

JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 39 • Issue 6
June 2011



John Monteleone *and the* Art *of the* Archtop

Noted craftsman featured
in historic guitar exhibit.

Story and photos by Tony Mottola begin on page 28.

Saturday, June 11

Details page 5.

Advance sale
ends June 10.

New Jersey Jazz Society
Jazzyfest

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Prez Sez

By **Laura Hull** President, NJJS

The Jazz Social on May 22 with New Jersey jazz vocalist Sue Giles was outstanding! Sue presented her tribute to the music of Ella Fitzgerald and discussed the musical she is writing on her work. I hope you enjoyed it as much I did.

Jazzfest is here and we're thrilled. It's scheduled for Saturday, June 11 from 12:00 – 9:00 PM on the campus of the College of Saint Elizabeth in Morristown, NJ, and I hope you can attend. The outdoor activities will include vendors, food court and dining, and some roving live music. The indoor venues have terrific acoustics and our stellar line-up of artists for the afternoon includes The Jazz Lobsters Big Band led by Jim Lafferty, Ken Peplowski Quartet, Jay Leonhart Trio featuring Joe Cohn and Harry Allen, and Winard Harper Sextet featuring Philip Harper: A Harper Brothers Reunion. In the evening hours, we will present rising star vocalist-guitarist Allan Harris and his group, and closing out the event is the outstanding Ellington Legacy Band led by saxophonist-composer-arranger Virginia Mayhew with master pianist-arranger Norman Simmons and featuring Edward Kennedy Ellington II, guitarist and grandson of the late great Duke.

We have some strict rules to follow including no smoking on campus except in designated areas. Like most theatre spaces and concert halls, there is no food or drink allowed in performance

spaces. And be forewarned, ushers will be directing you to seats and every seat will be filled, so don't expect to take up more than one seat for your personal belongings. Outside, we'll offer a diverse menu of food items, and vendors will offer a vast array of goods. We hope you'll find something fun to buy!

Tickets are available at www.njjs.org and pricing is as follows: Advance tickets are \$45.00/\$55.00 and \$60.00/\$70.00 at the gate for members and non-members respectively; students are \$10.00 with ID. The College of Saint Elizabeth is located at 2 Convent Road (on Route 124/Madison Avenue) just a couple of miles east of Route 287 in Morristown, NJ. The cutoff for advance tickets is June 10, so get your order in to save \$15!

For those interested in making it a weekend, our returning sponsor, Best Western Morristown Inn is offering a special Jazzfest rate of \$89 per night which includes breakfast! be sure to make a reservation. Information is available at the Jazzfest website.

Be sure to stay tuned to our monthly eBlasts for more information about NJJS events, and other jazz venues, raffle opportunities, and more. If you are not on our email list, simply drop a line to publicity@njjs.org and we'll get you on the list.

I look forward to seeing you at Jazzfest!

Stay tuned to www.njjs.org

NJJS Bulletin Board

Member Discount Claim your member privilege! Get discounted admission to NJJS Jazzfest June 11. See ad page 5.

Hibiscus Dining Discount Hibiscus offers NJJS members a discount of 10% off their check. See their ad page 15.

FREE Film Series...Some Wednesday nights at 7 PM at Library of the Chatham. See calendar next page for details. Best of all? Free, free, free...invite your friends.

FREE Jazz Socials...Join us for music and mingling. Free for members, \$10 for non-members (applicable to membership) with just a \$10 venue minimum. Watch calendar page 3 in coming issues for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!

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Jersey Jazz magazine seeks your help to cover jazz in Jersey as comprehensively as possible. Please help us expand our reach to all corners of the musical Garden State. Consider submitting a story or even a brief paragraph when you visit any venue featuring jazz. If you can include a high-res photo, even better. We'll happily credit your work when we print it and you'll have the satisfaction of spreading the jazz message and fulfilling your creative impulses!

Jazz Trivia By O. Howie Ponder II

SONGS AND SONGWRITERS

Let's see what you know — or remember — about the songs and songwriters of our Golden Era.



