen, trumpeter Marcus Printup will lead a quintet. That performance will be preceded by a Family Jazz Education Class led by Printup’s wife, harpist Riza Printup and members of the band. In the July/August 2021 issue of *Jersey Jazz*, Printup talked about an album, *Gentle Rain*, that he and Riza recorded on the Steeplechase label in 2020. It’s a duet album of his trumpet and her harp. *JazzTimes*’ Veronica Johnson wrote that, “although trumpet and harp may not seem the most likely match, the Printups expose a striking beauty to the combination.” The Printups have a nonprofit organization called RiMarcable Music for Arts & Education which instructs young children—pre-k through grade 5—about jazz through a jazz explorer camp, jazz story times, and other events.

On Sunday afternoon, September 12, Somerville will feature vocalist Dara Tucker and pianist Orrin Evans leading a quartet. Evans just released a new album, *The Magic of Now*, in May on the Smoke Sessions label. *AllAboutJazz*’s Mike Jurkovic called the album, “a whirlwind of perpetual buoyancy” and “seriously spirited interaction.” Evans is joined on the recording by
bassist Vicente Archer, drummer Bill Stewart, and the young alto saxophonist Immanuel Wilkins, Evans’ former music camp student. The Magic of Now is Evans’ first album since leaving The Bad Plus, the trio he played in for three years with bassist Reid Anderson and drummer Dave King.

The Flemington and Somerville events will be produced and hosted by Sheila E. Anderson, author and on-air personality at WBGO Jazz 88.3FM; New Brunswick is presented by the New Brunswick Jazz Project; Metuchen is presented by the Metuchen Arts Council-Jazz. Major sponsor for the Festival is RWJ Barnabas Health.

As Covid-19 conditions are constantly changing, those planning to attend are advised to check the centraljerseyjazzfestival.com website and each municipality’s website for updates.

Central Jersey Jazz Festival

9/10 FLEMINGTON › 7-8:15 pm, Charles Turner Quartet; 8:45-10 pm, Davell Crawford.

9/11 NEW BRUNSWICK › 1-2:15 pm, Emily Braden Quartet; 2:45-4 pm, Mark Whitfield Quartet; 4:30-6 pm, Terell Stafford Quintet. Additional performances by New Brunswick Jazz Project Brass.

9/11 METUCHEN › 6-7 pm, Family Jazz Education Class with Riza Printup and members of Printup Quintet; 8-9 pm, Marcus Printup Quintet featuring Riza Printup; Additional performances by Metuchen High School Jazz Ensemble with Band Director John Messenger.

9/12 SOMERVILLE › 3-4:15 pm, Dara Tucker; 4:45-6 p.m, Orrin Evans Quintet.

MORRISTOWN JAZZ & BLUES FESTIVAL

After skipping a year due to the pandemic, the Morristown Jazz & Blues Festival is bringing back five artists or groups on Saturday, September 18, that have appeared at previous festivals: bassist Dave Post’s Swingadelic band, guitarist Frank Vignola leading a trio, drummer Winard Harper’s band, Jeli Posse, trumpeter Louis Prima, Jr. and the Witnesses, and harmonica player Rob Paparozzi’s Juke Joint.

At the 2019 festival, Vignola dazzled the audience with music ranging from Cole Porter to Rimsky-Korsakov. But he made sure the audience knew where his inspiration came from. “This afternoon,” he said, “is a tribute to Bucky Pizzarelli.” Pizzarelli, who passed away April 1, 2021, at the age of 94, played with Vignola as his guitarist partner at earlier festivals. “Without Bucky Pizzarelli,” Vignola later told Jersey Jazz, “we would not know jazz guitar as it is today.” As usual, Vignola’s trio partners will be fellow guitarist Vinny Raniolo and bassist Gary Mazzaroppi, but he will be joined by special guests, guitarists Ed Laub and Gene Bertoncini and violinist Aaron Weinstein.

Swingadelic, the 10-piece “little band” led by Dave Post, recorded its eighth album, Bluesville, in May 2020 on the Zoho label. AllAboutJazz’s Jack Bowers described it as music that has “an unexpected freshness and charm.” Swingadelic, he added, “has been around long
enough to become rather proficient at doing what it does best. A bright, solid scrapbook of swing.” Jersey Jazz’s Tony Mottola called it “a cook’s tour of the blues, with stops ranging from the swing era to R&B to jazz.”

Harper is an exhilarating drummer and nurturer of young talent. He has worked with such legendary saxophonists as Dexter Gordon, David ‘Fathead’ Newman, and Houston Person, and was the drummer in pianist Billy Taylor’s last trio. In fact, he will be participating in a celebration of Taylor’s centennial on September 5 at the DC Jazzfest (See “DC Jazzfest to Celebrate Billy Taylor’s Centennial”, Jersey Jazz, July/August 2021). In Morristown, he will be leading a nonet that includes his daughter, Kameelah, as the vocalist.

Louis Prima, Jr. is the son of the late trumpeter/singer Louis Prima, whose two most memorable compositions were “Sing Sing Sing” and “Jump Jive ‘an Wail.” Prima, Jr., has been performing as a leader for more than 30 years, putting a new twist on some of his father’s repertoire and performing some new material as well. Paparozzi, like Vignola, appeared in Morristown in 2019. He will be leading a quintet of musicians who have worked across a broad spectrum of music—from rock to blues to jazz.

