

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

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FEBRUARY 2019



Many in the Chicken Fat Ball's audience at The Woodland in Maplewood on January 6 have been attending the event for decades, and they came out in force for this year's wintertime jazz picnic. Photo by John Hester.



SCHMALTZ SELLS

A Record Turnout for the Chicken Fat Ball

Despite a wink and a nod from a jazz friendly fire marshal, and adding several tables under the front of the stage, Chicken Fat Ball organizers had to turn away the last of the crowd that showed up at The Woodland on January 6. Those who squeezed into the vintage Maplewood venue experienced one of the best Ball's in recent memory. Our story and photo coverage begins on page 24.

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Prez Sez

By **Cydney Halpin** President, NJJS

After nearly 13 years of volunteer service as editor of *Jersey Jazz*, Tony Mottola has announced his retirement. His tenure represents 137 issues to date of this award-winning magazine! My fellow board members and I wish to thank him for his dedication and commitment to this labor-of-love project and for his invaluable contribution to NJJS. Tony will remain at the helm over the next several months as we look for his replacement and plan for the magazine's future.

The board and I would also like to thank Linda Lobdell for her 13 amazing years of dedicated volunteerism to NJJS as the JJ's Art Director/ Co-Editor, as well as our in-house graphic artist. Linda's contributions will be greatly missed.

We extend our sincere gratitude to Tony and Linda. Please join us in wishing them nothing but unencumbered, stress-free, great jazz!

If anyone is interested, or knows of a possible replacement for either the editor or art director position, please contact me at pres@njjs.org.

■ On Sunday April 7, Noon – 5 PM NJJS will celebrate the 50th Anniversary of the Pee Wee Russell Memorial Stomp, the Pee Wee Jubilee, featuring Andy Farber and his Orchestra, along with Arbors Records All-Stars Adrian Cunningham and Warren Vaché, as they channel the spirit of Pee Wee Russell on this auspicious occasion. More special guests to be announced! Please check the NJJS website www.njjs.org for updated information.

The Jubilee will be celebrated in a new venue this year, the Hyatt Regency in Morristown. There will be a CASH ONLY bar and buffet and free VALIDATED self-parking. This venue is accessible by train/NJ Transit – the Morristown Line/Morristown Station. The Hyatt is a short five-minute walk, or quick taxi from the station. Ticket prices are as follows: in advance - \$40 Members / \$45 Non-members; at the door - \$45 Members / \$50 Non-members. Tickets are on sale now via our website, phone and by mail. Please see ad on page 9 for complete details.

True to our mission to promote and preserve jazz, this year under the tutelage of NJJS Education Advisor Don Braden and educator and clinician Julius Tolentino, the Jubilee will also feature several ensembles of some of New Jersey's finest aspiring young jazz musicians.

An event of this caliber requires more than ticket sales to support it. If you would like to help make this Pee Wee Jubilee both a critical and financial success, please consider becoming a corporate sponsor. Various tiered advertising packages are available. Contact me at pres@njjs.org for more details. NJJS is a qualified I.R.C. 501(c)(3) non-profit organization.

It's an incredible milestone that NJJS is celebrating the 50th consecutive presentation of this keystone event. The Pee Wee Jubilee will be an afternoon filled with fabulous music, artistry, nostalgia and surprises worthy of a golden anniversary.

Don't miss the party!

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!!



You can celebrate Chinese New Year on Feb. 8-9 with guitarist Russell Malone at Shanghai Jazz in Madison.

February is Black History Month and no commemoration would be complete without honoring and celebrating the importance of jazz's African American roots and lineage. Borrowing from Ted Gioia's *The History of Jazz*, "This music of one people, then a nation, is now a world phenomenon, and its history promises to become many histories, many sounds, and many tales yet to unfold."

Celebrate jazz's origins by attending our free "Generations of Jazz" program on February 10 as pianist and scholar Radam Schwartz leads a lively presentation — complete with music and discussion — of the musicians and venues of the Harlem Renaissance. (Complete information on page 14.)

Plan to attend the February 17 Jazz Social at Shanghai Jazz which will feature the Dave Braham Trio who will play host to a spirited open mic/jam session. If past participation and enthusiasm are any indication, this will be another enjoyable afternoon of superb music. Listeners and participants welcome. If planning to participate vocally or instrumentally, please register with Carrie Jackson — V.P. of Music to secure your performance: music@njjs.org. Spaces fill up quickly, don't be left out!

February is full of music. Here are some fabulous offerings: 2/1 Steve Turre Quartet and 2/8 - 2/9 Chinese New Year with Russell Malone at Shanghai Jazz; 2/2 Oliver Lake at

Newark's Bethany Baptist Church's Jazz Vespers; 2/4 Gardner's Ground Hog Jam at The Bickford Theater in Morristown; 1867 Sanctuary in Ewing offers NJJS members a \$5 discount on tickets, 2/16 Maurice Hines with the DIVA Jazz Orchestra at NJPAC; 2/9 Rio Clemente & 2/23 Leonieke Scheuble and Friends at Watchung Arts Center.

Looking slightly ahead, If you're unable to be in New Orleans for Mardi Gras, I hope you'll find your way to the Watchung Arts Center Saturday on March 2 to celebrate NOLA style with bassist Thaddeus Expose and a crew of New Orleans and local musicians. I attended this event last year and you don't want to miss it!

To preserve jazz, we must introduce children to this great American art form and we must nurture and support children's participation in music. In keeping with this mission, the NJJS instrument drive is picking up speed. We recently received a baritone saxophone, flute and clarinet from member Marissa Avolio and a Yamaha digital piano from member Donna Etkins. NJJS education director James Pansulla is working diligently to collect and distribute these donations along with Antoinette

Montague of Jazz Woman to the Rescue.

Let's keep the momentum going! Please check your closets and attics and if you have an instrument(s) in good working condition for donation, contact James at JazzEducation@njjs.org to arrange for pickup/

delivery. We are unable to accept acoustic pianos given the cost and complexity of pickup and delivery. All donations are tax deductible to the extent allowed by law.

While 2018 was a very successful year of growth and development for NJJS, we have so much more that needs to be done!

To this end, we are looking to add members to our board of directors. If you feel you have the skills, time and energy to devote to NJJS in this capacity, please contact me at pres@njjs.org. I look forward to hearing from you.

As February is the month to celebrate love, in all its forms, allow me to share with you the words of Jackson Pollock, "Love is friendship set to music." I wish you all great music!

for updates and details.

February 17

NJJS JAZZ SOCIAL
Jam Session with the Dave Braham Trio
FREE for NJJS members, \$10 public, \$10 minimum
Shanghai Jazz | Madison
2 sets, doors open at 3 PM
www.njjs.org

March 10

NJJS JAZZ SOCIAL
Audrey Welber-Lafferty
FREE for NJJS members, \$10 public, \$10 minimum
Shanghai Jazz | Madison
2 sets, doors open at 3 PM
www.njjs.org

April 7

PEE WEE RUSSELL MEMORIAL STOMP
Andy Farber & His Orchestra, Warren Vaché, Adrian Cunningham, and the Don Braden/Julius Tolentino Youth Band
NJJS members – \$40 advance/\$45 door
Non-members – \$45 advance/\$50 door
Hyatt Regency | Morristown
Cash Bar/Buffer, Noon – 5 PM
www.njjs.org

May 19

NJJS SCHOLARSHIP AWARD WINNERS
FREE for NJJS members, \$10 public, \$10 minimum
Shanghai Jazz | Madison
2 sets, doors open at 3 PM
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NJJS Calendar

Funding for the NJJS Jazz Socials program has been made possible in part by Morris Arts through the N.J. State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts.

Jazz Trivia

By O. Howie Ponder

(answers on page 41)

Cent' Anni! JAZZ CENTENNIALS IN 2019



Not often do we get to celebrate a jazz artist's 100th birthday while he or she is still with us, but it could happen this year. Here are nine musicians born in 1919 worthy of the tributes to take place.

1. The pianist died at age 44, depriving him of the high regard his music has since earned. He mostly played in Dixieland outfits but we a bebop devotee (a friend of Monk's) with an original style captured on several Blue Note albums, since reissued on Mosaic. #7 was an accompanying drummer. The pianist's tune, "Serenade," had lyrics added and became the Billie Holiday classic "Lady Sings the Blues."
2. The trumpeter mastered the plunger mute and spent eight years in the Basie band. He also graced the Jimmy Lunceford, Gerald Wilson, Lionel Hampton and Thad Jones-Mel Lewis bands. He joined the *Tonight Show* band in 1967, remaining until its breakup in 2002 and was named an NEA Jazz Master in 2009.
3. The trombonist started life as Moe Zudekoff. He studied at Juilliard and at 17 started playing traditional jazz with Sharkey Bonano. After a stint with Artie Shaw, he joined Tommy Dorsey and led that band from 1977 to 2010.
4. "Mona Lisa." "Unforgettable." Need we sing more? The tender-voiced pop star had more than 100 chart-topping hits from the 1940s through the '60s and was the first black American man to host a TV show. But he started as a groundbreaking jazz trio leader.
5. The only child of America's most celebrated jazz composer followed in dad's footsteps, leading his orchestra for a time and serving it in various other capacities, including as a trumpeter, composer and arranger. He wrote a biography of his father and directed Broadway musical, *Sophisticated Ladies*.
6. The blind pianist is credited with leading the first free-jazz group-improvisational record in 1949 after he moved to NYC in 1946 to play with Dizzy Gillespie, Charlie Parker and Max Roach. He struggled to keep his playing career afloat, but is highly regarded as a teacher of classically influenced jazz. Lee Konitz was a student and frequent collaborator.
7. The Pittsburgh-born drummer co-founded the Jazz Messengers in the mid-1950s, and led it for 35 years until his death, providing a springboard to fame for dozens of young players from Freddie Hubbard and Wayne Shorter to Wynton and Branford Marsalis.
8. Raised in Chicago, she was a jazz-singing natural and impressed Gene Krupa, who hired her in 1941. Their novelty record, "Let Me Off Uptown" with Roy Eldridge was a hit. She went solo, making hit records on Norman Granz's labels and highlighting the Newport Jazz Festival in 1958 with a version of "Sweet Georgia Brown" captured on film in the documentary *Jazz on a Summer's Day*. Her ongoing battles with drugs were detailed in her 1981 memoir, *High Times, Hard Times*.
9. The saxophonist from Tulsa, Okla., divided his time between jazz and R&B, once landing a place in the Ellington band in the late 1940s, then having a single ("Corn Bread") on Newark's Savoy Records hit #1 on R&B charts, earning him a nickname and luring him into a solo career as vocalist and honking hornman. He toured Europe with Earl "Fatha" Hines in 1965 settling outside Paris. His most recent of many recordings was issued in 2010.

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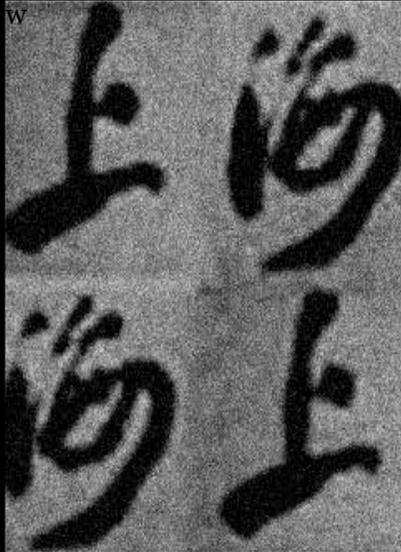
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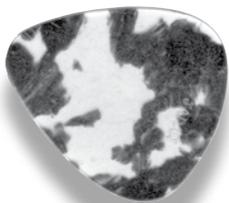
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The Editor's Pick

By **Tony Mottola**
Jersey Jazz Editor

Flemington Arts Group Launches Jazz Series

Flemington has been the Friday night stop in the annual late September 3-day Central Jersey Jazz Festival for several years. Now a local arts group, Flemington DIY, is trying their hand at a regular jazz series. Last month they kicked with a performance by DIVA Jazz Orchestra pianist Tomoko Ohno and the schedule for the next four months is impressive.



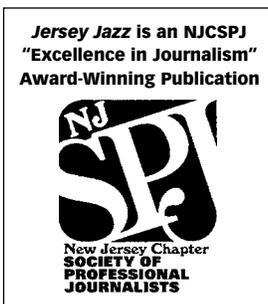
And worth a trip. Flemington is a historic town (think "Lindbergh Kidnapping") and surrounded by outlet stores. You can follow a Saturday afternoon shopping spree with a jazz bargain, all shows, at 7:30 PM at the Flemington DIY Arts Center at 90 Main Street, are just \$15. Here's the lineup from now through May.

■ **February 23 | Victor Gould Trio:** Victor Gould, a pianist from Los Angeles has performed with Esperanza Spalding, Terence Blanchard, Branford Marsalis, Nicholas Payton, Ralph Peterson, Wallace Roney and many others. Currently residing in New York, he's a member of the Wallace Roney Quintet. Joining him in Flemington will be EJ Strickland on drums and Dave Baron on bass.

■ **March 23 | Winard Harper Quartet:** With Norm Simmons (piano), Vince Dupont (bass) and Antonio Hart (saxophone). Drummer Harper is passionate about jazz. He's been the leader and inspiration for a vibrant group of musicians for almost a decade appearing regularly all over the United States from the Kennedy Center in Washington, D.C. to Yoshi's, the legendary West Coast jazz club.

■ **April 20 | Behn Gillece Quartet:** After a decade on the New York jazz scene, vibraphonist Behn Gillece has built a reputation as a virtuosic instrumentalist and prolific composer. Following the release of *Walk of Fire*, his third album on the Posi-Tone label, Gillece was named the DownBeat Rising Star for Vibraphone in 2018. Supporting musicians for this show to be announced.

■ **May 18 | Jeremy Dutton Quartet with special guest James Francies:** Following in the footsteps of Eric Harland, Chris Dave, Kendrick Scott, and others, drummer Jeremy Dutton has established himself as a worthy member of the great Houston drum tradition. He's equally comfortable holding down the drum chair in groups of his peers and those led by acclaimed veterans like Ambrose Akinmusire and Vijay Iyer. Houston-native pianist James Francies is considered one of the premiere pianists of his generation. Studying piano since the age of four, James has played alongside several jazz greats and has won many awards recognizing his playing and compositions. Supporting musicians for this show to be announced. JJ



Comments?

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

Advertising Rates Quarter page: \$50; Half page \$75; Full page \$110. Biz card size \$25. \$10 discount on repeat full-page ads. To place an ad, send payment at www.PayPal.com using code: payment@njjs.org, or mail check payable to **NJJS** to NJ Jazz Society, c/o Michael A. Katz, 382 Springfield Ave., Suite 217, Summit, NJ 07901; please indicate size and issue. Contact art@njjs.org or 201-306-2769 for tech information and to submit ads.

NJJS Deadlines Submit press releases and event notices five weeks prior to issue date. Advertising space reservations are due five weeks prior to issue date. Final advertising art is due four weeks prior to issue date.

EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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NEWPORT JAZZ

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WBGO Travel welcomes you to join us on a day trip to one of the best festivals of the world: The 65th Newport Jazz Festival in Newport, Rhode Island! Choose a fun filled day of your choice! The festival takes place Friday August 2nd, Saturday August 3rd and Sunday August 4th. Buses depart from locations in Manhattan, Brooklyn, Newark, NJ & Boston and bring you right to the door step of the hippest, jazziest music filled event of the year!