Nicknames

1. Two of the most popular songs of the Swing Era, "In the Mood" and "Leap Frog" were composed by this obscure writer.
2. The 19-year old pianist who composed and arranged the hit recording "Mission To Moscow" for the Benny Goodman Orchestra in 1942 also played it a few years later in the Glenn Miller Air Force band.
3. Herschel Evans was featured on this song, the only true ballad recorded by the pre-war Count Basie Orchestra.
4. On this 1940 hit recording, trumpeter George Dixon exhorts the band-leading pianist to "Play it 'til 1951!" Who was the pianist and what song was he playing?
5. Richard Maltby composed the song "Six Flats Unfurnished" that Benny Goodman recorded in 1942. However the song title doesn't refer to apartments or real estate, but to something else. Super trivia: what else is unique about this recording?

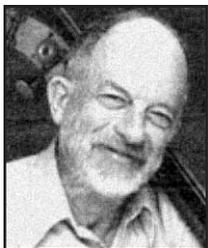
(answers on page 49)

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

for updates and details.

<p>Saturday June 11 JAZZFEST 12 – 9 pm College of St. Elizabeth 2 Convent Road Morristown see ad page 5</p>	<p>Saturday Sept 10 JAZZFEAST TBA Palmer Square, Princeton 12 – 6 PM</p> <p>Wednesday Sept 21 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p>	<p>Sunday Sept 25 JAZZ SOCIAL TBA Shanghai Jazz 24 Main St, Madison 3–5:30 PM</p> <p>Sunday Oct 23 JAZZ SOCIAL TBA Shanghai Jazz 24 Main St, Madison 3–5:30 PM</p>	<p>Wednesday Oct 26 FREE FILM TBA Library of the Chathams 214 Main Street Chatham 7 PM</p> <p>Sunday Nov 20 JAZZ SOCIAL TBA Shanghai Jazz 24 Main St, Madison 3–5:30 PM</p>
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NJJS Calendar



From the Crow's Nest

By Bill Crow

Art Baron told me that, when he was on the road with Duke Ellington, the pianos provided for Duke were usually good instruments. But once in a while the maestro would find himself at a piano with some severely questionable notes on it. Maybe a new string that hadn't been retuned, or a pin that had slipped a bit. Art said that, instead of avoiding the dud notes, Duke would play around with them, building up a solo to a climax and then inserting a dreadful sounding note, while looking impishly at the band. He managed to turn a sad situation into entertainment for his band.

■ The late Les Paul was known in the music world as a brilliant guitarist, an electronic genius, a charming personality, and a crusty bandleader. When he had a steady gig with his trio at Fat Tuesday's, John Arbo was sent in to sub one night by Les's usual bassist Gary Mazzaroppi. John told me that, at the end of the first set, Les acknowledged the two musicians who supported him: "So let's have a round of applause for the great Lou Pallo on rhythm guitar!" (Cheers and applause) "...and let's have a hand for our bass player. On bass, we have...uh,...we have...uh," and still on microphone, "what the f___ did you say your name was again?"

Bill Crow is a freelance musician and writer. His articles and reviews have appeared in Down Beat, 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 stories are excerpted, with permission, from Bill's column, The Band Room in Allegro, the monthly newsletter of A.F. of M. Local 802.



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and more...

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or send E-mail address to publicity@njjs.org

All programs are subject to change without notice.



The NJJS is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions are tax deductible to the extent allowed by law and qualify for many corporate matching gift programs.

The College of Saint Elizabeth is conveniently located on Route 124 only 2 miles east of Route 287. There is plenty of parking and easy access by train or bus.

Purchase tickets early for best prices! Advance sale offer ends June 10.

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OR fill out order form and mail to New Jersey Jazz Society c/o M. Katz, 382 Springfield Avenue, Suite 217, Summit, NJ 07901 OR fax to **908-273-9279**.

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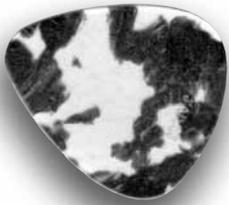
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The Editor's Pick

By **Tony Mottola** *Jersey Jazz* Editor

What's In A Name?