All performances will take place on the Green in Morristown. The festival is made possible thanks to a long list of sponsors. A full list of those sponsors may be found on www.morristownjazzandblues.org. This year’s event will pay tribute to Linda Kiger Smith, one of its founders, and Mike Fabrizio, a longtime member of the festival committee, both of whom passed away in June. Guests are being requested to wear masks, socially distance and get vaccinated.
FESTIVAL MONTH

MONTCLAIR JAZZ FESTIVAL’S GRAND FINALE

Although the Montclair Jazz Festival’s Grand Finale, produced by Jazz House Kids, will be presented on two simultaneous stages on Saturday, September 25, a series of jazz concerts have been occurring outside in Montclair since mid-July, featuring such artists as alto saxophonist Alex Laurenzi, trumpeter Ingrid Jensen, and baritone saxophonist Lauren Sevian. “Due to the pandemic,” said Melissa Walker, JHK Founder and President, “we felt it was important to present a series of concerts throughout the summer to bring people together again.”

On September 25, live music will be presented continuously on the Lackawanna Plaza Stage and Park Street Stage — featuring a variety of artists including multi-instrumentalist/vocalist Camille Thurman, pianist Emmet Cohen, trumpeter Nathan Eklund, and bassist Christian McBride, the festival’s Artistic Director and Artistic Chair of Jazz House Kids. Thurman represents the new breed of female jazz performer. Her singing has been compared to Ella Fitzgerald, Sarah Vaughan, and Betty Carter. Her tenor saxophone sound has reminded some of Dexter Gordon and Joe Henderson. And, she also plays bass clarinet, flute, and piccolo. Although Thurman has been singing since she was four years old, she told National Public Radio’s Noah Caldwell she has resisted the pressure for women in music to be vocalists first and instrumentalists second. “I remember when I first found out Sarah Vaughan was a pianist,” she said to Caldwell. “It blew my mind away. How can you just put one part of a person or an artist’s gift out there when there’s a whole person?”
Reviewing Thurman’s 2018 Chesky Records album, *Waiting for the Sunrise*, *JazzTimes*’ Jeff Tamarkin described her as an “exceptionally talented, intuitive interpreter from the Sarah/Ella school. Vocally, she is equally adept at scatting breezily with just the right amount of surprise and soulfully expressing the most minute detail of a ballad in such a way that you can’t imagine any other direction the lyric might go. When she picks up the sax, it’s another vibe altogether: hearty, gutsy, fervid, sensual.”

Pianist Emmet Cohen, who grew up in Montclair, will lead off the festivities on the Park Street Stage at 1 p.m. Cohen, who appeared on the cover of the April 2021 *Jersey Jazz*, streamed weekly concerts throughout the pandemic. In January 2021, he released an album, *Future Stride*, that remained at Number 1 on the *Jazz Week* charts for seven consecutive weeks. *AllAboutJazz*’s Mike Jurkovic called *Future Stride* “a wildly entertaining modern affair and history lesson all rolled into one madcap, immediate whole.” Earlier in his career, Cohen created a *Master’s Legacy* series of recordings, which paired him with such jazz legends as bassist Ron Carter, tenor saxophonists George Coleman and Benny Golson, and drummer Jimmy Cobb.

Trumpeter Roy Hargrove died nearly three years ago at the much-too-early age of 49. Trumpeter Nathan Eklund, who is Coordinator of Jazz House Kids’ Big Band program, once played with Hargrove. In addition to playing with Hargrove, Eklund has been a member of the Vanguard Jazz Orchestra, the Mingus Big Band, and the Jimmy Heath Big Band. He has also released five albums as a leader and performed as a sideman with such artists as alto saxophonists Richie Cole and Phil Woods and vocalist Roseanna Vitro.

**Montclair Jazz Festival Grand Finale**

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<td>1 p.m.</td>
<td>Montclair Center Bid Park Street Stage</td>
<td>Emmet Cohen Trio; 2:30 p.m., Rudresh Mahanthappa Hero Trio featuring Gene Lake; 4 p.m., Camille Thurman Quintet; 5:30 p.m., Zaccai Curtis Afro-Cuban Quintet Cubop, 7 p.m., The Baylor Project</td>
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<td>1:30 p.m.</td>
<td>BDP Holdings Lackawanna Plaza Stage</td>
<td>JAZZ HOUSE Collective Celebrates Roy Hargrove, directed by Nathan Eklund; 3 p.m., Billy Hart Quartet; 4:30 p.m., Alicia Olatuja; 6 p.m., TBD; 7 p.m., Christian McBride All Stars featuring Mike Stern</td>
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Celebrating Jon Hendricks’ Centennial Birthday
A Tribute from The Royal Bopsters
BY SANFORD JOSEPHSON

The Royal Bopsters was founded in 2012 to bring a fresh attitude to the art of vocal jazz and to honor the jazz heroes who came before them. One of those heroes was Jon Hendricks, who passed away in November 2017 at the age of 96 and would have turned 100 this September 16.

Dylan Pramuk, a founding member of the Bopsters, discovered Hendricks in high school. “His vocal dexterity, his edge, grit. All the wordplay—scat singing and vocal lyrics. It opened my ears to the bebop tradition.”

Amy London met Hendricks in the early 1990s when she was teaching at The New School. “He came in and did a workshop. Jon came in twice, and Annie [Ross] came in once. They changed my life as a jazz singer. When I heard them and discovered vocalese—taking vocals of solos by the greatest horn players. It changed everything—a whole new experience of having fun.

lyrics that go with those rhythms.”

The last time members of the Bopsters performed with Hendricks was in September 2016 at New York’s Iridium jazz club. The occasion was his 95th birthday. “We sang Lambert, Hendricks & Ross’ ‘Rusty Dusty’ to honor him,” London recalled. “His daughter, Michelle Hendricks, was there singing with Kevin Burke and Kurt Elling on several LH&R pieces. Jon did get up on stage and scat a little, still looking sharp in his purple T-
suit! Janis Siegel was also there as a guest performer that evening. It was a wonderful celebration for John’s 95th birthday. He was very happy.” Hendricks passed away 14 months later.

The Royal Bopsters charter members were London, Pramuk, Holli Ross and Darmon Meader. Meader has been replaced by trombonist/vocalist Pete McGuinness, who oversees the arranging for William Paterson’s Jazz Studies program. Ross passed away in May 2020 and has been succeeded by Jeanne O’Connor, who co-founded a group called String of Pearls with Ross and Sue Halloran in the ‘90s.