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Big Band in the Sky

By Sanford Josephson

■ **Urban Clifford “Urbie” Green, 92, trombonist, August 8, 1926, Mobile, AL – December 31, 2018, Hellertown, PA.** Green once said he was more influenced by the playing of trumpeter Dizzy Gillespie, alto saxophonist Charlie Parker, and tenor saxophonist Lester Young than by other trombonists. But, his impact on other trombonists was huge.



Urbie Green: “One of the greatest trombone players of all time.”

“A hero of mine for over 50 years,” is the way trombonist Keith O’Quinn described him on Facebook. “One of the greatest trombone players of all time,” O’Quinn continued, “and a man that all who knew him looked up to with love and respect.”

Trombonist Tom Artin first heard Green at a Princeton reunion where the veteran trombonist was playing with a Dixieland band. In a Facebook post, Artin recalled that he was playing with a different band, and, at the time, “I didn’t own my own trombone, so what I had with me was the junky loaner from the Princeton High School band room. Urbie saw me standing with this instrument and waved for me to join him on the stand. He saw what a struggle it was for me to get any sort of decent sound out of this inferior instrument, so he said, ‘Here, kid, try mine.’ We traded horns. Playing Urbie’s was like a dream. And, Urbie — no surprise — sounded just as wonderful playing my band room loaner.”

Green was working professionally by age 16, but his big break came in 1950 when he became part of Woody Herman’s Thundering Herd. In 1954, he won the DownBeat Magazine International Critics’

Award for “New Star”. Throughout his career, Green was one of the most in-demand trombonists, playing with everyone from Louis Armstrong to Miles Davis to Leonard Bernstein. He also recorded more than 25 albums as a leader. Among the most notable, according to the *Pocono Record* (December 31, 2018), were:

Blues and Other Shades of Green (Paramount: 1955), *Let’s Face the Music and Dance* (RCA: 1957), and *The Persuasive Trombone of Urbie Green* (Command: 1960).

His last album, *Sea Jam Blues*, was recorded on a jazz cruise and released in 1995 on the Chiaroscuro label. Alex Henderson, reviewing the album for All Music, pointed out that “the veteran trombonist was 68 at the time, and he is in fine form...Green swings passionately on the up-tempo selections, but he shows how lyrical a ballad player he can be on ‘You’ve Changed’ (Carl Fischer/Bill Carey) and ‘Old Folks’ (Willard Robison). The trombonist also shows that he has no problem working with both younger and older musicians...he leads a cohesive quintet that includes two veteran improvisers (bassist Paul Rostock and drummer Glenn Davis) and two ‘Young Lions’ (his piano-playing son Jesse Green and saxman Chris Potter).”

Pointing out that Green was “idolized by his contemporaries — and particularly by fellow players of the trombone,” RiffTides’ Doug Ramsey recalled when Green was a member of an all-star band that played at the White House for a 70th birthday party

President Richard Nixon held for Duke Ellington in 1969. A highlight, Ramsey wrote, was when Green played with fellow trombonist J.J. Johnson, “collaborating — raucously — on a solo in Gerry Mulligan’s vigorous arrangement of Ellington’s ‘Prelude To A Kiss.’”

Green performed regularly at the annual Celebration of the Arts (COTA) jazz festival in Delaware Water Gap, PA; he was seen and heard in the 1956 movie, *The Benny Goodman Story*, starring Steve Allen and Donna Reed; and he played with the Benny Carter All-Stars in a Lincoln Center tribute to Ella Fitzgerald and in a private performance for the King of Thailand. He won several “Most Valuable Player” awards from the National Academy of Recording Arts and Sciences (NARAS), and he was inducted into the Alabama Jazz Hall of Fame in 1995.

Bassist Steve LaSpina recalled, on Facebook, the first time he played with Green in Chicago. “I think it was sometime in 1977,” he said. “I remember how he helped me learn the tunes I didn’t know. His support was wonderful as was his playing. Years later, we reconnected working gigs in Pennsylvania when I was living out that way in the late ’80s and early ’90s.”

In addition to his son, Jesse, Green is -survived by his wife Catherine “Kathy”; sons, Casey and Jim; a sister, Beverly Simpson; and several grandchildren.

■ **Yvonne C. Ervin, 59, jazz advocate, journalist, saxophonist, September 14, 1959, Springfield, IL – December 26, 2018, Phoenix.** Ervin was the founding director of the Tucson Jazz Society, which she expanded — over nine years — from 500 members and a \$50,000 budget to 2,100 members and a budget of \$250,000.

In 2015, she launched the Tucson Jazz Festival after being asked to do it by a Tucson lawyer, Elliot Glicksman, and Tucson’s mayor, Jonathan Rothschild. “From the get-go,” Glicksman told the *Arizona Daily Star*, “the festival would have never happened without Yvonne Ervin.” The 2019 festival was scheduled to begin on

continued on page 10

New Jersey **Jazz** Society

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BIG BAND IN THE SKY

continued from page 8

January 11. She had been hospitalized with Hepatitis A since October 2018 and died of a heart attack after having liver transplant surgery at Phoenix's Mayo Clinic.

Growing up in Illinois, Ervin played clarinet before changing to alto saxophone and then tenor saxophone. She attended the University of Arizona in the early 1980s, double-majoring in journalism and saxophone performance. After graduating, she worked as a reporter for the *Arizona Daily Star*. Through the years, her jazz articles appeared in such publications as *DownBeat*, the *Arizona Daily Star*, *Tucson Magazine* and *Showtimes West*. At the time of her death, she was also editor of *Hot House* magazine. Gwen Kelley, *Hot House* publisher, announced her death in a Facebook post. "She was such a driving force and an amazing human being!" she wrote. "Our sincere condolences to her family. I will miss her, her warmth, and friendship."

Ervin was also a founding member of the Jazz Journalists Association, most recently serving as vice president. On Facebook, JJA president Howard Mandel said: "Yvonne had many friends throughout our music communities, and this is shocking news that leaves us remembering our best times with her."

In 1998, Ervin left Tucson for New York where she spent 12 years in a variety of fundraising posts for organizations fighting drug abuse and teen pregnancy. She returned to Tucson in 2010. She is survived by her husband, Alan Hershowitz, who told the *Arizona Daily Star*: "I think she would want the continuation of the great education and performing opportunities here and the development of so many fine jazz musicians...The jazz fest has always featured



Journalist/musician Yvonne Ervin. Photo courtesy of the Tucson Jazz Festival.

hometown kids done good."

The day after her death, the Tucson Jazz Music Foundation announced the creation of a memorial scholarship for girls in Ervin's name. In a Facebook post, the foundation said, "Empowering girls in jazz and women in jazz was a part of Yvonne's 'jazz mission', and the

foundation would like to annually remember and honor her through this memorial scholarship." □

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations and Jeru's Journey: The Life and Music of Gerry Mulligan. He's written about jazz musicians in a variety of publications.

Poetic License: Words and Music at the Jazz Standard

By Schaeen Fox

When Helen Sung brought her *Sung With Words* CD release show to the Jazz Standard, the room was filled with her expectant fans well before the star arrived. Her band was almost the same as on the recording: John Ellis (tenor and soprano saxophones), Ingrid Jensen (trumpet), Reuben Rogers (bass), Kush Abadey (drums), Samuel Torres (percussion) and vocalist Carolyn Leonhart.

The stand out exception was the second vocalist — Cecile McLorin Salvant. Most of these artists have been with Helen over the years, but it was our first time seeing Ms. Salvant not headlining a show.

As Ms. Sung said, she had a band composed of highly talented musicians all leaders in their own right.

The show was all Helen's original compositions inspired by the poetry of Dana Gioia. She explained that on the CD most selections are preceded by the poet reading his verse. The band then plays the music it inspired.

That was also the rule for the set. The first selection, however "Into the Unknown," was one of those exceptions. It is an interesting instrumental with a fitting title for a set of all new original works. "Pity the Beautiful" was next. After the poet's recorded voice faded, Carolyn Leonhart sang Helen's beautiful composition.

Then Cecile McLorin Salvant emerged to loud cheers and applause. She and Ms. Leonhart sang "Hot Summer Night" together. It was gorgeous. I love to hear each singer, and it was a special treat to hear their voices blend together.

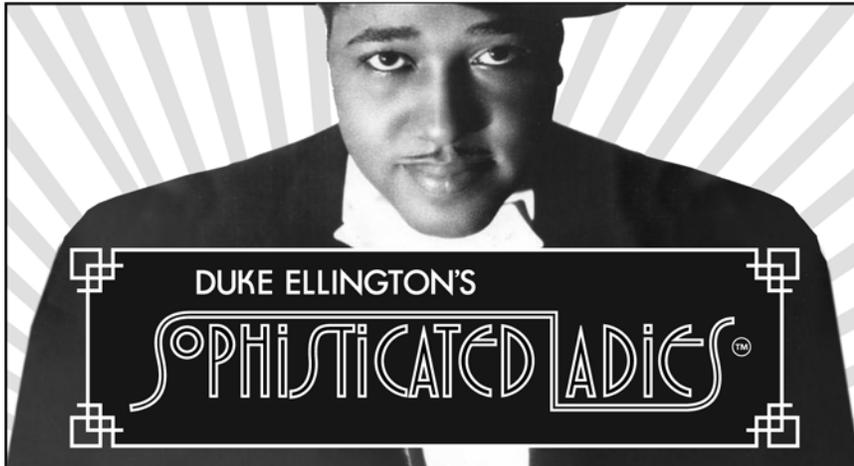
Ms. Sung explained that the poet declined to read one of his works for the CD. He said he liked her song based on his poem "The Stars on Second Avenue" so much, that he wanted it to stand on its own. It stands well.

Helen's "Lament for Kalief Brower" has nothing to do with a poem. It is a sad piece inspired by the tragic suicide of that young man a few years ago. Its tone was set by Mr. Ellis blowing a mournful passage directly onto the piano strings. The result was reminiscent of whale songs, something both eerie and familiar.

Altogether, the band was able to perform about half of the songs on the CD. If the other half is like what we heard, it is a worthy addition to the discography of an artist we have been following for several decades. □

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Sarasota Jazzfest Showcases Tradition While Looking Ahead to What's Next

By Sanford Josephson

The Jazz Club of Sarasota is intent on closing the generation gap in jazz by bringing older and younger musicians together on its main stage. This year's Sarasota Jazz Festival, which will be held from March 6-9, is titled "Generations of Jazz," and the idea, according to clarinetist/tenor saxophonist Ken Peplowski, the SJF's music director, "is to respect the tradition of the great musicians and welcome the younger musicians who are keeping it going."

There will be four main stage concerts, plus the annual Jazz Trolley & Pub Crawl, and four concurrent afternoon "themed" stages highlighting blues, classic jazz, contemporary jazz, and Latin jazz. The main venue is the Hyatt Regency Hotel at 1000 Boulevard of the Arts in Sarasota.

The festival will be anchored, Peplowski points out, "by a house rhythm section called La Lucha, a trio of younger guys from Florida." Based in Tampa Bay, La Lucha's members are bassist Alejandro Arenas, pianist John O'Leary and drummer Mark Feinman. Their repertoire, as described on the group's website, "is a diverse mixture of Latin inspired rhythms with jazz standards, twisted arrangements of pop songs, and original compositions." The trio's most recent album, *Standards, Not-Standards*, with vocalist Jun, was released in 2015 on Blue Line Music.

The first main stage concert, at 7:30 PM on Wednesday, March 6, will feature



Versatile reedman Ken Peplowski is the SJF's musical director.

young trumpet player James Suggs with veterans Randy Brecker and Randy Sandke (who recently moved from Pennsylvania to Sarasota). Suggs, who also appeared at Clearwater Beach's Suncoast Jazz Festival last November (*Jersey Jazz*, January 2019), lives in St. Petersburg and teaches in the Jazz Studies department at the University of South

Florida. He has toured with the Glenn Miller Orchestra and the Tommy Dorsey Orchestra and has shared the stage with pianist Dick Hyman, guitarist Kenny Burrell, and composer/orchestra leader Maria Schneider. In 2015, he was awarded the Best of Bay's Critic's Choice award for "Best Jazz Transplant."

On Friday, March 8, Peplowski says, "two things are happening. Houston Person will be playing with clarinetist/saxophonist Aaron Johnson and saxophonist Roxy Coss, and the great vocalist Mary Stallings will perform with young vocalist Charles Turner." In July of last year, when the New York-based Johnson appeared in San Francisco, jazzinthebay.org described him as "a member of a new generation of mainstream jazz musicians that's embracing older styles of jazz and the great American Songbook. At the same time, he's an adventurous multi-instrumentalist who has also immersed himself in the avant-garde." Johnson has appeared with Hyman and Peplowski as well as trombonist Slide Hampton and trumpeter Jon Erik Kellso.

Originally from Seattle, Coss moved east

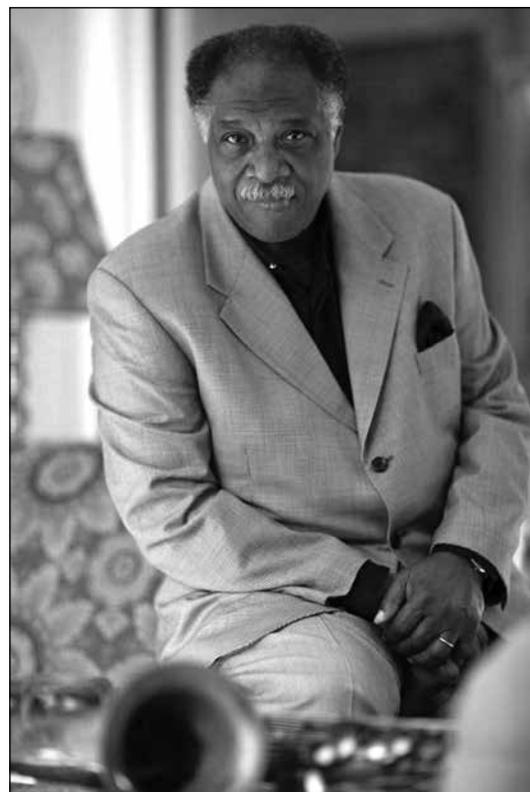


Photo by John Abbott



Saxophonists Houston Person (top photo) and Roxy Coss (below) highlight an all-star multi-generational lineup appearing at the 39th Sarasota Jazz Festival in March.

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SARASOTA JAZZ FESTIVAL

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to attend William Paterson University in Wayne, NJ, where she graduated Magna Cum Laude with a Bachelor of Music in Jazz Studies/Performance in 2008. She joined the DIVA Jazz Orchestra in 2010 and has performed at the Newport Jazz Festival and at New York clubs such as the Jazz Standard and Smoke.

In his review of her 2018 Posi-Tone album, *The Future is Female*, allaboutjazz.com's Paul Rauch wrote that her "unique and personal sound [is] steeped in the tradition of the post-bop masters that have preceded her, such as Joe Henderson and Charlie Rouse." *DownBeat*'s Michael J. West described the album as "hard-hitting post-bop... a benchmark in Coss' burgeoning career."

In 2014, Turner was the first place winner in the first annual Duke Ellington Vocal Competition in New York City, hosted by Mercedes Ellington. He has performed in several NYC jazz clubs including Birdland, Dizzy's Club Coca-Cola, and Ginny's Supper Club. A native of Los Angeles, Turner studied under vocalist Dee Dee Bridgewater while he was a student at the

Berklee College of Music in Boston.