Artie Shaw, King of the Clarinet: His Life and Times

By Tom Nolan | W.W. Norton & Co. 2011 | 430 pages | \$17.95

Titles are like jokes — you shouldn't have to explain them. So W.W. Norton and Company wisely re-christened Tom Nolan's fine 2011 biography of Artie Shaw for its new release in paperback. The more direct and descriptive new title is a big improvement over the arcane *Three Chords for Beauty's Sake* that dressed the cover of last year's hardcover debut.

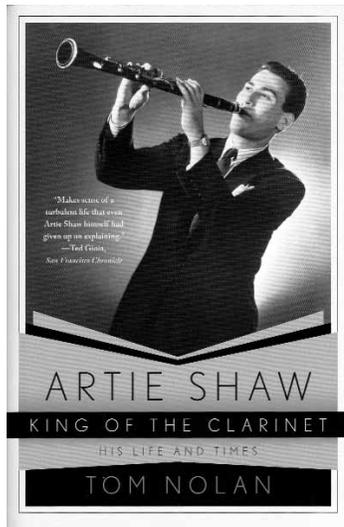
Other than the name change, Nolan's book remains the same compelling and well-researched story of an often miserable and insufferable neurotic who nevertheless rose to become, arguably, the greatest jazz clarinetist of all time...before of course he walked away from it all at the peak of his powers.

It's not a pretty tale, but it's certainly a good read, replete with rags-to-riches success, supercharged rivalries and the famed and failed marriages. Along the way Nolan's balanced telling of Shaw's life gives the artist his due as musical virtuoso and innovator, and places his well-known unpleasantness and cruelties in the context of an early life as the only child of an obsessive and neurotic mother and a critical, cold and absent father.

In the end it's hard to not to see Shaw's life as tragic, and readers are likely to admire and dislike Artie Shaw all at once. Even some of his ex-wives kept in touch over the years. And a psychiatrist friend observed, "I always liked Artie. And I'm not sure he liked anybody — including me."

WIN THIS BOOK

The hardcover edition of Nolan's Artie Shaw biography was one of our most popular ever Win This Book contests when it was released last year. We're happy to give the many entrants another shot. *Jersey Jazz* has a copy of *Artie Shaw, King of the Clarinet: His Life and Times* to give away to one lucky NJJS member. To enter, simply E-mail your name and mailing address to: chickiejazzdog@njjs.org with the words "Shaw Book Contest" in the subject line. You can also mail your entry to the editor at the address on the publication masthead on this page. Contest deadline is July 27. 



Comments?

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

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NJJS Deadlines The deadline for submission of material for upcoming issues is as follows:
July/August: May 26 • September: July 26

NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.

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Photo: Circuit Productions



18 June
Tia Fuller at Brooklyn Children's Museum (part of Brooklyn's Best Jazz Fest)
4pm



25 June
Felix Hernandez Rhythm Revue at Grand Army Plaza
4pm
Photo: WBGO



8 July
BrooklynNites with Winard Harper at Brooklyn Museum
7pm
Photo: Richard Galosy Photography



www.heartofbrooklyn.org/jazz



Big Band in the Sky

By Sanford Josephson

■ **Billy Bang, 63, violinist, September 20, 1947, Mobile, AL – April 11, 2011, New York City.** Unlike many avant-garde musicians, Bang also had an admiration for some of the early swing musicians. Writing in *The New York Times*, Steve Smith pointed this out. “Even at his most exploratory, Mr. Bang pledged allegiance to swing-era violin forebears like Stuff Smith and Ray Nance.”

Bang is best known for an album he recorded in 2001, *Vietnam: The Aftermath* (Justin Time Records). The album was inspired by his personal experience there in the Army. He recruited other musicians who had served in Vietnam to join him in making the record. Among his sidemen were the late tenor saxophonist Frank Lowe, trumpeter Ted Daniel and drummer Michael Carvin. Lloyd Sachs, reviewing the album for Amazon.com, described it as “painful but cathartic...employing Asian folk melodies like rays of sunshine through the darkness and sturdy bop lines as friendly arrows pointing the way back home...”