The Royal Bopsters’ initial recording, The Royal Bopsters Project (Motema Music: 2015) paid tribute to several jazz vocal stars: Hendricks and Annie Ross, along with Mark Murphy, Sheila Jordan, and Bobby Dorough.

Last year, the group released a second Motema album, Party of Four, dedicated to Holli Ross. She was once invited by Hendricks to learn the Lambert, Hendricks & Ross material with the possibility of her replacing his daughter, Michelle, who was leaving the group he was leading at the time. That never occurred, but Hendricks remained supportive of her career, once saying, “As a lyricist, Holli speaks from the heart, and she
“Deck the Halls with Boston Charlie.” “The first time I got to work with him,” she said, “was on the Jazz Nativity at B.B. King’s in either 2011 or 2012. Anne Phillips (the producer) told everyone to ‘take one chorus’. Well, you don’t tell Jon Hendricks to just take one chorus. I had to step on his toes.”

Joining the Royal Bopsters for O’Connor is “bittersweet. I’m thrilled to work with these guys, but we miss Holli terribly.” Recalling when she, Ross, and Halloran started out with String of Pearls, O’Connor remembered “having to do ‘Boogie Woogie Bugle Boy’ every night. I don’t care if I ever do that again. Then, we got into the Boswell Sisters and Lambert, Hendricks & Ross. Jon gave us a quote for our first CD.”

London recalled that, as a student at Syracuse University, “in the late ‘70s, if you wanted to study music, they put you in opera. But, when McGinness recalled, “one great experience with Jon. When I was a semifinalist in the Thelonious Monk competition, he was a judge. They had taken scat, which was my category, off the table. Jon, of course, loved scat, so he voted me Number 1 anyway.”

DownBeat gave Party of Four four stars, and, in his review, Allen Morrison pointed out that, “No jazz vocal group in the 20th century cast a longer shadow than Lambert, Hendricks & Ross. But all their qualities are echoed in the work of The Royal Bopsters. The group’s first album in 2015 included guest appearances by all-time jazz vocal greats and conveyed the sense of a torch being passed. Now, the Bopsters are back, and their sophomore release is an entertaining gem.”

The first time London heard Hendricks sing was on a Lambert, Hendricks & Ross Christmas recording, “does it with relevance and quick wit.”

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The first time London heard Hendricks sing was on a Lambert, Hendricks & Ross Christmas recording,
I was in college, I discovered Ella Fitzgerald and Billie Holiday. McGuinness spent 13 years as a substitute trombonist in Maria Schneider’s orchestra, but “I got into vocalizing after hearing Chet Baker.” Pramuk loves “teaching young singers to sing transcriptions. During Covid, I taught it remotely. We’ve just gone back to in-person.” He and London are co-directors of the Jazz House Kids Vocal Academy in Montclair.

The Royal Bopsters are performing two sets—6:30 and 9 p.m. on September 1st at Pangea, on Second Avenue between 11th and 12th streets in New York City. On Friday, January 7, 2022, the group will be presenting at the Jazz Educators Network (JEN) Conference in Dallas. And, sometime during the spring of 2022, they will be performing as part of William Paterson University’s Spring Jazz Room series.

Jazz History

Jon Hendricks: A Personal Reminiscence

I was fortunate to interview Jon Hendricks twice. The first interview, in 1986, was for an article in the Sunday magazine of the Toledo Blade newspaper. Hendricks grew up in Toledo where he met Art Tatum while performing at a local club. The Toledo Blade article became the basis for a chapter in my book, Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO: 2009), and, for the book, I met with him a second time in 2008 over lunch at a riverside restaurant near his Battery Park City apartment.

At the time, he was leading a vocal group called L H & R Redux, including himself, his daughter, Aria, and her childhood friend, Kevin Burke. He told me the audiences, “were overwhelmingly older people indulging in something nostalgic to them, but they were happy to see and hear it.” Some of the fans of the original Lambert, Hendricks & Ross, he said, brought their adult children with them. “They wanted their children to experience the thrill that they experienced. It was people so glad to hear the music they fell in love with.” Some of the fans of the original Lambert, Hendricks & Ross, he said, brought their adult children with them. “They wanted their children to experience the thrill that they experienced. It was people so glad to hear the music they fell in love with.” For that reason, he insisted the group perform tunes the original L H & R made famous, such as “Centerpiece”, co-written by him and Harry “Sweets” Edison, and Count Basie’s “Jumpin’ at the Woodside”.

The New York Times’ Stephen Holden, writing about an L H & R Redux appearance at New York’s Jazz Standard, described Hendricks as, “one of the most joyous performers I’ve ever seen ... an intrepid musical missionary for a difficult style that has its own set of complicated but flexible rules ...” In 2008, Hendricks was splitting his time between New York and Toledo, where he was teaching at Toledo University. Toward the end of our lunch, he told me how he always reminded his students to be proud of their music and not to forget the past. “We spend millions of dollars on buildings called opera houses to prove that we’re cultured;” he said. “But when Europeans come to the United States, they want to hear jazz. The United States is the only nation that does not acknowledge its cultural output.”