On Saturday afternoon, March 9, pianist Shelly Berg, who is dean of the Frost School of Music at the University of Miami, will lead a performance by the UM Big Band.

"A bunch of performers will be guesting with the band," Peplowski says, "including Roxy, Houston, Randy Sandke, Mary Stallings, and the great bassist John Lamb, a veteran of Duke Ellington's band."

On Saturday night, "Dick Hyman, Bill Charlap, and I will do some things together. Bill and I consider ourselves protégés of Dick. And, we'll also have Houston and Randy Sandke perform again."

Hyman, a long-time resident of nearby Venice, was honored at the 2017 SJF in celebration of his 90th birthday.



Tampa Bay-based La Lucha is the house rhythm section for the Sarasota Jazz Festival.

The themed performances, Peplowski points out, "will utilize local performers. We're kind of combining a jazz festival with a jazz party. We're trying to encourage people to get the whole package and stay at the hotel."

Fortickets and special hotel and VIP packages, visit www.sarasotajazzfestival.org. Sponsors include: Sarasota Scene, YourObserver.com, Arbors Records, The Harold & Evelyn R. Davis Memorial Foundation, The Jazz Cruise and Sarasota County Tourist Development Tax Revenues.



NJJS's "Generations of Jazz" Will Help Springfield Library Celebrate Black History Month

The New Jersey Jazz Society's jazz history program called "Generations of Jazz" is making a return visit to the Springfield Free Public Library, 66 Mountain Avenue, Springfield, NJ on Sunday, Feb.10 at 2 PM. Admission is free.

The program will focus on the musicians and venues of the Harlem Renaissance as part of the library's celebration of Black History Month. The program's narration is shared by members of a group that has a wealth of experience in the jazz world.

Keyboardist Radam Schwartz has appeared with such legends as tenor saxophonists Eddie "Lockjaw" Davis and David "Fathead" Newman. He was director of the Jazz Institute of New Jersey for 15 years and is currently on the teaching staff of Jazz House Kids in Montclair.

Vocalist Carrie Jackson has performed at such venues as the New

Jersey Performing Arts Center (NJPAC), New York City's Iridium jazz club and Shanghai Jazz and Trumpets in New Jersey. *Cadence Magazine* called her "a rich-voiced blues, ballads, and jazz standards singer who knows how to put a song across."

Also sharing the narration will be saxophonist Gene Ghee, a former member of Art Blakey's Jazz Messengers who also worked as a for Stevie Wonder and was a music educator in East Orange.

Bassist Takashi Otsuka studied under vibraphonist Gary Burton at the Berklee College of Music and has performed with the Boston Symphony Orchestra, the Boys Choir of Harlem, and the Latin Jazz Orchestra.

Drummer Errold Lanier, Jr. studied jazz performance at William Paterson University and has appeared at such venues as Trumpets and the Cornelia Street Cafe in Greenwich Village.

The New Jersey Jazz Society is a non-profit organization dedicated to the performance, promotion, and preservation of jazz. The Generations of Jazz program is presented in collaboration with the Wells Fargo Bank and Investors Bank Foundations and the Rea Charitable Trust.



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South Orange's 'Giants of Jazz' Honors Claudio Roditi

By Schaen Fox

This past December, saw a lovefest at the South Orange Performing Arts Center (SOPAC) when the annual Giants of Jazz celebration honored Claudio Roditi. For two decades, musicians and fans in the Essex County suburb have honored jazz artists. The tradition began when city fathers asked local resident and bassist John Lee to produce a fundraiser for their free summer concerts in the park. He said it was an opportunity to recognize highly skilled musicians who haven't received their just due. "Some don't get honored at all, because the big guys in the city can honor only so many people."

Mr. Lee was the correct man to approach. He lives locally and has a distinguished career. Roseanna Vitro calls him "...a king of kings in the jazz community." And Duduka Da Fonseca noted, "John Lee knows how to put things together."

Claudio was an obvious choice to honor. The rigors of cancer therapy have often left him too weak to play, and he is extremely popular and talented. Mr. Lee noted, "He has been here for a while, and it is the first time we have honored somebody who is actually from the area." He added, "Getting people was easier than usual. Claudio is such a loving guy. He spent his career being very gracious with his knowledge to young musicians and old." Roseanna Vitro added that Kenny Werner told her, "Claudio was one of the first hip guys we hooked up with at Berklee. He taught us all so much about the music."

An impressive list of almost 40 musicians quickly signed on. Among them were Paquito D'Rivera, Jon Faddis, Jeb Patton, Steve Davis, Diego Urcola, Cyrus Chestnut, Antonio Hart, Romero Lubambo, Nilson Mata, Duduka Da Fonseca, Roberta Gambarini, Maucha Adnet, Roseanna Vitro, and Dave Stryker. Some sacrificed to attend. John Lee said, "Paquito would have been in Washington at the Kennedy Center Honors, but he declined because Claudio was his trumpet player for 13 years, and they are very close." Roseanna noted, "That is what our beautiful community is all about."

On the big day, the artists gathered early. Most musicians must travel, so functions like this are an important chance to see old friends. Most drove, but the train was also an attractive option.



Trumpeter Claudio Roditi performs with Paquito D'Rivera at SOPAC on Dec. 1. DiRivera passed up appearing at the Kennedy Center Honors to be with his friend in South Orange for the 2018 Giants of Jazz. Photo by Kelvin Slade.

Duduka took that because, "The station is right next to the place. You walk like 50 meters, and you are at SOPAC."

For Claudio it was an especially short trip to a gig. The only shorter have been when he played in those free summer concerts, as he lives right by the town's park. When the event started, the concert hall was packed. It is always a popular night, but the honoree has his own drawing power. Friends came from as far away as France and Switzerland to enjoy his special honor. A small group opened with "Con Alma" ("With Soul"),

and Freddie Hendrix noted that it fit the mood, "The atmosphere throughout the room was the warmest spiritual connection we ever had for any honoree. You could feel the love in the air."

There was also a somber element. John Lee noted that, "Roy Hargrove loved this concert, and made time for it every year. He was scheduled, and then we lost him." Mr. Faddis and Claudio also addressed the loss. John Lee then introduced Roy's protégé, a young musician named Giveton Gelin currently at Julliard. Claudio said, "I heard what Roy was talking about. He is really a beautiful player, and is going to be major."

Invigorated and inspired, Claudio played five times during the two and a half hour celebration. (Admiringly, several musicians told me, "He played his ass off.") At midpoint they paused for the award ceremony. John Lee, Jon Faddis and Paquito D'Rivera spoke, and Claudio received an award and a proclamation from the city. Then the music resumed with the Dizzy Gillespie All-Star Big Band, of which Mr. Roditi has been a member for many years. They did several numbers with Jon, Paquito and/or Claudio, concluding the evening with "A Night in Tunisia."

Festivities then continued upstairs.

John Lee said, "We always have a reception afterwards for friends and musicians who have been there for hours and haven't eaten." They celebrated until early in the morning. Daduka noted that, "They had some young musicians playing, a buffet with great food, and an open bar. It was a wonderful party." Claudio had to avoid physical contact due to his suppressed immune system, but he stayed for some time. Daduka concluded, "The next day he sent me an email saying, 'Oh that was an amazing night. I wish we could do many more.'"

If you wish to help Claudio, Please visit his GoFundMe site at www.gofundme.com/claudio-roditi-needs-our-help.



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Talking Jazz

A Jersey Jazz Interview with Veronica Swift

By Schaen Fox

All the fans of Stephanie Nakasian and Hod O'Brian must have at least a passing awareness of their daughter, Veronica Swift. She wasn't born in that cliché show business trunk, but it was probably in the delivery room. She started singing with them on gigs as a child, when they lived near the Delaware Water Gap. She is now a young professional singer based in New York and generating lots of interest among jazz fans. I spoke with her shortly after her triumph on the 2018 Jazz Cruise in February 2018 about her life, career and why her stage name differs from those of her parents.



Photo courtesy of www.veronicaswift.com.

JJ: We recently saw your great success on the Jazz Cruise. What was it like for you?

VS: It was a dream gig, and kind of my first experience being looked at by the masters on the cruise, like Arturo Sandoval and Randy Brecker, as an equal. I've always been "The Kid" or "The Young Prodigy," and now they looked on me as one of them. When I was on stage with Houston Person, Randy and Lewis Nash and all those guys, it hit me that, "I'm here. I'm one of the cats." Same thing when I was with Kurt Elling, Ann Hampton Callaway and John Pizzarelli. Those were huge moments for me.

The fun part for me was in the beginning. Some people knew who I was, but not everyone, so I was kind of incognito. For breakfast I'd be in hippy cloths or a beach bum bathing suit, and people were like, "Wait, are you Veronica?" [Laughs] Besides the fact that I hate boats, I really had the

time of my life. I have anxiety about being on the ocean, and unable to leave the ship. It is the same with an airplane. I hate the fact that I'm stuck there. I had to really drink to not notice what was going on with the ship, even though it wasn't rocky or bad. Don't tell them. [Laughs]

JJ: How did you get the gig? You weren't listed in any of the publicity line up.

VS: Yeah, It was at the last minute. Gianni Valenti, my manager, owns Birdland, and was part of the cruise. He told them, "Add her. Emmitt Cohen's trio is already on, so you don't have to hire anyone else." I wasn't advertised because they didn't know who I was and may not have wanted to advertise someone who might be a bum. Now I'm advertised for next year.

JJ: How did you get the gig opening the Jazz At Lincoln Center club in Shanghai, China?

VS: Jazz at Lincoln Center really knew who I was. I've been part of their family for a while. They contacted my booking agent, and said, "We want her to open the club, because she is an emerging young talent that is getting a name." They didn't want to send a major name as the first band, because if things weren't together, they would have a bad rep. So they sent kids who understood their role. We were kind of the guinea pig band, setting the stage for bigger names. The Chinese didn't know quite how to treat touring musicians, so there were little things we had to show them. I'm going back there in a month for three weeks.

JJ: How comfortable were you singing in Mandarin?

VS: Completely comfortable. I've never felt uncomfortable performing. I love bringing this music to an audience that really hasn't heard it before. I've always been comfortable singing in

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

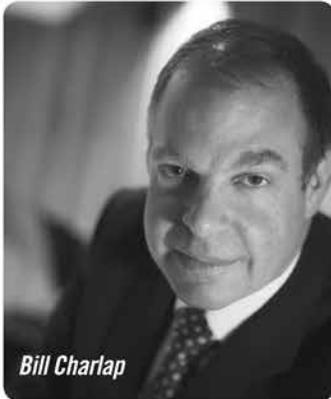
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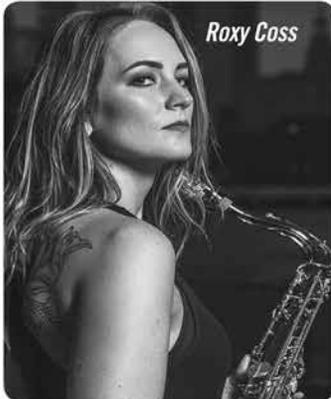
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TALKING JAZZ/VERONICA SWIFT

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other languages to bring jazz and the culture of wherever I am traveling together. Whenever I go to Japan I try bringing aspects of that culture into the music so I can show that, "We are just as inspired by you, as you are by us."

JJ: Did you get to do much touring while there?

VS: When I'm on the road, I like to stay in the hotel working on my computer. I don't really go out, except to bars. [Laughs] I'm not much of a tourist.

JJ: Were the audiences mostly locals or Western tourists?

VS: The people, of course, were from all corners of the world, but I guess they were pretty much all Chinese business people, more on the younger, wealthier side, and on business trips to Shanghai, wanting to go to a fancy jazz club. There were people who have never heard jazz before, and people who were ultimate deep fans. Every night was a different experience, and completely different crowd energy wise.

JJ: How was the food?

VS: [Laughs] I had a good experience with the food. It was really good. I didn't go out and eat the street food, but they took really good care of us and fed us well. I like restaurants where it is cooked in front of you, like a kabob place where you can have control. We went to very good restaurants and watched the food cooked in front of us. I guess my favorite dining experience was at a sushi place. [Laughs] I'm in heaven when I go to Japan. Sushi is my favorite food.

JJ: Does their Shanghai club look anything like Dizzy's Club Coca Cola in New York?

VS: Jazz at Lincoln Center Shanghai is very similar, but there's an upstairs balcony area and dressing room. Of course, the view is NOTHING like the New York City Club's; that's the best club view in Manhattan.

JJ: You won second place in the 2015 Monk Competition. Please tell us about that.

VS: The whole thing is weird. The Monk Institute wants to create this whole exciting competition, but to me it is just so silly. These are the finest hand-picked jazz singers of our generation. I said, "This is an experience. I'm grateful that this music has brought me here, and [that] my parents are here. I'm just going to have a good time." This was the first time I had a selfless experience playing music. I think that attitude, where it wasn't about competition, or trying to prove something, was why I got as far as I did.

The judges were: Dee Dee Bridgewater, Patty Austin, Luciana Souza, Freddie Cole and Al Jarreau. I was there to hang out with my friends Jazzmeia [Horn] and Vuyolwethu Sotashe. We were the three finalists, and we were hanging out in the back singing gospel music. We weren't in the headspace of competition; we were there to play music. That was a huge moment for me. It was the first time I was able to be in that space as an artist, which was very important because that is when you can make that creativity come alive. We were one with the music. I've been playing jazz my whole life, touring and on the road, and it took me 12 years to get to that point. It was also spiritual because my dad was there, and he was battling cancer. He had a spiritual presence about

I have a dark cynical sense of humor. That is why I love Anita O'Day. It is an acquired taste, and I have acquired it.

him. Right after that, my mom, dad and I toured Japan, so that was good family-wise.

JJ: Did the win have any effect on your career?

VS: Oh of course. That is what generated a much bigger buzz for my name on the international scale. Specifically, they handed us one gig at the Tribeca Performing Arts Center [in New York.] and that was how Gianni Valenti of Birdland heard my name. I had done the Iridium, and Gianni had heard of that too. Then Gianni gave me a night at Birdland, heard me during the sound check, signed me to his management, and said, "She's going to be here every Saturday." Then he asked, "When are you moving to New York?" I said, "In one month." That is where it all started. My career was really launched

because of Gianni Valenti. He is like the dad I didn't have. He is a business man who makes things happen. He is like the antithesis of my dad. I always tell Gianni that he is going to give me away at my wedding. I like having him on my side.

JJ: Normally I ask if there were any other musicians in the family, but how about I change that to when did you realize that your folks were different from your friend's parents.

VS: That I pretty much always knew. That knowledge pretty much just came with the territory. My mom's mom, during World War Two sang for the troops. She never pursued it, but that is where the artistic side comes from. My dad was adopted, but we did learn that his biological mother's name was Swift which is why I go by Veronica Swift. We also learned that on his mother's side of the family there were well-known classical musicians and composers, but I couldn't tell you any names. But, yes, music has always been important to my family.

JJ: Did you always expect to follow your parents into music, or did you plan on a different career?

VS: Well I didn't plan to be a jazz singer, it sort of just happened. But my dream has always been to be an actress in film or on television.

JJ: Who were some of the regular musicians you would see as you were growing up?

VS: I don't know if "regular" is a good word, because there was nothing regular about it. But when I went to New York with my mom and dad, growing up, I did meet and learn from Jon Hendricks, Barry Harris and Annie Ross. Phil Woods was a regular, I guess, because my mom and dad did a lot of gigs at the Deer Head [Inn]; and Bob Dorough was Uncle Bob. These people were family.