Bang was born in Alabama, but moved, as an infant, to Harlem with his mother. After serving in Vietnam and studying with avant-garde jazz violinist Leroy Jenkins, he became part of the New York downtown loft scene in the '70s, forming the String Trio of New York in 1977 with guitarist James Emery and bassist John Lindberg. The group combined a chamber music sound with free jazz. In the '80s and '90s he played in Sun Ra's Arkestra, but the Vietnam album and its sequel, *Vietnam: Reflections*, are projects for which he will be most remembered. His agent, Jean-Pierre Luduc, told *The Times* that *Vietnam: The Aftermath* changed Bang's life, leading to extensive media coverage and a passionate following of people touched by his story.

Bang recorded an album last year, *Prayer for Peace* (TUM Records) that continued to reflect his appreciation of traditional musicians while exploring the avant-garde. Pointing out that the album opened with Stuff Smith's “Only Time Will Tell,” an article on AllAboutJazz.com speculated that “Bang and trumpeter James Zollar might be summoning the spirits of the seminal jazz violinist



Violinist Billy Bang

Smith and his Onyx Club sidekick of the 1930s, Jonah Jones.” However, “the rest of the CD is redolent of the music Bang has made with Sun Ra, Don Cherry, the bassist Sirone and others in the avant-garde, and of his love for John Coltrane.”

He is survived by his companion, Maria Arias; two daughters, Hoshi Walker and Chanyez Chamberlain; two sons, Jay Walker and Ghazal Walker; and a granddaughter.

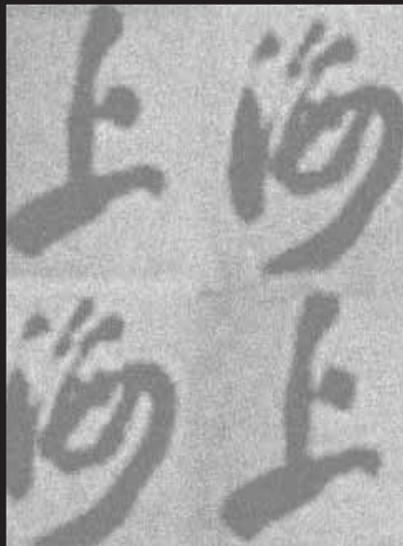
■ **Orrin Tucker, 100, bandleader, February 17, 1911, St. Louis – April 9, 2011, San Gabriel Valley, CA.** We may never have heard of Orrin Tucker, had it not been for the 1939 recording of “Oh Johnny, Oh” by his band's vocalist, Wee Bonnie Baker. According to the late George Simon, writing in *The Big Bands*

(Collier Books: New York), Tucker's band, “was doing well enough until his girl vocalist, Bonnie Baker, happened to latch onto an old World War I tune called ‘Oh, Johnny, Oh’. To it she added her own coy enunciations of such provocative words as ‘Oh!’ and ‘Uh-uh!’ and a few extra sighs, and all of a sudden Orrin had himself a hit record and one of the hottest bands in the land.”

Tucker's band was known for playing “sweet music” as opposed to the more daring swing of Benny Goodman and Duke Ellington. According to the Associated Press, he once said: “I made it a point to know what the public liked and did my best to please them.” Simon said Tucker knew his limitations, and, as a result, “a generation after most of the big bands had faded away, he was still around, still playing his pleasant music in some of the country's smarter spots.” His band recorded more than 70 records, and he appeared as himself in the 1975 TV movie, *Queen of the Stardust Ballroom*, with Maureen Stapleton and Charles Durning. Tucker decided to open a real Stardust Ballroom, leasing a skating rink on Sunset Boulevard in Los Angeles. It stayed in business until 1982, but Tucker continued to perform into the 1990s.

He is survived by his wife, Aline; his daughter, Nora Compere; and a grandson.

continued on page 10



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thu 5/26: STEPHANIE NAKASIAN

fri & sat 5/27 & 28: STEVE TURRE

fri 6/3: ROB PAPAROZZI

sat 6/4: NICK ROLFE

sun 6/5: GEORGE NAHA

**wed 6/8: CHUCK REDD and
ROSSANO SPORTIELLO**

fri & sat 6/10 & 11: MICHAEL CARVIN

sun 6/12: GREGORY GENERET

fri 6/17: HERB WOODSON

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BIG BAND IN THE SKY

continued from page 8

■ **Phoebe Snow (Phoebe Ann Laub), 60, singer-songwriter, July 17, 1950, New York City – April 26, 2011, Edison, NJ.** Snow's 1975 debut album, *Phoebe Snow* (reissued in 1995 on The Right Stuff label) is remembered primarily because of her hit song, "Poetry Man." However, it also featured jazz pianist Teddy Wilson and tenor saxophonist Zoot Sims.