Regarding the importance of jazz’s past, he talked about Lester Young. “Lester Young,” he said, “played everything—alto, baritone, tenor saxophone. He finally settled on tenor, but he didn’t like the sound that everyone was playing—the Coleman Hawkins big heavyweight sound. He wanted something lighter, more airy. So, he was on the road one time with another tenor saxophonist, Buddy Tate. His room was next door to Buddy’s. So, Buddy puts on this record that had just come out—Bix Beiderbecke and Frankie Trumbauer, and Prez heard Frankie Trumbauer through the wall. He jumped out of bed, put on his pants, banged on Buddy’s door and said, ‘Who is that?’ Prez went out and bought that record and got his sound. He got his big sound from Frankie Trumbauer and ignored Coleman Hawkins. Now, dig that!” —SJ
WILL FRIEDWALD
Nat King Cole @100 (NKC100)

Long before he crooned his way into the hearts of the world, Nat King Cole (1919-1965) was already one of the greatest jazz pianists. Assembled in honor of Cole’s centennial year, Will Friedwald chronicles Cole’s entire history with rare film and video clips, including his hits and signature songs, such as “Unforgettable.” Will Friedwald is the Grammy-nominated journalist for *The Wall Street Journal* and author of the biography, *Straighten Up & Fly Right: The Life & Music of Nat King Cole*, plus eight other books and articles for numerous publications, such as *Vanity Fair*, among others.

**FREE LIVE STREAM EVENT**

**Sunday, September 19, 2021, 3 pm**

Donations Appreciated!
Mariel Bildsten moved from Santa Barbara, CA, to New York to study jazz at the New School and remained in NYC after graduating in 2015. She is currently the lead trombonist for Arturo O’Farrill’s Afro Latin Jazz Ensemble, which appears every Sunday night at New York’s Birdland (a venue that requires proof of vaccination). Playing with O’Farrill’s octet, she said, “has been really wonderful, a full house every time. The music is amazing, so it is a real treat to be part of that.” In August 2020, she released an album, Backbone (recorded in 2019) on the Outside in Music label. And, this past July, her quintet performed at the Morris Museum’s Jazz on the Back Deck series.
**Talking Jazz**

**JJ** How did you connect with Arturo O’Farrill?

**MB** He had an audition for his band a few years ago, and I didn’t get the job. But, they said, “Okay, you’ll be a sub.” Then, my friend, Frank Cohen, who was the lead trombonist, couldn’t make one of the rehearsals. He asked me, “Can you do the rehearsal?” It was just some classic New York moment. You’re at the rehearsal, and they say, “Can you do the gig as well?” That was for the gigs at Birdland on Sundays and really a trial by fire. That music is really hard, but so beautiful. On the set breaks, I would be frantically learning the music for the next set. Then, Frank decided to leave the band this past year. Again, I went through the whole audition process. This time, I got the gig, being the lead trombonist for the band.

**JJ** Please tell us about the making of your CD, Backbone.

**MB** It was weirdly spontaneous. I had it in the back of my mind, “Maybe it would be nice to put something together. Okay: When? How? Where? Who? What it’s going to be?” I didn’t know. Then I got a week-long gig at Dizzy’s the first week after New Years of 2019. I said, “Okay, this might be the moment that we can do something.” I had been working on arrangements of different songs and deciding what I wanted to play. We used the week at Dizzy’s as our rehearsals. That was Tuesday through Saturday, then we recorded on Sunday, so everyone was ready to go, and it was quick, dirty, and really fun. (*JazzTimes*’ Dan Bilawsky, pointing out that the album was “recorded in a single evening after a four-night stretch of shows at Dizzy’s Coca-Cola in January 2019,” added that the album, “captures a band unburdened. It’s just another night with the music flowing, and that unostentatious aura makes this album a joy to encounter.”)

**JJ** Why did you move from sunny California to cold and blustery New York?

**MB** My mom grew up in Ridgewood, Queens, so I came to New York all the time to visit my grandparents, who still live in Queens. I fell in love with New York, and I’ve always felt I would like to end up here. When I started taking jazz more seriously and really studying trombone, I realized, “Okay, this is my chance to move to New York and be around the people I wanted to learn from.” I knew that all of my heroes live and work here. I was excited to study with Elliot Mason and Vincent Gardner at Jazz at Lincoln Center, and to just be in New York. I wanted to study with anyone who could work with me, but I was really excited about those two guys. So, in September of 2012, I moved to New York.

**JJ** You studied at the New School for Jazz and Contemporary Music. How was that experience?

**MB** I had some really wonderful mentors: Steve Turre, Sam Burtis, and Mike LeDonne. At the New School itself, aside from private lessons, Reggie Mariel Bildsten Quintet at Jazz on the Back Deck. From left, keyboardist Jon Thomas, Bildsten, bassist Marty Jaffe, drummer Evan Sherman, and tenor saxophonist Stacy Dillard.
Workman was really a wonderful teacher who taught me a lot. The same with Cecil Bridgewater and Jane Ira Bloom. They have great teaching styles. What is special about the New School is that you don’t have the normal college experience where you’re only around other college students. The whole city is your campus. So, I would go to different jazz clubs and check out different music.

**JJC** You’re the daughter of an astrophysicist and an architect. How did they feel about your career choice?

**MB** They’ve always been incredibly supportive of me pursuing music. They’re very academic people. They were like, “This sounds great, but what does it mean? What does your life look like?” It’s been an education for them, seeing me become a jazz musician, and what that entails. It’s been a learning curve for them. They were sort of half-fans of jazz before I became serious about it. Then they really fell in love with the music as well.

**JJ** How did you connect with Jazz at Lincoln Center?

**MB** I started going to the Dizzy’s late night jam session that was run by Michael Mwenso. That went late into the early morning. Then we would have these big after parties, let’s say at someone’s apartment. We would listen to more music, dance and just have a great time. That connected me with Jazz at Lincoln Center. From there, I started getting gigs through them, and now I’m the bandleader for one of their education programs in the schools. I’m in their rotation now.