JJ: Please tell us about your interest in Anita O'Day.

VS: I never really listened to her until a couple of years ago. I had heard her name, but it was time. I was finally receptive to her subtleties. Not a lot of people are receptive to the fact that she is literally laying her experience and personality on the line for you. Take it or leave it. This is who I am, a no nonsense kind of singer. It takes an older person to see and appreciate that. I was going through a rough time in college, and when you are going through that, music can give you strength and save you. That is what it is for. She gave me the strength. I have a dark cynical sense of humor. That is why I love Anita O'Day. It is an acquired taste, and I have acquired it.

JJ: Did you ever meet her?

VS: Oh no. Of those great jazz singers most died before I was even a thought. I met Jon Hendricks and Annie Ross, but I never met Blossom or Anita. Bad timing! I know she was

performing when I was a kid, but I was too young. I think if I had been 23 in the '60s I wouldn't have wanted to meet her. They say, "Never meet your heroes." In her case, that makes sense. I know she was very civil with her fans, but as a young singer, I may have had a different experience. My mom met her, and my mom only asked for two autographs. One from Ella then from Anita and she signed something, "Beware of chick singers." [Laughs] I don't [ask] either. I met Marilyn Manson, who is my idol. We were hanging out all night, and I didn't think to ask for a picture or an autograph.

JJ: How did you meet him?

VS: When I was in Miami, I started exploring other genera, [like] electronic music [and] rock. I developed my rock opera at the same time that I met John Tovar who was Manson's manager back in the '90s. John took me under his wing, and introduced me to Manson when he came in for a concert. My favorite artists are unapologetic, raw, focused, but untamed. That is why I love Stravinsky as well as George Lucas, Spielberg and Manson. These are people on the same tier. Manson is a creative genius, or wordsmith. Mind you I love words. I read poetry and I read a lot. Manson is brilliant the way he plays with words in his lyric writing. He is a well-spoken person and a real gentleman. On top of that, I'm a fan of controversial performance art. My rock opera was primarily influenced by his work. It is like Lady Gaga, there is nothing they do that is without reason.

JJ: Okay, please tell us about your opera.

VS: When I was in college, I had been frustrated with school; my house burnt down, and then learned my father was diagnosed with cancer. As a result I took my anger out musically, and wrote a



Singer Annie Ross poses with Veronica Swift at New York's Metropolitan Room. Photo courtesy of www.veronicaswift.com.

JJ: You have a new CD due out soon with Benny Green backing you. Please tell us about it.

VS: It is an independent release, but Mack Avenue is interested in a future project. It is documenting this point in my career [where] I'm launching something new. My management, A. B. Artists, said, "We need some new product so we can push her to more labels, and generate more interest. We also need a name that could be in her corner for gigs. What better person than Benny Green?" He is also managed by A. B. Artists. So he was already in my management family. Benny and I met, and hit it off right away. Our parents are the reason we were both introduced to this music, and we are both disciples of bebop. I picked the repertoire, and set up all the arrangements. A lot [of the numbers] are theater tunes that I made into hip modern jazz arrangements. A couple are more obscure tunes like Pete Rugolo's "Interlude." That is one of my favorite melodies. I recorded three Arthur Schwartz songs because Johnathan

rock opera in response. It's a modern day Divine Comedy. It tells the story of a nun who learns she is the Antichrist as she visits each realm of the Christian afterlife. It's all symbolism for things that happened to me, and our band/show got a cult following in South Florida.

Schwartz was playing my record every day on his radio show last year, and I wanted to honor his father; finally, there is an original. I'm also recording on Benny's next record.

JJ: Is there any film novel or story that you feel captures the life of a musician?

VS: I've never been interested in that type of film or book. A lot of them are really overdramatized.

JJ: What do you watch and read?

VS: My dad and I watched *I Love Lucy*. It was my favorite show growing up. I'm obsessed with the Gene Kelly/Fred Astaire stuff, because I'm a tap dancer. My favorite book is Dante's *Divine Comedy*, hands down. That is the first piece of literature I read in Italian. I used to be obsessed with learning Italian. I went to Rome for six days in my freshman year of college for spring break. At that time I was obsessed with Respighi's "The Pines of Rome" and "The Fountains of Rome." I went to all the places he wrote about, read about why he wrote about that place, and listened to the music. I'm also a food person so what I really took away from there was the food.

I like escapism, and I'm probably the biggest *Star Wars* freak you will ever meet. I like that someone has created an alternate universe that people can escape into and become a part of in their actual universe, like George Lucas has done with *Star Wars*. People attend those conventions. For them it has become a lifestyle.

JJ: How did you get to record with Richie Cole at age nine and then Harry Allen at 13?

VS: They are family friends. My first record was when I was nine. My mom and dad were, "She wants to document the jazz life." Richie Cole was always a dear friend, and seemed like the perfect fit. When I was 12, it was time for the next record to document the next chapter in my career. We were in New York and Harry Allen and Neal Miner were glad to be a part of that. Neal Minor is now my neighbor. I like

I like escapism, and I'm probably the biggest *Star Wars* freak you will ever meet. I like that someone has created an alternate universe that people can escape into and become a part of in their actual universe, like George Lucas has done with *Star Wars*.

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TALKING JAZZ/VERONICA SWIFT

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to sell them to people who have children or grandchildren and are trying to get them into jazz. You can't really show them John Coltrane. You could show them Louis and Ella, but what else is there? So, I like to sell my young person recordings to young people. When I was a kid, I tried to pick a repertoire that matched my age group. There are songs on there, not nursery rhymes, which actually apply to that age group.

JJ: Bill Veeck said Satchel Paige was "born to be everybody's most memorable character." Do you have a most memorable character that you have worked with?

VS: My dad, and not just because he was my dad. With everyone who worked with my dad, he was one of the most memorable characters they worked with. I watched these exchanges whether it was a young aspiring pianist, or a fellow musician. Chet Baker borrowed money from everyone, and my dad was one of the few he paid back in full because my dad was the biggest most pure heart. That was something when people were receptive to it, they felt touched. I didn't have any siblings, and we lived on a farm, so my friends were far away, but I always had my dad. He was my playmate, and best friend. For my dad it was always music playing in his head, for me it is stories, characters and plot development. I always tried to live out these situational fantasies like, "I'm being kidnapped," and he went along with it all the time. "Dad we are going to play this game. I want you to drive me around, but I want to sit in the trunk of the car." He was kooky like me and would go along with my shenanigans.

JJ: Has anything of importance in your career taken place in New Jersey?

VS: Oh, of course, all the stuff that happened growing up. I'm not talking about a specific event though the stuff I take away are not moments in my career, but the life experiences with people. I will say Shanghai Jazz is hip and I'm obsessed with the food. Every time I've gone to Shanghai Jazz it has been like documenting a new chapter in my career.

JJ: Do you have any career souvenirs people visiting you can see?

VS: Not of my jazz singing career, because the same place I sing jazz from is the same place I speak English from. It's just the way of life. It is not like one day I had an epiphany, and decided to become a jazz singer. Whenever I do a gig, I'm not thinking, "Oh this is a great gig." I'm thinking, "it's just another day." That is why I don't think of souvenirs.

JJ: There is the argument about jazz education. One side says it produces clones that all sound the

same. It favors the experience of the road. The other argues that taking jazz classes in college is the new viable way to become a jazz musician. You know both. How do you feel about it?

VS: Well I've noticed that the students who "make it," or can make a living, are the ones who realized something that makes their artistry different. A compilation of their experiences — in school AND out — and make it RELATABLE to a wide audience. School while however it provides us with tools to build our craft, does NOT prepare you for "how to piece together a show" or show dialogue/patter. How to connect to an audience. This is stuff you must learn, and if you don't, good luck in another business, because even though Miles Davis' thing was at times disconnected, it was a shtick he developed. You need to create a fan base first, and that's by connecting with people, being friendly, and being unique.

JJ: You have been working a lot with Emmet Cohen. Where did the two of you meet?

VS: I met him through a mutual friend, and he knew about my father. I was 17 and he was 21, so I was just starting college and he was on his way out of it. Then when I was coming up to New York while in college, he was at the Manhattan School of Music grad school and becoming the Emmet Cohen we all know and love. Then I would hang out with him, and each time I got more and more respect from the guys, but it wasn't until I moved to New York that our relationship clicked. For the longest time I didn't think he liked me. [Laughs]

JJ: Final question. Of all you jazz heroes which are the most interesting to you as a person?

VS: Anita O'Day! Her story of running away from home and hitchhiking to New York, and making enough money to survive by doing dance marathons — I mean WOW what a backbone she must have developed. A lady at that time was expected to be prim and proper, but she was a real CAT, one of the boys, and I relate to that!

JJ: This has been a pleasure. Thank you very much.

VS: Thank you. Bye. 

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THE CHICKEN FAT BALL *(and The Case of the Missing Clarinet)*

Photos by John Hester

Truth be told I was so taken with the all brass front line of Vaché, Reinhart and Allred that I'd forgotten Ken Peplowski was on the bill for this year's Chicken Fat Ball until he finally showed up midway through the second set. But more about that missing clarinet later.

The Ball's de facto bandleader, Warren Vaché, wielded his trumpet throughout the show leaving the cornet duties to Randy Reinhart, the two blending seamlessly interwoven lines with trombonist John Allred. The trio was also cooking up tasty "arrangements while you wait" (as Vaché put it) in brief stage left confabs during rhythm section interludes. And a dream team rhythm section it was. Chicken Fat favorite Rossano Sportiello was back in the piano chair after an absence last year and guitarist Frank Vignola returned on guitar for the first time since being sidelined by a near fatal ATV accident in early 2017. Nicki Parrott was back in her usual spot on bass, chipping in occasional vocals, while the multifaceted drummer Paul Wells, who had an impressive CFB debut here last year, was back for an encore.

Early on it was easy to see that Vignola hasn't lost a step, or a lick, and he stood out over the first three numbers, opening with a bang on "If Dreams Come True," lyrically bending and slurring notes in a bluesy "Sweet Lorraine" piano/guitar duet and getting leader Vaché's attention with a fiery solo on "Dinah" ("Take another one Frank!"). And he dazzled on his first set feature, "Jitterbug Waltz," a tune that lends itself to pizzicato playing and has been a favorite with guitarists, notably Charlie Byrd and Bucky Pizzarelli.



Chicken Fat Ball co-founder Al Kuehn borrowed a band name from the late Yank Lawson and dubbed this year's all-star group "The World's Greatest Jazz Band." A powerful all brass front line of Warren Vaché, Randy Reinhart and John Allred held the fort until clarinetist Ken Peplowski turned up mid-show.

John Allred's feature on Hoagie Carmichael's "Skylark," performed in honor of "trombone hero" Urbie Green who had died the day before, was a lyrical and moving tribute.

Ms. Parrott's first vocal of the afternoon, "A Kiss to Build a Dream On," was decorated by Vaché's melodious fills and delivered in a style reminiscent of Blossom Dearie, until her voice dropped low for a Satchmo-esque scat coda.

Speaking of Satchmo, the set closing "Struttin' with Some Barbecue" brought a wave of enthusiastic applause, during which Vaché stood statue still, afterwards explaining that he'd seen Bobby Short do the same after a performance at Café Carlyle, and telling young Warren, "you have to give them time to worship you."

After a brief break, Al Kuehn, the event's co-founder, took to the stage and

announced that business was so good for the sold out event that organizers were able to make a \$500 donation to the NJJS and add a bonus to the musicians' paychecks. With that good news the show continued and the band opened the second set with "Strike Up the Band," into which leader Vaché saw fit to insert some "Salt Peanuts." Randy Reinhart did double duty on "Old Rocking Chair's Got Me," following two choruses on trombone with one on cornet.

Nicki Parrott's declared that her next vocal recalled "me mum's favorite singer, Doris Kappelhoff" before offering "That Old Feeling," a song recorded by (among many others) the underrated Doris Day.

And then we learned from MC Vaché that the heretofore forgotten Mr. Peplowski had been sighted in the building. Moments later the sheepish looking clarinetist appeared on stage and quipped, "I can only stay five minutes."



That earned a “This better be good!” reply from Al Kuehn seated in the audience. (The event began an hour earlier than usual this year to accommodate Sportiello and Parrott who had to make a European flight later in the afternoon, and Ken apparently neglected to take the time change into account and booked an earlier gig in the city.)

Still in a rush from the need to get to town in a hurry the clarinetist took “Nobody’s Sweetheart Now” at a breakneck pace, dazzling listeners as he raced up and down his horn in a frenzy of notes. The souped-up tempo was no worry for Rossano Sportiello’s lightning quick right hand, which had been stealing the show for most of the afternoon. He raced right along; this was tour de force stuff. Peplowski made further amends with “I May Be Wrong (but I think You’re Wonderful).” The rest of the band returned for “Exactly Like You” and we finally heard the full power of that formidable front line

During the second break NJJS member Sheila Lenga took to the stage for the several 50-50 drawings that further fattened the Jazz Society’s take for the afternoon. After which our convivial MC invited us to “shut up and listen” by way of introducing a quiet and lovely but untitled Sportiello piano solo. This was followed by two more numbers from the band, and a beautiful “But Beautiful” from Frank Vignola, before leader Vaché held his index finger high in the air and mouthed silently “ONE MORE,” explaining, “See we got paid on the break, and now I have the power!”

If we wanted an encore this was it. And Strayhorn’s immortal “Take the A Train,” replete with a spirited trumpet/cornet duel, was a satisfying close to another memorable jazz afternoon at the Chicken Fat Ball.

Our advice? Get your 2020 Chicken Fat tickets early.



— Tony Mottola



Photos clockwise from top left: Frank Vignola, Ken Peplowski, Nicki Parrott and Paul Wells.

— More news from the CFB on next page

Turning Back the Clock for a Night of Jazz at Chester's Hillside Lounge

During his welcoming remarks at this year's Chicken Fat Ball, NJJS founding member Al Kuehn announced his plans to organize a one-time event at the Hillside Lounge in Chester to commemorate the origins of the Jazz Society and to pay tribute to its co-founder, Jack Stine, who died last June. We asked Al to share his plans and he sent us these notes:

As you know, the Hillside Lounge in Chester was the place where the New Jersey jazz revival started. It was after the first Chicken Fat Ball in the late '60s that Chuck Slate Sr. got a gig there and, along with Ed Polcer who was a regular in the band, played there every Friday and Saturday night.

At first, the audience was small, but after a year or so the word got out and it was packed every weekend.

As news about this success spread Chuck was able to get musicians like Bobby Hackett, Lou McGarity, Jimmy McPartland, Pee Wee Erwin and more to come and play.

Friendships developed among the audience which lead directly to the founding of the New Jersey Jazz Society.

Last summer I had the idea... "Wouldn't it be great if we could do a concert there."

There are still people around who played there, including Warren Vaché, Ed Polcer Allan Vaché, Randy Reinhart and others. So I went to Chester and met the Hillside Lounge's present owner, who happens to be the grandson of the original owner, and presented my idea.

He was on board! I then called Ed Polcer and he was really excited about the prospect of doing a concert there and was willing to help out.

We're planning on an event this May or June so keep an eye on *Jersey Jazz* for the announcement of our plans!