Reviewing the album for *Rolling Stone*, Stephen Holden wrote that, "On a musical level she [Snow] shows the potential of becoming a great jazz singer." And in his obituary of Snow in *The New York Times* (April 26, 2011), Holden recalled that Snow appeared at Birdland in 2007, "where she delivered a blazing performance that showed her gifts undiminished."

She was most closely identified, however, with the singer-songwriter folk movement of the '70s. Her singing style, according to Matt Schudel in *The Washington Post* (April 27, 2011), "embraced folk, jazz, rock, blues and soul all at once." Early in her career, *The Los*

Angeles Times called her style, "a helter-skelter amalgam of pop, jazz, blues, gospel and folk."

She was married briefly to Phil Kearns, and they had a daughter, Valerie Rose, who was severely disabled. Snow recorded and performed sporadically for almost three decades beginning in the early '80s in order to care for her daughter, who died in 2007. After her daughter's death, she began to perform more regularly.

Her professional name was taken from a fictional advertising character created in the early 1900s by the Delaware, Lackawanna & Western Railroad. Its flagship train was called the Phoebe Snow. Snow's death was caused by complications of a stroke she had suffered in January 2010. She is survived by her sister, Julie Laub, and an uncle, Bob Laub. JJ

Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-CLIO). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine and is currently director of marketing and public relations for the Matheny Medical and Educational Center in Peapack, NJ.

Jazz Journeys, near, far and in-between

The Folk Project Presents a Rare Reunion: Za Zu Zaz!

One of New Jersey's All-Time Great Swing & Jive Bands | Friday, May 27 at the Minstrel

New Jersey's legendary Za Zu Zaz swing band makes a rare reunion appearance at The Folk Project's Minstrel series on Friday, May 27. Led by singer/guitarist Grover Kemble, Za Zu Zaz was a popular mainstay on the state's music scene in the late '70s and early '80s and has also performed at the Newport Jazz Festival (opening for Count Basie), The Bottom Line, the Wolftrap Jazz Festival, L.A.'s The Roxy and at a famed and frenzied sold-out show at the Community Theatre in Morristown. The group presents an eclectic mix of pop, swing and bebop and sings the sounds of Lambert, Hendricks & Ross, Cab Calloway and the like, as well as their own original jazz pop music.

Leader Grover Kemble has toured with Sha Na Na and performed with Bucky Pizzarelli. Vocalist and guitarist Machan Taylor has toured with Sting, George Benson, Pink Floyd, Foreigner and more.

The Folk Project, a New Jersey acoustic music and dance organization, is a community of more than 600 music lovers, musicians, dancers and storytellers. Member volunteers have been showcasing acoustic and traditional music in North Jersey for over 30 years. Project volunteers present about 100 events annually, with a unique mix of homegrown and nationally acclaimed performers. The Folk Project present music styles that go well beyond what you may consider traditional American folk music, including blues, swing,

gospel, jazz, sea shanty, Irish, vaudeville, doo-wop, gypsy, jugband and rock 'n'roll. Musicians come from as close as local Jersey neighborhoods and as far away as Europe and China.

The Folk Project is also an artistic community that offers support, instruction and performance opportunities. Their performing members range from local beginners to full-time touring professionals. They provide multiple showcases for every level of talent and many ways to interact with other musicians.

FOR TICKETS: Za Zu Zaz, Friday, May 27, 8:00 PM, Morristown Unitarian Fellowship, 21 Normandy Heights Road, Morristown, NJ
General Admission: \$25;
Folk Project Members \$20
E-mail Concerts@folkproject.org or call 908-591-6491.