**JJ** Has anything of importance in your career been taking place in New Jersey?

**MB** Yes. My involvement with the New Brunswick Jazz Project has been great. They have me out a few times a year. The Bickford Theatre at Morris Museum has a great program. I played a gig there with Dan Levinson, and I got to meet the people that are running things there. So, I brought my septet and also my quartet there. The septet does all music of Count Basie and Duke Ellington. My July quintet gig at the Museum’s Jazz on the Back Deck was really wonderful. It was fun to lead that band again.” (The March/April 2020 issue of *Jersey Jazz* reported on Bildsten’s January 2020 Basie/Ellington septet performance at the Bickford. “The refreshing aspect of this concert,” we wrote, “was the pure joy expressed by everyone on stage, a passion and excitement that permeated the entire audience.”)

**JJ** You were a teaching artist at Upbeat New York. Please tell us about that.

**MB** Upbeat is a non-profit organization based off a model used in Venezuela called El Sistema. It’s public uplifting and education through music. It is a free after school program in the Bronx for kids who want to learn music. Everything’s provided for them— instruments, instruction, music all of that; they just have to show up three days a week after school.

It was a really special experience to work with them. I started there during my last year of college. I believe in the program so much and what they do. And, the students are wonderful and work really hard. It’s been a real treat. We actually got to go to Venezuela to work with El Sistema the year
after I started. That was a total crash course in how to teach trombone well and a really great experience for me.

**JJ**  Are you're still active in it?

**MB**  Not anymore. In late 2019, I was on tour so much and had a full performing schedule. I just wasn’t there enough for the students to be getting what they needed from me. I bowed out so they could have a teacher that would actually be there consistently. I was there for five years and did other non-profit teaching in the meantime as well so it’s something that is important; and I’m still in touch with the teachers and the students there.

I really believe in open access to education whatever the topic: science, technology, music, art, or anything. It does a body a world of good, and if anyone wants to learn an instrument at any age, they should be able to do that. Music is an incredible force. It benefits everybody. If you’re listening to music, you’re happy; if you’re making music, you’re feeling very accomplished and rewarded. Nobody loses when people are learning music, it’s a win/win for everybody.

**JJ**  What’s been the best and the worst parts of having a career in New York City? Not including the pandemic?

**MB**  To me, pretty much everything is the best part. I love that there is so much mentorship available and how much older musicians are willing to teach younger musicians. Just by being around them, there’s so much to learn. It’s such an important part of what we do. The other thing that’s really wonderful is just bringing people together. That’s kind of a simplistic way of looking at things, but there’s such a sense of community and people getting to know each other through playing music. Building those relationships has been really wonderful. In addition to that, the music is so beautiful.

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**2021 Performances**

- **Sunday, September 26 • 4:00 p.m.**  
  Janis Siegel

- **Sunday, October 3 • 4:00 p.m.**  
  Buster Williams and Something More Quartet

- **Sunday, October 10 • 4:00 p.m.**  
  Russell Malone Quartet

- **Sunday, October 24 • 4:00 p.m.**  
  Art Farmer Tribute Quintet – Archive Dedication

- **Sunday, November 7 • 4:00 p.m.**  
  Scott Robinson with the William Paterson University Jazz Orchestra

- **Sunday, November 14 • 4:00 p.m.**  
  Ryan Truesdell – Birth of the Cool Live
Talking Jazz

Just to hear everyone play on such a high level every night, the inspiration is endless, because just everyone is here. Those are the things that really excite me about being in New York. The worst part is your internal dialogue, feeling a lot of doubt, “Am I capable of this?” It’s a battle within yourself to really be creative and open. For me, that’s very difficult. And, it’s something that I continue to navigate, because there’s a lot of insecurity both musically and financially. That’s probably true of most artists. I can’t imagine that any artist wakes up and says, “Yes, I’m exactly on the right track.”

JJ Has anything good for you come out of this pandemic?

MB The big thing for me during the pandemic was a chance to learn things more slowly and really study in a serious way. When you’re just going from gig to gig, and day to day in normal times, it’s hard to really sit and learn something new. You’re doing a lot of learning on the bandstand, which is so valuable, and cannot be understated; but there is a certain amount of individual study that has to happen as well. And that’s been a real great opportunity for me. The stuff that I’ve been wanting to learn for a long time I finally have had time to work on. That’s exciting.

Also, for everyone to just slow down a little bit; we’re just hustling from gig to gig normally. To be able to have better conversations with each other has been a very positive thing. I’m really excited to make music with everybody and to catch up on a personal level and on a musical level. I was really grateful for a break; I was really working hard. That was great, and I’m excited to do that again, but it was awfully nice to slow down, and remind yourself what’s important, which for me is my family, my friends, learning, and making great food. It’s just nice to have time to reconnect with that.
Baritone Saxophonist Tate Hanlon, Winner of ‘Gerry’s Jazz Challenge’
“He Has a Really Great Sense of What the Music is All About”

BY SANFORD JOSEPHSON

The names of the judges in the Gerry & Franca Mulligan Foundation’s ‘Gerry’s Jazz Challenge’ competition among high school music students were kept anonymous. The results, though, were anything but mysterious. The contestants were judged on five categories: notes, sound, technique, intonation, and presentation. Tate Hanlon, a senior at Fairview High School in Fairview, PA, a suburb of Erie, scored the highest in all five classifications.

His presentation, according to one of the judges, “was outstanding, as was his improvisation, and his interpretation of Gerry’s music.” Mia Toschi, the Foundation’s Executive Director, pointed out that the judges—band teachers, professional saxophonists, and some GFMF board members—viewed YouTube links of the 15 finalists without even knowing their names.

Hanlon played alto saxophone for four or five years, changing to
baritone saxophone when he entered high school because “I loved how low it sounded.” He’s majoring in Jazz Performance this fall at Pittsburgh’s Duquesne University and learned about Gerry’s Jazz Challenge while taking a lesson from saxophonist Mike Tomaro, Duquesne’s Program Director of Jazz Studies.

Students were asked to post a performance of Mulligan’s “Out Back of the Barn” on YouTube. “The due date,” Hanlon recalled, “was about a week later.” About a month later, “I got a phone call telling me I was the winner, and that was it.” The Grand Prize was a Selmer saxophone.