— Al Kuehn



SHOW ME THE MONEY: This year's Chicken Fat Ball turnout enabled organizers to make a \$500 donation to the NJJS. Shown above Society treasurer Mike Katz (3rd from left) displays the fat check. Joining him (from left to right) are: Chicken Fat Ball co-founder and NJJS founding member Al Kuehn, NJJS executive vice president Jay Dougherty and CFB co-founder Don Greenfield. Photo by John Hester.



Most of the Chicken Fat Ball audience has been attending the popular event for many years. Over time they've turned the event into an indoor jazz picnic and the room's table, as usual, were laden with a variety of beverages, snacks and buffet style feasts. Photo by John Hester.



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Grove Street Stompers Featured at NJJS Annual Meeting



Playing at the NJJS Annual Meeting at Shanghai Jazz on December 16 were (l-r) John Halsey, drums; Mike Weatherly, bass; Pete Ballance, trombone; Giampaolo Biagi, piano; Ed Polcer, cornet; and Joe Licari, clarinet. Photo by John Hester.

The Grove Street Stompers have been called the oldest gig in town. This six-piece Dixieland jazz band has played at Arthur's Tavern on Grove Street in New York's Greenwich every Monday night for decades. Formed in 1959 by bandleader and piano player Bill Dunham, they began performing at Arthur's for tips 1962. The group's repertoire includes samples of Dixieland, New Orleans and swing styles, favoring tunes made famous by such greats as Bix

Beiderbecke, Louis Armstrong and Jelly Roll Morton. Many legendary jazz musicians sat in with the Stompers over the years — Pete Fountain, Will Bill Davidson, Tony Parenti, Bob Wilbur, and singers Barbara Lee and Laurel Watson. The band also recorded three LP records on the Village Records label. At the NJJS Annual Meeting at Shanghai Jazz in Madison on December 16 they were joined by special guest Ed Polcer on cornet. 



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Maurice Hines' Tappin' Thru Life: A Musical Nostalgia Trip

By Sanford Josephson

There's a scene in the 1984 movie, *The Cotton Club*, in which the Hines Brothers participate in a tap dance version of a jam session with a group of older tap dancers including such legends as Charles "Honi" Coles and Howard "Sandman" Sims. Maurice and his late brother, Gregory, started dancing at the ages of five and three, respectively, studying tap at the Henry LeTang Dance Studio in New York City. LeTang was part of *The Cotton Club* scene, and Maurice points out, "It was through him that we met all those great tappers. We learned from the masters. The older tappers really adopted us. They were really brilliant. They thought like musicians. We will never see that level of tap dancing again, except for someone like Savion Glover."

When Maurice was 12 and Gregory 10, LeTang took them backstage at the Apollo to meet the rhythm & blues singer Ruth Brown. "The Apollo wanted to put us on amateur night," Hines recalls, but Ruth said, 'No, put them on with me. They're cute.' We got on there and stopped the show, and she said, 'They really can dance!'"

In the 1950s, the Hines brothers teamed up with their father, Maurice Hines, Sr., for an act called Hines, Hines & Dad, performing in New York, Las Vegas and Europe and appearing regularly on such television shows as *The Tonight Show* and *Hollywood Palace*. In the late '70s and '80s they appeared in the Broadway musical, *Eubie!*, based on the music of Eubie Blake, and *Sophisticated Ladies*, celebrating the music of Duke Ellington. Maurice co-starred with Chita Rivera and Donald O'Connor in *Bring Back Birdie* in 1981 and conceived, directed and choreographed the musical, *Uptown...It's Hot*, which opened in Atlantic City in 1986 and moved to Broadway. Gregory began appearing frequently in movies, co-starring with Mikhail Baryshnikov in *White Knights* and with Sammy Davis, Jr. in *Tap*.

In 2013, Maurice unveiled a show call *Tappin' Thru Life* to honor his brother, Gregory, who died in 2003. The show is a musical journey, taking the audience on a nostalgia trip via narration, singing, and, of course, dancing. When it opened at Washington, D.C.'s Arena Stage, theatermania.com's Keith Loria called it "a show that is elegant and heartwarming." Three years later, when it opened at New World Stages in New York, *The New York Times*' Laura Collins-Hughes described it as "blistering hot." Hines, she wrote, is "a singing, dancing showman extraordinaire...Mr. Hines can be an amusing storyteller, and he wows us with his footwork as he sings classic song after song, including a blazing version of 'Luck Be a Lady.'"



Leo Manzari, left, and John Manzari, right, performing with Maurice Hines in *Tappin' Thru Life*. Photo courtesy NJPAC.

On February 16, Hines will bring *Tappin' Thru Life* to the New Jersey Performing Arts Center's Victoria Theater for two shows, at 3 and 7 P.M. As with its previous performances, Hines will be backed by Sherrie Maricle's DIVA Jazz Orchestra. There is a special connection between Hines and DIVA. Hines' longtime manager, the late Stanley Kay, who also managed legendary drummer Buddy Rich, created the DIVA Jazz Orchestra after hearing Maricle play the drums at a 75th anniversary celebration of New York's Schubert Theater at which Hines also performed.

At the Arena Stage performance of *Tappin' Thru Life*, *The Washington Post*'s Nelson Pressley wrote that the DIVA Orchestra "seldom tiptoes toward a song when they can sashay right up and crush it with a big, bold kiss on the mouth...nearly everything's played with a rhythm designed to make you want to move at least a little." Hines describes the band members as "spectacular musicians. I just love playing with them. In my tribute to Sinatra, we actually have the Nelson Riddle arrangements, and they're not easy, but they play like they've been playing them all the time."

Tappin' Thru Life features another pair of tap dancing brothers, John and Leo Manzari, whom Hines introduced in 2010 in an Arena Stage production of *Sophisticated Ladies*. "I just did a show with them in Florida," he says, "and they got a standing ovation." During the 2010 run, he told *The Washington Post*'s Sarah Kaufman, "They are everything that I have waited for all my life to find."

Of all the celebrities Hines and his brother Gregory performed with or met during their careers, the one who stands out to Maurice is Ella Fitzgerald. "She was singing one night," he recalls, "and, all of a sudden, she started scatting. She went somewhere, and I didn't know how to follow her. She never left the melody and never changed key. She could do anything she wanted musically. When you're working with her and hear her in person, you realize that Ella was the best."

As he looks forward to the NJPAC concerts, Hines says the most important ingredient in his performances is always the audience. "The audience," he emphasizes, "drives the show. We were taught to be spontaneous. Every audience is different and will let you know what they like. The great John Bubbles once said: 'The only thing that matters is the audience. When you're on that stage, you owe them.' That's my training."

Tickets to the February 16 concerts can be ordered by logging onto ticketmaster.com. 

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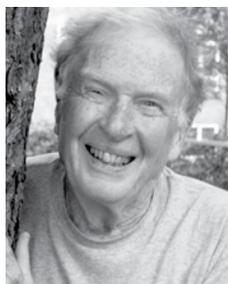
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Volume 42 Number 1A

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Noteworthy

Fradley Garner International Editor *Jersey Jazz*

ON WIELDING FRESH ADJECTIVES AND VERBS...AND TURNING PHRASES

BACK IN 2013, when Gloria Krolak turned to jazz writing and joined the *Jersey Jazz* staff as Poetry Editor, I

compiled and sent her these notes on jazz writing. Most examples were plucked from *The New York Times* (NYT) and its jazz writers Nate Chinen, Peter Keepnews (great name for a journalist), Jon Pareles. Bold-faced passages are mine. Marc Myers comes first. The most prolific scribe in jazzdom never stoops to clichés when describing music and players.

“On the tenor saxophone, **Yusef had a powerful, smoky sound.**” — *Marc Myers, JazzWax* (Google the site and subscribe free.)

“Mr. Lateef crossed musical boundaries, playing world music before world music had a name.” — *Peter Keepnews* (“A Year of Concerts with Staying Power,” *NYT*, 12/29/13)

“...he **flavored his music** with scales, drones and percussion effects borrowed from Asia and the Middle East. — *Peter Keepnews, NYT* (loq.cit.)

“While **the horns barked or bleated or murmured and covered a lot of acreage in their respective solos**, the rhythm section gave an impressive lift to nearly every tune. Herlin Riley was **riveting at any tempo**, whether laying into his ride cymbal or breaking up the pulse with **sly subdivisions across his kick drum**, toms and snare. Reginald Veal **gave his bass lines a heavy traction and an almost tactile depth of sound.** — *Nate Chinen, NYT* (Marsalis review, 12/27/13)

“Eric Reed was an endlessly resourceful improviser.” — *Nate Chinen* (ibid.)

(... he eased away from strict chordal accompaniment, throwing in **frisky riffs and spidery lines**, as provocation and framework.” — *Nate Chinen, NYT* (ibid.)

“And, for his closer, a traditionally brisk “Cherokee,” he **fired off** eighth-note phrases with razor clarity, backed only by bass and drums. (ibid.)

“Lavish, perfectionistic and full of soulful singing.” — *Jon Pareles, NYT*

“The music sounded louder than it was because distortion **blanketed** the frequency spectrum, and **the pitch kept heaving and sliding**, a tempest of instability above a relentless beat.” (ibid.)

“The jazz songwriter, singer and keyboardist Annette Peacock took her time delivering **her cerebral, quizzical songs** about love and longing. They’re **full of odd melodic leaps with sultry follow-ups**, and of harmonies **that take chromatic detours and don’t always**



Marc Myers: “The most prolific scribe in jazzdom.”

neatly resolve. She lingered over the songs as if she were **thinking through every verbal and musical convolution on the spot.**” (Glo – sometimes writers wax too poetic. However–...) (ibid.)

“Even when they weren’t playing, the musicians kept their ears open. Listening to each other and smiling, they stayed on beam.” — *Anon.* (Jim Eigo press release + me. Good one.)

“Reggie’s **rough and ready, warm and grainy sax graced**...He flowed even more forcefully, turning **familiar changes into fresh challenges, which he surmounted.**” — *Anon + me.*

“Thelonious Monk’s music is **diamond-like, multi-faceted.** He often distilled the essence of a melody; he employed emphatic, contrasting rhythmic attacks for

different phrases or passages of a song; **he bent and warped tonality.**” — *Anon*, (Wonderful description of Monk’s music.)

“With a **savage, sardonic** 37-minute set, Black Dice **sabotaged** the 1980s **punk-disco-electro nostalgia** sharing the extensive lineup of the Red Bull Music Academy’s “12 Years of DFA Records.” **The group had its own loops — nasty, distorted, abrasive, funny — and changed them up too often for anyone to get comfortable.** It was dance music with an **obnoxious streak**: real punk-disco.” — *Jon Pareles, NYT*

“Her songs were **rhapsodic, self-invented myths of romance and otherness**, rooted in the earthy melodies of Middle Eastern folk music but connected all around the Mediterranean and beyond; her band had musicians who also play jazz. **Passionate and cosmopolitan, personal and sometimes abstract, it was a global fusion that didn’t start from a Western perspective.** — *Jon Pareles, NYT* (loq.cit.)

“Ms. Gordon, once of Sonic Youth and now of Body/Head, collaborated on guitar for one performance with the New York two-percussionist band I.U.D. — **decentralized but coherent, chaotic but powerful, confident and hard to parse.**” — *Ben Ratliff, NYT*, 12/29/13

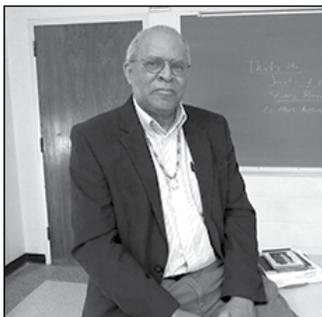
“Two weeks later, with the new drummer Aaron Hill, it played a stunning set of many songs that **seemed to coalesce** into one long one — a kind of **dense, zoned-out hymn** — with few chords but many diversions and doglegs, tempo and accent shifts, **moments of sudden power.**” — *Ben Ratliff, NYT*, 12/29/13

These *Times* dudes have a plethora of — sometimes too many — colors on their pallets. Go for the verbs (see Ben just above) which convey ACTION. — fg



RHYTHM & RHYME

Poetry editor Gloria Krolak explores the world of jazz in verse. In a change-up from our usual format, this month's sidebar is generously provided by the poet, who as it happens has some connections to the New Jersey jazz world, including the Rutgers Institute of Jazz Studies and radio station WBGO.



UMassAmherst

RON WELBURN looks forward to retiring after teaching in the English Department of the University of Massachusetts Amherst since 1992. He served as director of the Department's Graduate Concentration in American Studies, and through the Anthropology Department he co-established the UMass Certificate Program in Native American and Indigenous Studies in 1997, serving as its director until 2006.

His later collections of poetry are

Council Decisions (1990); *Coming Through Smoke and the Dreaming* (2000); and *Council Decisions: Revised and Expanded Edition. Roanoke and Wampum: Topics in Native American Heritage and Literatures* (2001) was co-winner of the Wordcraft Circle's Creative Prose: Nonfiction Award. In 2015 he published *Hartford's Ann Plato and the Native Borders of Identity*. Ron Welburn is currently completing a book on Native Americans in jazz and blues.

THE POEM

"Ben Webster: 'Did You Call Her Today?'" opens my fourth collection of poetry, *Heartland: Selected Poems*, published by Lotus Press in 1981, and it first appeared, so far as I can recollect, in *Bright Moments*, a special jazz poetry issue of the Wisconsin-based literary magazine, *Abraxas*, #20, in 1980. The poem's title is from a selection on Columbia Records, *Ben and Sweets* (CS 8691), featuring famed tenor saxophonist Ben Webster, who composed it, and trumpeter Harry "Sweets" Edison. It was issued in 1963. In my late teens at the time, I was an avid follower of hard bop and the emerging avant garde; yet I had the good sense to listen to a Sunday evening program, *Classics in Jazz*, on Philadelphia's WHAT-FM, hosted by Joe Zawacki. His show spotlighted the jazz tradition from the earliest recordings he had at his disposal down to early bebop — apparently an enormous personal collection or access to others' 78s. I learned a lot from Zawacki's show which from time to time featured recordings with Ben or Sweets in orchestras; so you could say I was primed to appreciate "Did You Call Her Today?" from the album on another jazz show, probably Sid Mark's *The Mark of Jazz* on the same station. I immediately liked the conversational quality of the tune, the call and response provided by the two horns with Hank Jones responding on piano. In 1963 I hadn't written my first poem, but hearing the tune several years later when I happened earnestly to be writing poems, my muse kicked in and there we have the poem. By the time it appeared in the *Bright Moments* anthology, I was coordinating the Jazz Oral History Project of the National Endowment for the Arts at the Institute of Jazz Studies, housed at the Newark campus of Rutgers University. The anthology's title comes from Rahsaan Roland Kirk's tune, a connection to New Jersey by way of his wife Dorthann, a co-founder of radio station WBGO-FM.

Finally, the poem and the two musicians resonate for me other than simply jazz in that both had very strong Native ancestry. According to Count Basie alumnus, trumpeter Buck Clayton, "Ben Webster was more Indian than anything else." And Harry "Sweets" Edison's father was Hopi. They are but two musicians of Indigenous background who have graced the history of jazz. 

Ben Webster: "Did You Call Her Today?"