For more information about The Folk Project visit: www.folkproject.org.

New Orleans Trad Jazz Camp Awards Scholarships

The 2nd Annual New Orleans Traditional Jazz Camp for Adults has awarded nine scholarships to high school students from the New Orleans Center for the Creative Arts (NOCCA) to attend the jazz camp in New Orleans from June 5-10, 2011. Adult campers from last year's camp have started stepping up to financially help support these young players. Scholarships are for trumpet, clarinet, tenor sax, trombone, piano, bass/tuba, guitar/banjo, drums and vocals.

We are asking for donations in any amount to help offset the cost of the program. Sponsorships for individ-

ual instruments are available through the camp's Website at www.neworleanstradjazzcamp.com.

Financial donations are accepted on the site or by check to P.O. Box 15851, New Orleans, LA 70175. Help us help these young and talented students keep Traditional Jazz alive in New Orleans. For additional information contact Nita Hemeter 504-865-9792.

Frankie Manning Lindy Hop Legacy Fund

The mission of the Frankie Manning Legacy Fund is to preserve and promote the rich cultural, choreographic and artistic legacy of Frankie Manning and to encourage the world-wide proliferation and promotion of the music and the dance Frankie loved so much (Swing Music and the Lindy Hop).

In accordance with Manning's own values, and those of the Savoy Ballroom where the dance got its start, the fund seeks to promote projects which enable people of all different backgrounds to participate in this joyous dance.

The Legacy Fund is prepared to provide scholarships to attend Herräng Dance Camp in Sweden during July of 2011 — the world's most comprehensive dance camp focusing on African American Jazz Dances from the Golden Age of Jazz. For further information, and to submit your application and supporting materials, please contact Judy Pritchett: judy@savoystyle.com, 707-995-8604 (leave message), 6 Carteret Street, Upper Montclair NJ 07043

You may read more about how to apply by visiting www.yehoodi.com and searching for frankie manning lindy hop legacy fund. For a look at the dance camp, visit www.herrang.com. JJ

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7/19 – Swing Night with Trumpeter
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7/20 – Vocalist Antoinette Montague with the
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7/21 – Percussionist Dafnis Prieto

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*Summer Jazz Week 2011 is funded, in part, by generous grants from the New Jersey State Council
on the Arts/Department of State, the Geraldine R. Dodge Foundation, and Meet the Composer.*

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Antoinette Montague



Dan's Den A Season of Rich Returns

By Dan Morgenstern

Jane Harvey is the queen of comebacks. She's been singing since the mid-1940s, when Benny Goodman heard her at Café Society Downtown and took her into his band. From there she went to Hollywood, television (with Steve Allen and others), Broadway ("Bless You All" with Pearl Bailey), records, and a string of retirements and returns.

New York and environs were treated to an increasingly rare return this spring by the indestructible vocalist, last seen on the supper club circuit in the late 20th century. Ms. Harvey did a couple of nights at Feinstein's backed by the marvelous pianist, Mike Renzi. Despite a bad cold that took its toll on what's left of her voice, she managed to interpret a bevy of great songs, mostly in medley format, with a degree of technique, insight and emotional projection that most non-octogenarian singers would be hard put to match. May she come back "one more time" soon!

■ Not absent nearly as long, and always more than welcome, was the magnificent Martial Solal, in for a week at the Village Vanguard, with frequent partner Francois Moutin on bass. If there is a better pianist working anywhere today, regardless of musical genre, somebody please tell me.

Writers used to speak of "the Shearing touch." I find the Solal touch a thing of beauty — and what magic he conjures with those hands! A set that included several tips of the cap to Monk and Ellington and an incredible "Tea for Two," long a favorite vehicle and never the same twice, left this listener with that rare feeling of having been transported to another, better world. After the set, I noticed, Martial was cool as a cucumber while the far, far younger bassist was wringing wet from following the twists and turns of the pianist's inventions.