Early on, Hanlon learned about jazz from his older brother, Jonah, a trumpet player who is majoring in Music Education at Duquesne. He also credits his high school music teacher, Chad Mummert, with educating him about jazz. “Mr. Mummert was very important in my development,” Hanlon said. “He plays the euphonium, but he introduced the whole class to jazz.”

Fairview High School, Mummert said, “actually has a jazz class that we offer. Growing up, I was exposed to jazz, but I wish I had more exposure. I always had that appetite, but we didn’t have a class. When I became a high school teacher, I wanted to include jazz because it’s an important part of our American music.” He remembers when Hanlon switched from alto to baritone sax. “He came through really strong. I said to myself, ‘This kid’s going to go somewhere.’ There was healthy competition between Tate and his brother, Jonah. They went all the way to the state festivals. They would practice together at home and with their own groups. Going to the district jazz festivals, they got to meet some of the other strong jazz musicians.
He definitely got bit by the jazz bug.”

Tomaro described Hanlon as “very driven. I met him virtually this past spring and then, later, we had a second, in-person lesson. He has a really great sense of what the music is all about. He really has adopted Gerry’s style of playing. My job is to open up some other avenues as well.”

From a music theory standpoint, Tomaro added, “Tate is just blossoming. He did a lot of playing by ear. There’s a lot to be gained from that. It’s a great first step for him. Now, he needs to apply the elements of harmony and jazz melody. There’s an adage that there are three steps to being a good improviser: first learn to play by ear; next learn all the theory; and the third step is to play by ear again. My job is to take him to the second and third steps.”

At Duquesne, Jazz Performance has just been added as an undergraduate degree. “Tate is one of our first...”
Jazz Performance students,” Toma-ro said. “It’s a very robust schedule. You have to perform almost every month—it’s not about rehearsing, it’s about performing. Students are also encouraged to go to jam sessions. They need to get their feet wet. Our own faculty members also sometimes put our students on gigs with them.”

The university’s Jazz Ensemble has been a principal performing group for several years, and guest soloists have included: baritone saxophonist Denis DiBlasio, alto saxophonist Phil Woods, trumpeters Randy Brecker and Claudio Roditi, and guitarist John Scofield.

In addition to Mulligan, the other baritone player that Tate “loves” is Ronnie Cuber, a musician known mainly for hard bop and Latin jazz, and someone Tomaro feels is pretty much the antithesis of Mulligan. But he thinks that is a good sign. “I did a workshop last week,” he said, “and I mentioned to the students the idea of being a chameleon. You have to imitate a lot of different players and then you realize your style.” Mulligan, Tomaro added, “was one of my influences. I got to Mulligan through Dave Brubeck and Paul Desmond.” One of his favorite albums was We’re All Together For the First Time, a 1973 Atlantic recording that features Brubeck, Mulligan, and Desmond with Jack Six on bass and Alan Dawson on drums.

Pointing out that “there aren’t many places around here [Fairview]” to play live jazz, Hanlon has been soaking up a lot of jazz virtually over the summer. “I love the music from Jazz at Lincoln Center,” he said, “and ‘Live From Emmet’s Place,’” the weekly online sessions presented by pianist Emmet Cohen.

Right now, Hanlon’s just “trying to focus on getting as good as I can so I can make the most out of college.” And, after college, will jazz be his career? “I’m dead set on that,” he said. “I’m going to see if I can make it work. RISING STAR HANLON HAS BEEN SOAKING UP A LOT OF JAZZ VIRTUALLY.”
Back in 1992 I got a call from California. It was Arnold Brilhart, the 87-year old inventor of the Brilhart saxophone and clarinet mouthpieces. He had joined the New York musicians’ union in 1918, before there was a Local 802. He sent me some stories and also a tape of a solo he played on a radio show called The Happiness Boys, along with some 1926 recordings he made with The California Ramblers. He was quite a player, and had a busy career in radio as one of the early multi-reed doublers.

In 1938 Brilhart began to develop his own line of mouthpieces. He got the idea when he was trying out mouthpieces at Walter Gemeinhardt’s Original Woodwind Company on 45th Street. Walter had a barrel of hard rubber mouthpiece blanks on which he ran facings. Arnold asked him, “How do you know what you’re running, and if they’ll satisfy the customer?”

Walter said, “Most musicians don’t know what they’re playing anyway. They blow into a mouthpiece, and either they like it or they don’t. I run a bunch of medium facings and prepare them without stamping a number on them. Someone comes in and asks for a B5, I take one out of the barrel and stamp B5 on it. Musicians have no idea what the numbers mean.” Brilhart found better raw materials and developed a system of standardizing the facings, and his mouthpieces became very popular.

One of the stories Brilhart told me was about a golfing foursome at the Soundview Club he was part of that included Jimmy Dorsey and Joe Venuti. On the 11th tee, a par-three water hole, Joe took his eight iron and hit three balls into the water. Exasperated, he threw the iron into the water and threw the rest of the clubs and the golf bag after it. Still not satisfied, he grabbed the caddy and pitched him into the water, and then jumped in after him.

Venuti told the caddy, while they were drying off, “I’m never going to play golf again. You can have the clubs.” The caddy fished them out, and when Joe changed his mind the next day, he had to pay $200 to get them back.

Brilhart said he also used to play golf with Tommy Dorsey, adding there was one guy Tommy couldn’t seem to beat, so he had a friend make a special club for him. The club head was hollow, and had a little spring-loaded door in the facing. When the club hit
the ball, the door would open and swallow the ball. Tommy would tee off with the trick club and pretend to watch his ball fly down the fairway. He would then walk to within an easy chip to the green. A lever on his club handle would release the ball where he wanted it.

On a record date in Nashville long ago, Roy Clark was stopped by the producer. “We need another take, Roy. There was string noise on that one.” Roy answered, “Man, even Segovia gets string noise.” The producer said, “That’s why he’s not on this date.”