By Ron Welburn

we do not care if you were
gruff and robust in
your ways. your music was
more than enough. she might
not care about the careless
love pumping through your powerful tenor.

did you call her? she
waited, vacillating between the
sofa's magazines and

The refrigerator; she might have
visited the neighbors upstairs
or gone for your scotch or gin,

but she wasn't gone long
for you, even left the phone
off the hook. wasn't

with sweets, man, sweets
was with you, remember? asking
if you'd call her today.

hours we fight living are
often shy. if we don't know who
you are, on the street,

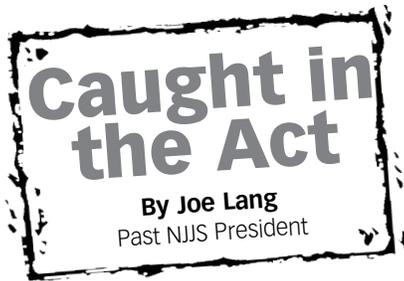
the ogre staring out
from froggy eyes out at us.
some get you to

do a rockhinge scene
but while you were there
did you ever make that call?

do a ladyland scene
but did you speak
to her today?

sure glad
I heard about that affair
in my youth.

*From Heartland (1981) by Ron Welburn,
reprinted by permission of the author.*



JAZZ AT LINCOLN CENTER ORCHESTRA: Big Band Holidays

Frederick P. Rose Hall, NYC | Dec. 19-23

A concert featuring music of the Christmas Season has been a feature of the Jazz at Lincoln Center Orchestra for most of its existence, and this year's *Big Band Holidays* proved to be a program of pure delight.

As is the custom with the JALCO, one of the band members is designated the music director for each concert. For this event, tenor saxophonist Victor Goines assumed those duties. He chose to spread the arranging chores among seven different band members, alto saxophonists Ted Nash and Sherman Irby, tenor saxophonist Walter Blanding, trumpeter/leader Wynton Marsalis, bassist Carlos Henriquez, trumpeter Marcus Printup and himself, with the latter three contributing two arrangements each. They also played an arrangement of "Jingle Bells" by ex-Basieite Ernie Wilkins.

The sixteen-piece JALCO was joined for several selections by two outstanding young vocalists, Veronica Swift and Vuyo Sotashe. Swift finished in second place and Sotashe finished third in the 2015 Thelonious Monk International Vocal Competition. They have both gone on to enjoy outstanding success as their careers have picked up steam.

The concert proved to be a truly swinging affair. From the easy swing feel found in the Marsalis chart on "It's the Most Wonderful Time of the Year" through the stunningly effective Goines take on "Silent Night," featuring superb vocals by Swift and Sotashe, the concert was consistently engaging, filled with unique interpretations of eleven seasonal classics.

Swift demonstrated why she has enjoyed a meteoric rise among young jazz vocalists. Whether swinging and scatting her way through "(Everybody's Waitin' for) The Man With the Bag," or caressing "Christmas Time Is Here," she had the audience totally enchanted.

Sotashe is a more understated singer, but was equally effective at garnering the enthusiasm of the

audience on "What Child Is This," "Caroling, Caroling" and "The Christmas Song."

When the two singers paired up for "Winter Wonderland" to close the first half, and the aforementioned "Silent Night" closing the concert, their musical chemistry was evident.

Throughout the concert, the soloists, and each member of the band had solo opportunities, were spot on. To single out any of them would not be fair to the others. Suffice to say that this is an aggregation replete with individual brilliance, in addition to its tight ensemble sound.

PETER and WILL ANDERSON: Benny Meets Artie

59E59 Theaters, NYC | Dec. 26-30

For the last several years, Peter and Will Anderson have been presenting cleverly conceived theme shows, mostly at the 59E59 Theaters.

To close out the year 2018 in a swinging fashion, they presented *Benny Meets Artie*, a program of music associated with Benny Goodman and Artie Shaw, with their quintet comprising Peter Anderson on tenor and soprano saxes and clarinet, Will Anderson on alto sax, clarinet and flute, Rossano Sportiello on piano, Clovis Nicholas on bass and Phil Stewart on drums.

Goodman and Shaw were two of the premier leaders of the Big Band Era, both featured on clarinet with their bands. The Andersons divided their program between the two musicians, each of whom was a unique individual, with the first half devoted to Shaw, and the second part addressing Goodman.

The group played arrangements by Peter Anderson, while his brother Will provided the connecting commentary, and the supporting videos and photos.

Shaw's active life as a musician lasted only a little more than 20 years, from the early 1930s to 1954, after which he put down his clarinet, never to play again.

In 1983, he reformed a big band, but only served as front man and conducted the band, leaving the clarinet playing to Dick Johnson who took over leading the band after a few years when Shaw once again left the spotlight. He had a rather difficult personality, as was evident from the fact that he was married eight times.

Musically, Shaw was a star. He started as a

sideman, but by the mid-1930s he had formed his first big band. He was a superb clarinetist, composer, arranger and bandleader. The band had many major hit recordings, most notably "Begin the Beguine," a Cole Porter tune of unusual length that was considered an unlikely tune to become the huge success that it was.

The Anderson group opened with their version of "Begin the Beguine," and followed with several other Shaw classics, including "Stardust" and three Shaw compositions, "Interlude in B," "Concerto for Clarinet" and "Nightmare," Shaw's theme song.

Goodman had a much longer career than Shaw. He began as a sideman in the mid-1920s, and like Shaw, started his big band leader days in the mid-1930s. His big breakthrough happened at the Palomar Ballroom in Los Angeles in August of 1935, an engagement that many claim was the start of the Swing Era.

Goodman was dubbed "The King of Swing," and he was credited with another major milestone when he gave the first jazz concert in Carnegie Hall on January 6, 1938. Goodman continued to be active almost until his death in 1986.

Among the Goodman tunes that the Andersons included on the program were "Air Mail Special," "Seven Comes Eleven," "Sing, Sing, Sing" and Goodman's closing theme, "Goodbye," which the Andersons used as their closer.

The playing throughout the evening was first rate. The Andersons gave enough of their clarinet artistry to show them to be perfect interpreters of the styles of both Shaw and Goodman. When they opted to play the other instruments in their musical quiver, they demonstrated that the high quality of their playing applies no matter the instrument.

Sportiello is certainly among the outstanding jazz pianists currently active. Whether soloing or integrated into the ensemble he is outstanding, and his smile lights up the room. Nicholas and Stewart play frequently with the Andersons, and provided the kind of support that is essential to the success of this type of group. They are steady, and when give solo opportunities, the simply sparkle.

Between the music and the commentary/visual support, wonderfully complete pictures of both Goodman and Shaw emerged. While the more difficult aspects of their personalities were touched upon, it was their musical genius that shone through most brightly. □

Book Review

By Joe Lang

ART KANE HARLEM 1958: The 60th Anniversary Edition

By Jonathan Kane (Wall of Sound Editions, Alba, Italy 2018 | 168 pages, \$58)

Most serious jazz enthusiasts are familiar with the iconic 1958 photograph by Art Kane of 57 jazz musicians on a stoop in Harlem that has become known as “A Great Day in Harlem.”

It first appeared in the January 1959 edition of *Esquire* magazine, was subsequently made into a best-selling poster, and eventually became the subject of the acclaimed 1994 documentary by Jean Bach, *A Great Day in Harlem*.

Jonathan Kane, son of the legendary photographer, has written a book, *Art Kane Harlem 1958*, to celebrate the 60th Anniversary of the photograph.

With forwards by Quincy Jones and Benny Golson, one of two living musicians who appeared in the photograph, the other being Sonny Rollins, Kane has provided an introduction that places the photograph in historical perspective, and gives insight into his father’s evolution from advertising agency art director to becoming one of the most influential photographers in the second half of the 20th century.

Art Kane’s own words about the historic photo shoot in Harlem set the stage for the most fascinating part of the book, the reproduction of all the surviving photographic frames taken buy Kane on that occasion.

There are full-page reproductions of many of these frames interspersed with a few comments from some of the participating musicians. There are several photos of the complete cast of characters leading up to the selected shot, and wonderful detail selections from these photos.

A reproduction of the final shot with each individual identified leads into a section with a brief biography of the 58 jazz musicians who were present on August 12, 1958 for the photograph.

Willie “The Lion” Smith was present, but never made it to the location of the final shot, although he does appear in many of the preliminary shots.

The list of those who did make it into the final product is too long to reproduce here, but it suffices to say that among those in the photograph were a host of jazz legends like Count Basie, Coleman Hawkins, Thelonious Monk, Dizzy Gillespie, Marian McPartland,



Mary Lou Williams, Art Blakey, Gerry Mulligan and Hank Jones.

There were also many whose names have faded from the memories of even most jazz fans, players like Scoville Browne, Bill Crump, Miff Mole, Joe Thomas and Rudy Powell.

This photo was the centerpiece of a section in the January 1959 issue of *Esquire* magazine that was devoted to “The Golden Age of Jazz.” This book includes portraits by Kane of Louis Armstrong, Duke Ellington and Lester Young that were part of the *Esquire* piece.

There are also some photographs taken by Kane as the still photographer for the film *Pete Kelly’s Blues*, and for a “Soul” essay in 1967 for *Esquire* that included some portrait shots of Aretha Franklin.

Jonathan Kane has given the readers of this book, a special way of more deeply appreciating the photograph that has attracted the attention and admiration of so many jazz fans, as well as many others, throughout the years since it was first published. It has inspired several other similar photographs of gatherings of jazz musicians or musicians from other genres of music.

It is rare that a single photograph becomes so revered and influential. “A Great Day in Harlem” is certainly one of the few that has achieved this status. J

For more information visit www.wallofsoundgallery.com/en/art-kane/



Other Views

By Joe Lang

Past NJJS President

The Christmas Season has passed with much good cheer and hopes for a wonderful 2019. Meanwhile, the new CDs keep coming, and many of them are worthy of your attention.

■ One of the most fascinating collections to come out recently is **WORK – The Complete Compositions of Thelonious Monk** (self-produced) by guitarist **MILES OKAZAKI**. This is the first time that anyone has recorded the 70 tunes composed by Monk on a solo instrument. Okazaki is a player who has been known as an adventurous player, and in this project he pays respect to the original Monk performances, but lends his own perspective to each selection. This is not a collection for everyone, but for those with open ears and a willingness to take the time to listen to the almost five hours of music contained on the six volumes comprising the set, there are many moments that will have you feeling sheer exhilaration. Okazaki has undertaken a monumental task, and has succeeded in producing a milestone recording. (Available in digital form only at okazakiwork.bandcamp.com/releases)

■ Guitarist **DOUG MACDONALD**, who once lived in the New York City area, has been a presence on the Los Angeles scene for many years. Inspired by a 1979 recording titled *New York Sessions*, MacDonald felt the urge to record once again in New York City. He recruited two New York players, bassist Harvie S and drummer Steve Williams, two cats with whom he had not previously worked. Listening to **View of the City (blujazz – 3448)** one would not imagine that there was any lack of familiarity among them. They are supremely simpatico on the 13-song program that is a mix of standards, jazz tunes and originals by MacDonald and Harvie S. MacDonald is a fluid player who seems to find all of the right notes at the right time. Listen to his take on Ellington's "Don't You Know I Care," and you will understand that he is a special player. He is also not tied down to convention, taking a more upbeat approach to "Emily" than is usual, and choosing a pop tune, "Be My Love," that has not attracted much attention from jazzers. Harvie S and Steve Williams prove to be perfect partners for this engaging set, one that will find its way into your player often. (www.blujazz.com)

■ In 1980 alto saxophonist **FRANK MORGAN** and pianist **GEORGE CABLES** first performed together. They had musical empathy from the start, and over the succeeding years performed together occasionally. Their duo performances were always special events. **Montreal Memories (HighNote – 7320)** documents their July 1, 1989 appearance at the Montreal Jazz Festival, almost an hour of truly memorable music. The program included a few originals, one by Morgan and two by Cables; some jazz classics by the likes of Charlie Parker ("Now's the Time," "Confirmation" and "Billie's Bounce"), Dizzy Gillespie ("Night in Tunisia"), Thelonious Monk ("Round Midnight") and Wayne Shorter ("Nefertiti"); and one standard, "All the Things You Are." The performances are

just the kinds that make live jazz so exciting. Morgan and Cables feed off of each other to create moments of pure magic. (jazzdepot.com)

■ **Telepathy** (self-produced) marks the return of alto saxophonist **CHRISTOPHER HOLLYDAY** to the recording scene. With the aide of trumpeter Gilbert Castellanos, pianist Joshua White, bassist Rob Thorson and drummer Tyler Kreutel, Hollyday, who has spent most of the last 20 years teaching in San Diego, shows that he has lost none of the fire and creativity that he possessed when he arrived on the scene in Boston in the 1980s. While the program is only six tunes and lasts only a bit more than a half-hour, the music that is there is superb. Three jazz tunes, Freddie Hubbard's "One of Another Kind," Bud Powell's "Hallucinations" and Charlie Parker's "Segment" are mixed with three standards, "Everything Happens to Me," the track that hit me as the choice one on an album of fine selections, "Autumn in New York" and "I've Got the World on a String." Hollyday has retained the fluency that he exhibited earlier in his career, but has developed a deeper well of improvisation. Castellanos is one of those players whose reputation deserves to be more widespread. He and Hollyday have a natural empathy, and it is well supported by the outstanding rhythm section. Welcome back Christopher Hollyday! (christopherhollyday.com)

■ There is something about the unmitigated joy in the sound of boogie-woogie piano that seems destined to lift your spirits, no matter what your mood is when the music begins. **BOB BALDORI** and **ARTHUR MIGLIAZZA**, known as **THE BOOGIE KINGS**, are a pair of cats who have mastered this style. Give a listen to their romping, stomping album **Disturbing the Peace (blujazz/ Spirit)**, and you will have your day brightened. Baldori, who also plays harmonica and sings on "Blues With a Feeling" and "Got My Mojo Working," and Migliazza, the vocalist on "Boogie Woogie Man," bring back memories of classic boogie-woogie players like Meade Lux Lewis, Albert Ammons and Pete Johnson as they give raucous attention to 12 selections that combine elements of several genres of upbeat musical styles in their own unique manner. This is an album that has a party feel from start to finish, and will definitely *Disturb the Peace* if introduced into a quiet setting, but that is what it is all about! (www.blujazz.com)

■ Put **TONY BENNETT** and **DIANA KRALL** together with **THE BILL CHARLAP TRIO** for a program of songs by the Gershwins, and the enjoyable result is **Love Is Here to Stay (Verve – B0028703)**. Bennett and Krall toured together in 2000, and recorded a track, "The Best Is Yet to Come," on his 2006 *Duets* album, so they were familiar with working together prior to this recording. They are paired on ten selections, "'S Wonderful," "My One and Only," "Nice Work If You Can Get It," "Love Is Here to Stay," "I Got Rhythm," "Somebody Loves Me," "Do It Again," "I've Got a Crush on You," "Fascinating Rhythm" and "They Can't Take That Away From Me," while Krall solos on "But Not for

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Then we want you!

OTHER VIEWS

continued from page 36

Me," and Bennett is in the spotlight on "Who Cares." While the end product is pleasant and highly listenable, the chemistry between the singers is tentative. The element that ties the program together most effectively is the accompaniment of Charlap's piano supported by Peter Washington on bass and Kenny Washington on drums. The Gershwin catalog is a rich one, but by concentrating on tunes that are done over and over again, rather than including some less recorded, but equally outstanding tunes like "For You, for Me, for Evermore," "Isn't It a Pity" or "I Can't Be Bothered Now," they missed adding a special dimension to the album. *Love is Here to Stay* is a fine disc that could have been even better with a bit more imagination in selecting the program.