■ That creative combination of extraordinarily gifted siblings known as The Three Cohens did three nights at Dizzy's Club Coca Cola, followed by a Boston gig and a

recording session. With Aaron Goldberg on piano, Matt Penman on bass and Gregory Hutchinson on drums, trumpeter Avishai, soprano saxophonist Yuval, and clarinetist-tenor saxophonist Anat displayed that ensemble togetherness that is one of the special qualities of this group. Another is the solo chops of all three, and still another their composing abilities. Among the highlights were Avishai's tribute to Mingus, "The Soul of the Greatest of Them All," and Anat's "Tifila" (Prayer). The recording will be one to watch for!

■ Anat was also well in evidence at Duduka Da Fonseca's 60th birthday celebration at the Jazz Standard, in late March. The brilliant Brazilian percussionist was heard in several combinations over four nights; the one we caught had Kenny Barron, long the pianist of choice for some of jazz's sterling musicians, Anat and singer Maucha Adnet as special guests, with the premier Latin guitarist Romero Lubambo and bassist Nilson Matta also much in evidence. Kenny's solos were unfolding strings of pearls. Anat did a lovely clarinet feature on Jimmy Rowles's "The Peacocks" and contributed a memorable tenor solo to Adnet's "Fotografia."

■ Shifting scenes again, an unexpected Brazilian moment came at one of David Ostwald's Louis Armstrong Centennial Band Wednesday afternoon performances at Birdland, when for her feature, Anat Cohen selected "Rio Nights," offered as a duet with the splendid pianist Ehud Asherie. These two sometimes sit in at a Brazilian joint in Greenwich Village where I'd heard them do that special brand of music called Choro before. But it was hard to believe that, as I found out afterward, they had never before done this piece (which, like ragtime, has several strains) together. The whole band was particularly well matched that day, with Bria Skonberg on trumpet, Tom Artin on trombone, and the reliable Marion Felder at



Jane and her pet Maltese at Café Society.
Photo by Dan Morgenstern.

the drums. The two ladies had fun sharing choruses, and Bria handles a plunger with aplomb. It was also good to hear that Vic Dickenson-inspired trombone again.

The Ostwald band will be returning for its 11th straight year at Birdland as you read this. George Avakian, who was instrumental in getting them the gig, will be there, as he was in March for his 92nd birthday celebration. Congratulations, people!

■ I was in San Francisco recently for the first time in too many years, and the weather was kind. There to do a public pre-concert interview with Ellis Marsalis, which was a pleasure (and a piece of cake, since Ellis is a great talker), I learned that a major new San Francisco Jazz Center is planned in that fair city, with what on paper looks like a fine performance venue as well as studios, rehearsal and exhibition space. Not to be confused with the Jazz Heritage Center (www.jazzheritagecenter.org), opened in 2007, the SFJAZZ Center (www.sfjazz.org) was founded nearly 30 years ago. Groundbreaking for its new home is slated for this summer and the doors should open in late 2012.

Ellis Marsalis's quartet, with son Jason on vibes and Modern Jazz Quartet instrumentation, played a well-balanced set including Monk (the pianist, with a slightly different group, recently released a Monk CD, a swinging "Broadway," "Django," and perhaps most interestingly, a most original take on King Oliver's "Doctor Jazz" of Jelly Roll Morton fame, at a slow tempo that revealed new aspects of the composition. Papa Marsalis is a most engaging communicator. Seems to run in the family! Now I've got to run — to catch my flight to Toronto. J

Dan Morgenstern, contributing editor of Jersey Jazz, is director of the Institute of Jazz Studies at Rutgers's University, Newark. He is the author of Jazz People (Pantheon Books).



Martin Taylor

June 19, 2011

Virtuoso guitarist Martin Taylor's 2011 North American Tour includes a rare stop at Chico's House of Jazz in Asbury Park, NJ Sunday June 19th at 4 PM.

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Classical Guitar Magazine

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Opening for Martin Taylor are two of New Jersey's outstanding jazz guitar soloists--Jerry Topinka and Tom Doyle. Tom Doyle along with his wife Sandy Doyle bring their tribute sound of Les Paul & Mary Ford. Jerry Topinka's "Top Gun" guitar trio with Sean Connolly & Scott Reeves is not to be missed.