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When I was on the road, my friend Red Kelly, a bass player who owned a bar in Tacoma, WA, would call me to tell me the latest joke he had heard. I don’t know how he always found me, but my phone would ring late at night in my hotel room, or I’d get a call at the club where I was playing, or he even found me one night while I was having coffee and cake at a jazz fan’s home after a gig in Toronto. The kind of jokes he would tell: A guy was filling out an insurance form that asked: ‘Nearest relative?’ He answered, ‘12 miles.’ And where it said “Call in case of emergency,” he wrote, “911.”

Ralph Martin was playing piano with Buddy Rich at the Dream Lounge in Miami Beach during the 1950s. During one set, Buddy’s little daughter sat in the audience with her hands over her ears. She asked Buddy not to play so loud. “It hurts my ears.” Buddy called out to Ralph, “Play like Basie.” Ralph answered, “I will, when you play like Jo Jones.” Buddy gave Ralph his notice on the spot, and they worked out the two weeks without another word spoken to each other.
The Lady Swings: Memoirs of a Jazz Drummer
By Dottie Dodgion and Wayne Enstice

UNIVERSITY OF ILLINOIS PRESS, URBANA, CHICAGO AND SPRINGFIELD, 288 PAGES, 2021

BY JOE LANG

The Lady Swings is an in-depth look at the life of jazz drummer Dottie Dodgion, detailing her personal life and her jazz life. There are several disturbing aspects to her personal story, while the story of her development as a jazz musician of note is one of perseverance and talent. Dodgion and her co-writer, Wayne Enstice, have combined both aspects of her story into a highly readable whole that paints the picture of a strong woman who overcame a lot of obstacles to become a respected member of the jazz community. Dodgion’s life was a tortuous ride, and she tells it all, the good and the bad.

Her personal life was full of ups and downs, with the downs being ones that would have undone a woman with less strength. She came from a dysfunctional family. Her parents divorced when she was quite young. She lived with her mother while her father, a drummer, had visitation privileges. At one point, he took Dodgion away from her mother for two years, a period when she was exposed to the life of a musician, one that ultimately was one that she followed. Among the low points were being raped by a drunken stepfather at the age of 10, having a boyfriend try to turn her into a call girl when she was a teenager, a couple of abortions, and many bad relationships. She was married three times. The first time was briefly to a shady character named Bob Bennett, and it was quickly annulled.

Her second marriage was to a bassist Monty Budwig, an unsatisfactory relationship, although Budwig did father her only child, a daughter named Deborah. Unfortunately, Dodgion was unable to properly care for her daughter, and Deborah was raised by Dodgion’s mother and her latest stepfather.

The final marriage was to alto saxophonist Jerry Dodgion. This pairing lasted 20 years. The marriage was like most of Dodgion’s life, full of peaks and valleys. They had an open marriage, but the stresses in their marriage were more related to their professional lives than to their personal relationships.

Dodgion’s professional life started in her teenage years as a vocalist. It was a chance meeting with the Mary Kaye Trio that led to her starting to play the drums as she became a member of a trio that opened for the Kaye group. She sang and played the drums.

As with many women in jazz, acceptance of her as a jazz musician involved much resistance, but ultimately her talent and the changing social scene enabled her to establish herself as an admired colleague by such musicians as Benny Goodman, Al Cohn, Zoot Sims, Marian McPartland, Ruby Braff, among others. She is still active at the age of 92.

Dodgion had a fascinating story to relate. She and Entice produced a book that flows naturally and always maintains the reader’s interest.
OTHER VIEWS
BY JOE LANG

It would be difficult to argue that Louis Armstrong was not the most significant figure in jazz history. Unfortunately, as jazz evolved, many considered Armstrong’s later work to be less worthy of attention and admiration than his seminal early output. Listen to the contents of the recently released boxed set, The Complete Louis Armstrong Columbia and RCA Studio Sessions 1946-1966 (Mosaic – MD7-270), and you will find that Armstrong’s creative genius never waned.

Disc I contains the RCA singles that were recorded between January 1946 and June 1947. The first two tracks were taken from the Esquire All-American 1946 Award Winners sessions and found Armstrong in the company of an all-star group. The balance of the RCA sides find Armstrong leading a big band for 12 selections, a septet for seven tracks and the format that he used for most of his later years—Louis Armstrong and His All-Stars—for the remaining eight tunes. The songs are a mix of standards, blues and jazz material, six of which have Armstrong as one of the writers. With a few exceptions, Armstrong contributes vocals as well as his sterling trumpet stylings.

On Disc II there are the singles recorded for Columbia between September 1955 and August 1966. There are 13 selections, including a promotional recording for Remington titled “Music to Shave By,” a medley of “Ain’t Misbehavin,” “You Make Me Feel So Young” and ‘When You’re Smiling” with special lyrics performed by Armstrong, Bing Crosby, the Hi-LoS and Rosemary Clooney. There are alternate takes of “Taint What You Do” and “Back O’ Town Blues,” as well as seven alternate and partial takes of “Mack the Knife.”

The balance of the five discs contains the three excellent Columbia albums, Louis Armstrong Plays W.C. Handy, Satch Plays Fats, and The Real Ambassador, a concept album with music by Dave Brubeck and lyrics by Iola Brubeck performed by Armstrong’s All-Stars and Brubeck’s rhythm section with vocals by Armstrong and Carmen McRae. The Handy material is on Disc III and alternate takes on Disc IV. The Waller tunes are on Disc V, the full album and alternate takes, with additional alternate takes comprising the beginning of Disc VI. The balance of disc VI is the full version of The Real Ambassadors, while Disc VII has the singles and alternate takes from The Real Ambassadors.