(www.amazon.com)

■ There is quite a story behind the fact that vocalist **BEVERLEY CHURCH HOGAN** has made her recording debut at the age of 84 with ***Can't Get Out of This Mood* (Café Pacific Records)**.

Growing up in Montreal, she began singing professionally as a teenager, moved to Los Angeles at the age of 21, was soon offered a recording contract by Capitol Records, but chose instead to concentrate on being a wife, and mother to her one-year old daughter, rather than devoting her time to touring. About 15 years ago, she returned to performing, garnering a strong following in the Los Angeles area. Finally, she approached singer/pianist John Proulx about playing on, arranging and producing an album. He agreed, and they recruited a first rate group of LA musicians, including trumpeter Ron Stout, saxophonist Doug Webb, guitarist Graham Dechter, bassist Lyman Medeiros and drummer Clayton Cameron to join them for an eclectic 10-song program. Listening to the final results, you can only imagine how much good music could have already been recorded had she taken this step years ago. The lady can sing. She has a mellow, understated approach to her vocalizing, but it is her phrasing that most strongly impresses. Then there is her choice of material, mixing standards like "Wait Till You See Him," "Speak Low" and "Time After Time" with Rene Marie's "Take My Breath Away," Bobby Troup's "You're Looking at Me" and "Stuck in a Dream" by Proulx and K. Lawrence Dunham. Hogan may have gotten a late start on her recording career, but that only means that she has a lot of catching up to do, and that is something to look forward to. (cdbaby.com)

■ Another southern California singer, **BETTY BRYANT**, who also plays piano, is 88, an appropriate age for a lady who has mastered the art of exploring the 88 keys. She happens to be wonderfully adept at both her talents, as can be found on her latest album,

***Project 88* (bry-mar music)**. She has a revolving cast of musicians on the 10 tracks that include such standards as "Oh, Lady Be Good," "Just You, Just Me," "But Beautiful," "Ain't Nobody's Business" and "They Say It's Wonderful" with five of her delightful originals. Whether lovingly caressing "But Beautiful," getting down on "'Ain't Nobody's Business" or swinging "They Say It's Wonderful," Bryant's singing is terrific, and her pianism is equally appealing. Bryant has also arranged most of the tracks, some for just a trio, and others with up to five horns. *Project 88* is a delight from start to finish. (www.BettyBryant.com)

■ **BLUE STANDARD** is vocalist Raoul Bhaneja and pianist Jesse Whitley, a pair of hip cats from Toronto, who have just released ***A Good Thing* (Good Time Records – 007)**, a 12-song collection of terrific, but not overdone tunes. Bhaneja has a nice feel for lyrics, and an approach that is at times reminiscent of Chet Baker, but somewhat more assertive. Whitley provides wonderful support, and makes the most of his solo opportunities. The program is replete with good tunes that are mostly familiar, but not ones that are the kind of same old, same old selections too many vocalists settle for. Bhaneja has found inspiration from Joe Williams in choosing Fisher and Segal's "A Good Thing," and the title song from the classic Williams album, *A Man Ain't Supposed to Cry*. Other tunes include "It's Always You," "When Did You Leave Heaven" and "Crazy Rhythm." Bhaneja and Whitley have indeed produced an album that is *A Good Thing*. (www.bluestandard.com)



DVD

■ **SIDNEY MYER** is a mainstay of the New York cabaret scene as a performer and impresario. Finally, he has produced a DVD that documents his unique performing talent. Many adjectives are suitable for him such as comic genius, outrageous, unpredictable and wildly entertaining. All of these attributes are present on ***Live at the Laurie Beechman Theatre* (Harbinger – 3405)**. While he has been a ubiquitous presence in cabarets since the 1970s, he has spent much of his time booking cabaret acts into a few clubs like Panache and Don't Tell Mama, while limiting his performing to bit

appearances here and there. At the suggestion of Steve Ross that his genius should be preserved in a permanent format, KT Sullivan, artistic director of the Mabel Mercer Foundation believed that it should be in the form of a DVD, as so much of what he does is visual. She arranged to have him do a series of performances at the Laurie Beechman Theatre to raise funds for the Foundation. This DVD is a result of that arrangement.

His show comprises 17 selections that vary from out there to warmly sensitive, with more emphasis on the former. It is doubtful that anyone but Myer could have put together a set that includes "I'm a Bad, Bad Man" from *Annie Get Your Gun*, an obscurity from The Boswell Sisters, "I'm in Training for You," a sentimental tune, "The Second Time Around," a taste of the singular humor of Allan Sherman, "Good Advice," a tune from a Disney movie, "The Bare Necessities," and a variety of other disparate numbers that all add up to a tour de force that will leave you thoroughly entertained. There is no other performer quite like Sidney Myer, and *Live at the Laurie Beechman Theatre* captures his artistry wonderfully. (www.HarbingerRecords.com)



Gabrielle Stravelli: Jazzing Up Willie Nelson

The prejudice classical music devotees once felt for jazz has largely faded, and I've often heard musicians bemoan exclusionary devotion to some rigid musical classification. Still, I did not expect to write a review lavishing praise for wonderful scat and trombone solos on "Mammas Don't Let Your Babies Grow Up to be Cowboys." But I am.

On her new CD, **Pick Up My Pieces (Gabrielle Stravelli Sings Willie Nelson)** Gabrielle Stravelli is backed by an impressive band consisting of Joshua Richman, piano and Wurlitzer; Pat O'Leary, acoustic and electric bass; Eric Halvorson, drums; Art Hirahara, piano and Hammond B3; Scott Robinson, tenor sax and alto flute; Evan Arntzen, alto sax, Jay Brandford, baritone sax; John Allred, trombone; Jon-Erik Kellso, trumpet; Rubin Kodheli, cello; Carol Gimbel, viola; Isabel Hagen, first violin; and Elena Moon Park, second violin.

The combination of Ms. Stravelli's beautifully flexible voice and Pat O'Leary's wonderful arrangements make all the selections real treats that differ from



their source. "Butterfly" is again the singer's vehicle, but here Scott Robinson's flute becomes the beautiful, delicate creature fluttering softly behind her. "Time of the Preacher"/"I Still Can't Believe You're Gone" shows Ms. Stravelli's ability to convey heartbreak. While Willie's "Good Hearted Woman" bounces along from the perspective of the two-timing man, here it is a slow ballad of pain from the woman's perspective.

The other songs are "Lady Luck"/"If You've Got the Money, I've Got the Time," "Three Days," "Stardust," "Karma Medley" ("Little Old Fashioned Karma"/"Blame It On the Times"/"Nobody Slides, My Friend"), "Somebody Pick Up My Pieces"/"Crazy," "Nightlife," "Angel Flying Too Close to the Ground," and "Always on My Mind."

When he was approached for the project, John Allred said he was glad to take part. John had met Willie and knew all of this music, but he did wonder how it might work as jazz. When they had finished he was pleased to say, "It was cool." I agree. J

– Schaen Fox

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- MW, theweddingmusician.com

"Mark, I enjoyed your arrangement of My Romance very much. I teach guitar and am always searching for chord melody pieces that are a bit challenging but 'do-able' by intermediate players. Keep up the great work!"

-GB, Massachusetts

"I'm so happy with your arrangements! As a beginner, they are accessible even to me and are excellent studies of chord movement. Can't thank you enough for these excellent arrangements!"

-DL, Kentucky

FEELIN' THE GOOD VIBES ON HILTON HEAD ISLAND



(From left): Joe Locke, Warren Wolf and Anthony Smith pose outside the new Hilton Head Symphony Orchestra building with "Soundwaves," a chime-like instrument anyone can play. Photo by Gloria Krolak.

The weather edged into the high 60s with the sun making it feel even warmer on Sunday, January 6, when the snowbird vibraphonists from the northeast, Joe Locke, Warren Wolfe and Tony Miceli, flew to Hilton Head Island to play at the Arts Center of Coastal Carolina. Anthony Smith, author of *Masters of the Vibes*, and Chuck Redd, who was already in town performing at the Jazz Corner, joined the three on stage for the finale, a playful rendition of "Bag's Groove."



A New Jersey Jazz Society membership with Jersey Jazz subscription makes a great birthday gift!

And if you're already an NJJS member, a gift membership is just \$25!

See page 43 for details!

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Leonieke Scheuble and Friends

Sat., Feb. 23, 2019 at 8:00PM

featuring:

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Note: Leonieke will be performing piano at this event.

JAZZ TRIVIA ANSWERS

questions on page 4



- | | |
|---|--|
| <p>1. Herbie Nichols
(Jan. 3, 1919 - April 12, 1963)</p> <p>2. Snooky Young
(Feb. 3, 1919 - May 11, 2011)</p> <p>3. Buddy Morrow
(Feb. 6, 1919 - Sept. 27, 1910)</p> <p>4. Nat "King" Cole
(March 17, 1919 - Feb. 15, 1965)</p> <p>5. Mercer Ellington
(March 11, 1919 - Feb. 8, 1996)</p> | <p>6. Lennie Tristano
(March 19, 1919 - Nov. 17, 1978)</p> <p>7. Art Blakey
(Oct. 11, 1919 - Oct. 16, 1990)</p> <p>8. Anita O'Day
(Oct. 18, 1919 - Nov. 23, 2006)</p> <p>9. Hal Singer
(Born Oct. 8, 1919)</p> |
|---|--|

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**Friday, 2/8, 8 pm: Max'd Out! Max Morden
 Trio**

Friday, 2/15, 8 pm: Lorens Chuno

Saturday, 2/23, 2 pm: Blue Skies

Saturday, 2/23, 8 pm: Jive Jump & Wail



Check www.1867sanctuary.org or
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'Round

Morris Jazz

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

Winter months are dead times for both jazz fans and musicians, even though the weather has been increasingly docile in recent years. Thus the Bickford's Great GroundHog Day Jam has been a success against the odds — for both fans and players.

Herb Gardner has been the host from the beginning, being tied to the date through his "Groundhog Day" song. "Irving Berlin got all the good holidays," he claims!

He'll be back on Monday, February 4, playing piano and trombone as needed, joined by good choices in the front line and rhythm section. Fred Vigorito will come down from New England again to treat us to his hot cornet skills, with veteran Joe Licari, the NJJS's 2018 Distinguished Musician, on clarinet.

Backing them will be an impressive rhythm section, with James Chirillo on guitar, Mike Weatherly playing bass and Robbie Scott behind the drum set.

Herb surprised us a few years back by bringing daughter Abbie Gardner, usually heard with her Red Molly group, to do some vocals. She proved to be a big hit, and has since been joined onstage at the GHD Jams by sister Sarah Gardner.

Close your eyes when they duet and you'll have difficulty knowing who is singing at any moment.

Now that the Bickford's Jazz Showcase has gone to reserved seating for concerts, you'll want to use the Morris Museum website (or call the Box Office at 973/971-3706) to reserve your favored seats as early as possible.

That applies especially to the Big Bix Beiderbecke Birthday Bash that comes this year on Monday, March 11. This has become one of the top draws of the season, with a sellout highly possible.

Much of the credit belongs to Mike Davis, whose cornet work is impeccable and his arrangements for the band are true to the original Bix recordings. This year he has chosen to focus on Bix's output with The Wolverines, which many consider the most creative period within his tragically short recording career. Nonetheless, Bix influenced the way jazz players construct their solos to this day, which is why we celebrate his work with this annual tribute.

Backing Mike are players who share his enthusiasm for the Bix material. Dan Levinson and Jay Rattman will share the clarinet and tenor sax chores. Dalton Ridenhour will be welcomed back at the piano, plus Bob Sacchi on tuba, Jared Engel on banjo and Jay Lepley at the drums.

Bix himself was less known to the public in the 1920s than he was to musicians of that era, who revered his work. Even Louis Armstrong, at his peak of popularity, refused to record "Singin' the Blues" because, as he put it, "That's



Fred Vigorito and Joe Licari

Bix's tune." Come out to the BBBB and experience the authentic sound that caught everyone's attention when jazz was young.

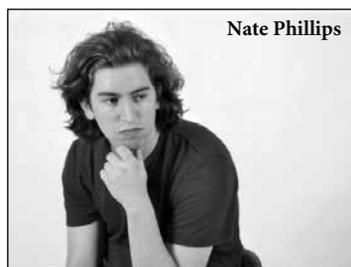
While you are reserving your seats, you may want to also sign up for the wealth of piano talent coming in the spring. Rio Clemente makes his annual visit on April 8. He's a versatile player and a Morristown favorite.

Stephanie Trick and Paolo Alderighi follow on May 6, each playing solo, then teaming up for four-handed duets that are amazing to watch. Stride and boogie-woogie will be on the menu when Neville Dickie returns on May 23, joined by

Joe and Paul Midiri (reeds and drums) for a show that is looked forward to eagerly by fans of this rarely-heard combination. You'll want to tell friends before ticket sales take off.

— Bruce Gast

Museum members \$18, non-members \$20, seniors, \$18. All shows start at 7:30 PM and are assigned seating; for best seats, order early.



Jazz At The Sanctuary

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

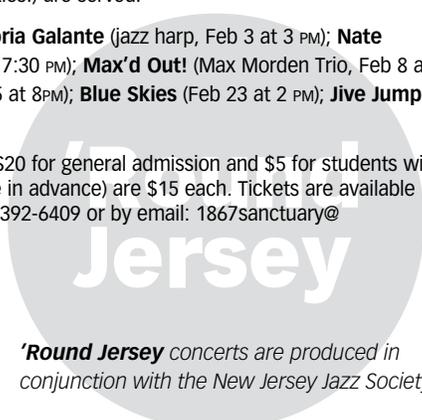
The NJJS co-sponsors jazz events at 1867 Sanctuary at Ewing and

members receive a \$5 discount on admission. This beautiful Romanesque Revival church hall has exceptional acoustics, padded seating and is wheelchair-accessible.

Concerts are either one 90-minute set, or two sets with intermission. Free light refreshments (including cookies!) are served.

The January bill features: Gloria Galante (jazz harp, Feb 3 at 3 PM); Nate Phillips (jazz piano, Feb 6 at 7:30 PM); Max'd Out! (Max Morden Trio, Feb 8 at 8 PM); Lorens Chuno (Feb 15 at 8PM); Blue Skies (Feb 23 at 2 PM); Jive Jump & Wail (Feb 23 at 8 PM).

December at the Sanctuary \$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.



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About NJJS

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

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

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

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

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

- e-mail updates
 - Student scholarships
 - Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:
 - Ocean County College
 - Bickford Theatre/Morris
 - 1867 Sanctuary at Ewing
- NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton. NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President's Jazz Festival in Jersey City, and more.

Member Benefits

What do you get for your dues?

- **Jersey Jazz Journal** — a monthly journal considered the best jazz society publications in the country, packed with feature articles, photos, jazz calendars, upcoming events and news about the NJ Jazz Society.
- **FREE Jazz Socials** — See www.njjs.org and *Jersey Jazz* for updates.
- **Musical Events** — NJJS sponsors and co-produces a number of jazz events each year, ranging from intimate concerts to large dance parties and picnics. Members receive discounts on ticket prices for the Pee Wee Russell Memorial Stomp. Plus there's a free concert at the Annual Meeting in December and occasionally other free concerts. Ticket discounts (where possible) apply to 2 adults, plus children under 18 years of age. Singles may purchase two tickets at member prices.
- **The Record Bin** — a collection of CDs, not generally found in music stores, available at reduced prices at most NJJS concerts and events and through mail order.
- **FREE listings** — Musician members get listed FREE on our website.

Join NJJS

MEMBERSHIP LEVELS

Member benefits are subject to update.

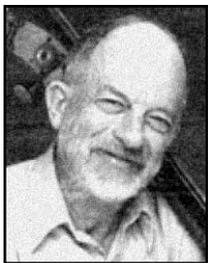
- **Family/Individual \$45:** See above for details.
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- Members at Jazzier Level and above receive special benefits. These change periodically, so please contact Membership for details.

**To receive a membership application,
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OR visit www.njjs.org

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



From the Crow's Nest

By Bill Crow

Richard Chamberlain posted the following story on Facebook. In the 1970s, the fascist Franco government was still in power in Spain. A pro-democracy movement in Barcelona was gaining strength, and they invited Pete Seeger, America's best known freedom singer, to perform there. Thousands of people were in the stadium. Rock bands had played all day, but the crowd had come for Seeger.

As Pete prepared to go on, government officials handed him a list of songs he was not allowed to sing. Pete studied it, saying it looked a lot like his set list. But they insisted he must not sing any of these songs.

Pete took the list and strolled onstage. He held it up and said, "I've been told that I'm not allowed to sing these songs." He grinned and said, "So I'll just play the chords. Maybe you know the words. They didn't say anything about you singing them."

He strummed his banjo to one song after another, and the people all sang the songs they knew and had been singing in secret circles for years.

■ I recently got this note from Bob Mintzer:

"We recently played a concert with the Yellowjackets in Ascona, a beautiful village in Switzerland. After the concert, we signed CDs and talked with audience members. A gentleman came

up to me and said 'Remember me? I talked to you in 1978 in Zurich when you were here with Stone Alliance.' I politely told him that I have a hard time remembering what I did yesterday, much less 40 years ago. We had a good laugh, and I realized that we meet many people over the years, and many of them cherish those meetings for life.

"Another story that you might like involves an Italian agent who the Yellowjackets worked with last summer. He had a fairly

thick accent. At a dinner I asked him who he had been working with lately. He said he was booking 'serious jazz nut.' I said I wasn't familiar with a 'serious jazz nut.' I finally realized he was saying he worked with Cyrus Chestnut.

"At the same dinner I asked the agent what clubs he liked in Los Angeles. He said he liked to go to the 'bag-of-potatoes.' It took me a minute to figure out that he liked going to the Baked Potato."

■ In Louisiana, Larry Scala ordered a foam-lined guitar case from Amazon. When it arrived, he didn't like it. He said he absently repacked it and delivered it to the UPS store. He returned home, had lunch, and noticed online that his refund had been issued. Then he discovered that he had left his guitar in the case! He made a frantic call to the store only to be told that his package had just left moments earlier and was on its way to the UPS distributing facility about six miles away.

Larry told me, "I did my best to explain to the nice woman what the problem was but I guess she didn't understand Freakout."

He then dashed to the distributing facility and eventually got the guitar back. Larry said, "It only cost me \$15 for a new piece of tape to reseal the box. I didn't care about that, I was so relieved to have my '39 Vega in my hands again. I've heard of a vitamin supplement that helps you with memory but the name escapes me."

■ Kirby Tassos was playing a European tour of the Broadway show *42nd Street*. In Germany, the audiences would always stay after the show and vigorously applaud the band, begging for an encore. The band decided to do a short one, and the next night they played a bit of Beethoven's *Pastoral Symphony*. Kirby said it went over like VE day in Paris. The audience went wild, but the actors in the show were outraged, considering the performance inappropriate. Some of them went to the German producer and demanded that they stop this immediately, but the producer responded, "No, they play Beethoven. You go away now!"

■ Dick Cary was a fine jazz pianist and alto horn player who wrote charts for Bobby Hackett's band, among other things. His wife Jessie also played the piano, but her main instrument was the trombone.

Jean Packard, the onstage pianist for the production of *Cabaret* at the Imperial Theatre, told me that during casting, conductor Hal Hastings called Cary and asked if he knew any female musicians for the show. Dick said, "My wife is a pianist." Hal said, "I've got one. I really need a trombone player." Dick replied, "Have I got the gal for you!"

During the run of the show, when the stage band was on a dolly waiting to be rolled onstage, the actress playing Sally Bowles said, "You know, I'm a real asset to this club." Jessie, sitting on top of the piano, replied, "I'm an ass-set to music." They were rolled onstage laughing. □

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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.

What's New?

Members new and renewed

We welcome all 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 took advantage of our three-years-for-\$115 membership; new members with a † received a gift membership. Members who joined at a patron level appear in bold type. **Includes renewed and new members through October 30, 2018.**

Renewed Members

Douglas Baird, Wayne, NJ
Jay Bene, Maywood, NJ
Pamela Bennett, Union, NJ
Steohen Brauner, Mahwah, NJ
Ebsco Industries, Jersey City Public Library
Ebsco Industries, New York Public Library
C Graham Burton, Ridgefield, CT
S Don Greenfield, East Orange, NJ *
Richard Griggs, Westfield, NJ
Robert Gunhouse, Summit, NJ *
Otto Harrassowitz, GMBH for Rutgers Univ.
Sandy Ingham, Morganville, NJ *
Robert Kirchgessner, Rockaway, NJ
Kent Lindquist, Portage, IN

Francis McCann, Somerset, NJ
Nathaniel H. Morrison III, Middleburg, VA
Jerry Orleman, Brick, NJ
Walter Olson, Daniel Island, SC
Phillip Orr, Orrganized Sound, Hopewell, NJ
Al Parmet, Springfield, NJ
James Penders, Madison, NJ
Larry Peterson, Wyckoff, NJ
Pat Pratico, Trenton, NJ
Stacy Roth, Fairless Hills, PA
Roland Smith, Bethlehem, PA
Dixon Stearns, Hackettstown, NJ
Tom Stemmie, Piscataway, NJ
Jerry Swanberg, New Brighton, MN
C.A. Tilghman, Jr, Dover, DE

Michael Wacks, Milburn, NJ *
Peter Wenger, West Orange, NJ

New Members

Priyan Fernando, Chatham, NJ
John Mattei, Lawrenceville, NJ †
Kevin P McGee, Edison, NJ †
Greg Payne, Rockaway, NJ
Maury Solel, Montvale, NJ

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Somewhere There's Music

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

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

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

Allentown
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 20 High Street
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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

RUDOLPH'S STEAKHOUSE
 1 Mill St.
 908-766-7979
 Friday, Saturday, 7:30 - 10:30 PM

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

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
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 609-884-8363
 Jazz piano daily 5:30-9:30 PM

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

Chatham
CONCERTS ON MAIN - OGDEN PRESBYTERIAN CHURCH
 286 Main St.
 973-635-5567

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

Closter
MUSICLAB - TEMPLE BETH EL
 221 Schraalenburgh Rd.
 201-768-5112

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

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

Deal Park
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 732-531-9106

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

Edgewater
MITCHELL'S FISH MARKET
 541 River Rd.
 201-840-9311
 Jazz with a skyline view,
 Thursdays 6-10 PM

ORAMA
 595 River Rd.
 201-945-2020
 Curtis Lundy Group,
 1st Thursdays, 7:30-10:30 PM

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

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

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

Ewing
VILLA ROSA RESTAURANTE
 41 Scotch Rd.
 609-882-6841

1867 SANCTUARY AT EWING ARTS AND CULTURAL HAVEN
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 908-295-7739
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Fairfield
CALANDRA'S MEDITERRANEAN GRILLE
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Florham Park
PULEO'S BRICK OVEN
 162 Columbia Turnpike
 973-822-0800
 Accordionist Eddie Monteiro with drummer Buddy Green,
 Wednesdays, 7-10 PM

Gladstone
GLADSTONE TAVERN
 273 Main St.
 908-234-9055

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

STONY HILL INN
 231 Polifly Rd.
 201-342-4085
 Friday & Saturday evenings

Hackettstown
Mama's Cafe Baci
 260 Mountain Ave.
 908-852-2820
 Saturdays, 9:30 - 11:30 PM,
 full bar and tapas menu

Hackettstown Center for the Arts
 181 Main St.
 908-813-2626
 Monthly jazz concerts/events

Haddonfield
HADDONFIELD METHODIST CHURCH
 29 Warwick Rd.
 Tri-State Jazz Society
 usual venue
 Some Sundays, 2 PM

Haddon Township
GIUMARELLO'S RESTAURANT & BAR
 329 Haddon Ave
 856-858-9400

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
BRIGHTSIDE TAVERN
 141 Bright St.
 201-435-1234
 Jazz jam every Monday

MADAME CLAUDE BIS
 390 Fourth St.
 201-876-8800
 Gypsy jazz Tuesday & Thursday,
 7:30 PM to late

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

Lake Hopatcong
STONE WATER
 125 State Route 181
 973-810-3858
 Jazz piano/Sunday Brunch,
 11 AM - 3 PM

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

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

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

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

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

Manasquan
ALGONQUIN ARTS THEATRE
 173 Main St.
 732-528-9211

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

Metuchen
NOVITA
 New & Pearl Sts.
 732-549-5306
 No cover

HAILEY'S HARP & PUB
 400 Main St.
 732-321-0777

Milford
ALBA VINEYARD
 269 Riegelsville Warren Glen Rd.
 908-995-7800

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
 6 Normandy Heights Rd.
 973-971-3706
 Some Mondays, 7:30 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

Newark
27 MIX
 27 Halsey St.
 973-648-9643

BETHANY BAPTIST CHURCH
 275 Market St.
 973-623-8161
 Jazz vespers, and 1st Saturday

CLEMENT'S PLACE
 15 Washington St.
 888-466-5722
 NJPAC & IJS jam sessions

DE'BORAH'S JAZZ CAFE
 18 Green St.
 973-848-0040
 Friday/Saturday, 7:30-11:30 PM,
 Sunday, 1-4 PM

IDEAL LOUNGE
 219 Frelinghuysen Ave.
 973-824-9308

INSTITUTE OF JAZZ STUDIES - RUTGERS UNIVERSITY
 John Cotton Dana Library, 185
 University Ave.
 973-353-5595
 Frequent free concerts.

MARCUS B&P
 56 Halsey St.
 973-645-0004
 Sunday jazz brunch
 11:30 AM - 3 PM

Since music offerings frequently change, we recommend you call venue to confirm there is live music at the time you plan to visit.

Tell them you saw it in Jersey Jazz!

We want to include any locale that offers jazz on a regular, ongoing basis. Also please advise us of any errors you're aware of in these listings.

MEMORIAL WEST UNITED PRESBYTERIAN CHURCH

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

NEW JERSEY PERFORMING ARTS CENTER

1 Center St.
888-466-5722

TASTE VENUE

47 Edison Pl., 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 St.
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 St.
732-640-0553
New Brunswick Jazz Project presents live jazz Wednesdays 8:00-11 PM

STATE THEATRE

15 Livingston Ave.
732-246-7469

GARDEN STATE ALE HOUSE

378 George St.
732-543-2408
New Brunswick Jazz Project presents live jazz & jam session, Tuesdays, 9:30 PM

Newfield

LAKE HOUSE RESTAURANT
611 Taylor Pl.
856-694-5700

Newton

THE NEWTON THEATRE
234 Spring St.
973-383-3700
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

Pennington

HOPEWELL VALLEY VINEYARDS
46 Yard Rd.
609-737-4465

Pennsauken

GREENWOOD INN
4457 Marlton Pike
856-663-9868
Blues open mic Wednesdays

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

RICHARDSON AUDITORIUM IN ALEXANDER HALL

68 Nassau St.
609-258-9220

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

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

MORRIS TAP AND GRILL

500 Route 10
973-891-1776
Every other Thursday

Red Bank

COUNT BASIE THEATRE
99 Monmouth St.
732-842-9000

JAZZ ARTS PROJECT

Various venues throughout the year. Refer to www.jazzartsproject.org for schedules and details

MOLLY PITCHER INN

88 Riverside Ave.
800-221-1372

SIAM GARDEN

2 Bridge Ave.
732-224-1233

Somers Point

GREGORY'S RESTAURANT & BAR
900 Shore Rd.
609-927-6665

Somerville

PINOY FILIPINO RESTAURANT
18 Division St.
908-450-9878

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 VILLAGE TAVERN

19 Valley St.
973-763-1006
Tuesdays

SOUTH ORANGE PERFORMING ARTS CENTER

One SOPAC Way
973-235-1114

South River

LA TAVOLA CUCINA
700 Old Bridge Turnpike
South River, NJ 08882
732-238-2111
open jam session Thursday, 7:30-10 PM
No cover, half-price drink specials

Stanhope

STANHOPE HOUSE
45 Main St.
973-347-7777
Blues

Succasunna

ROXBURY PERFORMING ARTS CENTER
Horseshoe Lake Park
72 Eycland Ave.
862-219-1379

Tappan, NY

THE '76 HOUSE
110 Main St.
845-359-5476
(just over the NJ border)

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE
330 Queen Anne Rd.
201-692-0150
Friday nights 7-10 PM, \$'12

PUFFIN CULTURAL FORUM

20 Puffin Way
201-836-3499

ST. PAUL'S LUTHERAN CHURCH

61 Church St.
201-837-3189
Jazz Vespers, 4th Sunday of the month

Tom's River

JAY & LINDA GRUNIN CENTER FOR THE ARTS
College Dr.
732-255-0400
Sundays. 3 PM

Trenton

AMICI MILANO
202 Bayard St.
609-396-6300

CANDLELIGHT LOUNGE

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

Union

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

VAN GOGH'S EAR CAFE

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

Voorhees

COFFEE WORKS ROASTERY & CAFE
910 Haddonfield-Berlin Rd.
856-701-2064

Watchung

WATCHUNG ARTS CENTER
18 Stirling Rd.
908-753-0190

Wayne

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

Westfield

16 PROSPECT WINE BAR & BISTRO
16 Prospect St.
908-232-7320

West Orange

HIGHLAWN PAVILION
Eagle Rock Reservation
973-731-3463
Fridays

SUZUQUE'S BARBECUE & BAR

34 South Valley Rd.
973-736-7899

Westwood

BIBI'Z 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 the link to each venue's website, please visit www.NJJS.org, and click on "Jazz Support"

Also visit Andy McDonough's njjazzlist.com

The Name Dropper

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

STEVE DAVIS QUINTET – In The Jazz Room at William Paterson University in Wayne at 4 PM on Feb. 10. The trombonist studied with Dr. Jackie McClean and joined the latter day Jazz Messengers in 1989. He also had a stint with Chick Corea's Origin. Tickets are \$15/advance and \$18/door. Free "Sittin' In" session with the artist at 3 PM.

OSCAR PEREZ TRIO – At Shanghai Jazz on Feb. 13. A protégé of Sir Roland Hannah, Oscar absorbed Cuban folk music from his father and played church piano before he got to jazz. His reimagined Flamenco-inspired "Round Midnight" is worth the price of admission, which by the way is a \$25 minimum. First set at 7 PM.

ALEXIS COLE – At Greek on Main, Metuchen on Feb. 24, 11:30 AM. A U.S. Army Big Band Vet, the civilian Ms. Cole has gotten noticed for, among other things, a sensational 2015 recording with fellow Army Vet Bucky Pizzarelli. Her smoky contralto recalls Sarah Vaughan and Anita O'Day. All that and a Yelp 4-Star Brunch for \$50? Opa!



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

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