As with all Mosaic sets, there is a superb booklet of notes detailing the recording sessions. Those for this set are written by Ricky Riccardi, Director of Research Collections at the Louis Armstrong House. Riccardi does a terrific job of providing a wealth of information in highly readable form. mosaicrecords.com

An unfortunate fact of the current economics in the recording industry is that the high cost of producing big band albums limits the output of arranger/composers like Andy Farber.
OTHER VIEWS

Farber is certainly among the best of those on the scene today. *Early Blue Evening* (artistShare – 0816) finds Farber leading an impressive roster of first-call New York City musicians on a program of nine original pieces plus “Theme from The Odd Couple” and “How Am I to Know,” the latter featuring a fine vocal by Catherine Russell. The words that first come to mind upon hearing this music are unremitting swing. In addition, his charts are full of wonderful surprises and leave plenty of room for the impressive collection of soloists who are on the band. Unlike so many contemporary big band arrangers, he makes music that is readily accessible to listeners at every level of sophistication. In fact, if someone asked for a recommendation of a big band album to give them a feeling for what makes big band music so appealing to its enthusiasts, it would be easy to suggest that they start with *Early Blue Evening*. artistshare.com

Tenor saxophonist Scott Hamilton and guitarist Duke Robillard, both Rhode Island natives, have had a longstanding musical friendship. Hamilton is among the best of the mainstream jazz masters, while Robillard has a blues orientation. They have a common love of standards and jazz tunes, and swinging is in their blood, as is a natural feeling for the blues. *Swingin’ Again* (Blue Duchess -006) finds them reunited for a 10-song program backed by a rhythm section of Bruce Bears on piano, Brad Hallen on bass, and Mark Teixeira on drums, with special guests pianist Tim Ray, trumpeter Jon-Erik Kellso and vocalists Sunny Crownover, “Steady Daddy,” and Sugar Ray Norcia, “I’m Putting All My Eggs in One Basket” and “Blue Lou.” From opening notes to last, this is music to smile by! shiningstonerects.com

*Westward Bound!* (Reel to Real – 006) featuring tenor saxophonist Harold Land is the latest collection of live recordings from The Penthouse, a jazz venue in Seattle. The nine tracks are from three different sessions. The tracks from December 12, 1962, have Land with trumpeter Carmell Jones, pianist Buddy Montgomery, bassist Monk Montgomery and drummer Jimmy Lovelace. On September 17, 1964, Land was joined by Hampton Hawes on piano, Montgomery on bass and Mel Lee on drums. The August 5, 1965, selections include Land, pianist John Houston, bassist Montgomery, and drummer Philly Joe Jones. Land is one of those players who spent most of his time playing in Southern California and never developed the kind of national following that his talent deserved. This collection provides a nice taste of his playing and composing, as well as his approach to familiar tunes such as “My Romance,” “Autumn Leaves,” “Who Can I Turn To” and “Blue ‘n Boogie.” cellarlive.com

Trombonists Howard Levy and Alan Goidel teamed up to create a robust and joyful collection of original
tunes titled *Slide Attack* (self-produced). Joined by pianist Hiroshi Yamazaki, bassist Michael Goetz and drummer Chuck Zeuren, they address five selections composed by Levy, three by Goidel, and one by Yamazaki. Two trombone front lines are not common in jazz, but the success of the legendary pairing of J.J. Johnson and Kai Winding has led to occasional forays into this territory. Levy and Goidel have combined to produce a collection that grabs your attention immediately with Yamazaki’s “Spring Roll” and holds it right through the final notes of Levy’s “Bluedemic.” Both trombonists are facile players who exhibit the kind of empathy that generally results in memorable music. *Slide Attack* is the perfect way to attack those moments when you need some joy in your life, but it will be a nice fit no matter your mood. slideattack.com

Listening to pianist Joe Alterman should lead you to consider the title of his new album, *The Upside of Down* (Ropeadope – 625), an insight to his playing, purely uplifting. Recorded at pre-pandemic Birdland in November 2019 and February 2020, this program of 12 tunes includes originals, standards, and jazz tunes. No matter the source of the music, Alterman and his bandmates, bassist Nathaniel Schroeder and drummer Marion Patton, give each of them a personal stamp. Alterman is one of those jazz musicians who one immediately recognizes as a special talent. He combines a mastery of the keyboard, wonderful touch, a gift for improvisation, and an innate swing feeling to offer up pianism that is inspiring, accessible, and consistently interesting. This is an album that you cannot listen to just once. It will demand repeated visits from you. joealtermanmusic.com

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  - Hammond B3 jam
  - 1st & 3rd Tuesday

- **Montclair: Th Fr Sat Jam**
  - More info: James Pansulla / JazzEducation@njjs.org
One of the positives effects of the limitations imposed during the pandemic was the resourcefulness of many musicians who found ways to reach their audiences remotely. Vocalist/pianist Champian Fulton and her trumpeter/flugelhornist father Stephen Fulton were among the first to produce weekly livestream performances. Their Sunday afternoon session became a must see for many of their fans. Live from Lockdown (Champian Records – 004) offers up 12 selections taken from the livestreams. This partnership produced empathetic performances that combined Champian’s dexterous pianism and spot-on vocalizing with Stephen who is equally adept at playing fills behind his daughter and taking expansive solos. They will immediately grab your attention with a fun rendition of “I Hadn’t Anyone Till You.” Along the way they examine tunes such as You’ve Changed,” “Moonglow,” and “What Will I Tell My Heart.” Their two original instrumental tracks, the sprightly “Pass the Hat” and the bluesy closer, “Midnight Stroll” are tunes that should be picked up by other jazz players. Give Live from Lockdown a hearing and you will find out why so many regularly tuned into the livestreams. champian.net
Your membership is vital to NJJS’s mission to promote and preserve America’s great art form—**JAZZ**!

**Thank you** and welcome to all who have recently joined or renewed their memberships. We can’t do what we do without you!

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