Tom & Sandy Doyle

EVENT INFORMATION

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June 19, 4 PM

Chico's House of Jazz

631 Lake Ave. Asbury

Park, NJ. Tickets \$35

Contact: Chico's House

of Jazz 732-774-5299,

Jerry Topinka 732-995

-1200, Tom Doyle 973-702

-2243. Tickets will also

be sold at the door.



Jerry Topinka

Talking Jazz

A Jersey Jazz Interview with Warren Vaché

By Schaen Fox

My previous talk with Warren Vaché gained so much positive response I asked him to do another. His marvelous ability to make his horn tug at our emotions has long made him one of my favorite jazz artists, but his way with words is equally entertaining. Luckily he was willing to tell us more, and we spoke last November.

JJ: Would you tell us how you started collecting first editions of books?

WV: I used to go to the British Isles once or twice a year. I think it started when I was bored out of my mind in Dublin. The first thing you learn on the road is the only thing that doesn't cost money is sleep, so you try to sleep a lot. It's like doing prison time. So one day I'm walking around trying not to spend money and I walked into a used book store. A real benefit to being a musician is you get a lot of free time on airplanes and in hotel rooms to read. There in the back in a dusty box was a first edition P. G. Wodehouse with the dust cover and it was five pounds. I bought it and then I just started looking for first editions. I'm not a knowledgeable collector. There is a short circuit in my brain. Nothing I do is designed to make money. The first editions are simply because I love P. G. Wodehouse, so I have those, and a first edition of Dickens.

JJ: I love the story of how you acquired the Dickens volume. Would you tell it again?

WV: Years ago, I was playing in some pub for the Edinburgh Festival. We took a break and I left my horn on the stage with the mouthpiece in it. I'm at the bar trying to have a pint and I heard a cornet. I looked across the room and some guy had my horn and was playing it. I walked over, grabbed my horn and I read him the riot act. I said, "Do I come to where you work and rattle the garbage cans? Who told you that you could pick up my instrument?" That was the end of that until about 10 years later I'm playing yet another pub in Edinburgh. A friend of mine introduces me to his friend who happens to own a used book store and deals in antique books. So we started talking about my little P.G. Wodehouse and all the rest of it. Nothing is said. "Nice to meet you. Goodbye." I go back to my hotel and the desk clerk said, "There is a package for you." So I opened the package and inside was a first edition of Charles Dickens' Bleak House with a note. This was the guy who picked up my horn and tried to play it to impress his girlfriend and he's apologizing by giving me a first edition Dickens. What a sweetheart. I wrote him a nice note, took the book back to London, had a slip cover made for it and brought it home.



Peter Straub has been my dear friend since my first trip to London. He has written several novels with Stephen King and has had several of his books made into movies. On one of my birthdays, Peter gave me a first edition of P.G. Wodehouse's *Joy in the Morning*. So I've got five or six by Wodehouse in varying conditions and the Dickens and that's about it. Of course, I have all of Peter Straub's first editions and they are signed.

JJ: I'd like to center this interview on some of the musicians you have known, so let's start with Wayne Wright.

WV: Wayne was a big sweetheart. He'd just do anything for you. He'd go to Ruby Bruff's apartment to change a light bulb for him. I met him around Condon's and he'd come out here and play with my dad's band. He was a little imp. He'd put out his hand and say, "Meet the wife." He always had a line.

JJ: Vic Dickenson.

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WARREN VACHÉ

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WV: [Chuckles] The sweetest human being I have ever met and the greatest sense of humor. About a week after I met him, I'm at the bar at Condon's and he walks up and says, "Hey, you want to taste the best water you've ever tasted?" I said, "Sure." He orders two shots of Cutty Sark with a water back. He hands me the Cutty Sark and says, "Drink this down in one and don't breathe." [Chuckles] All right, we knock back the shots and he says, "Now don't breathe. Don't breathe." He picks up the glass of water and hands it to me and says, "Now drink." You take a drink of the water while you are breathing and damn if it isn't the best tasting water you have ever had. [Laughs] That was Vic. That was Vic. He came from the old school.

He was one of the most musical people I've ever met. One night there wasn't very much business and it was the last set, around quarter to three in the morning, and Vic is falling asleep on his stool. Nobody wants to wake him up; there was no real need for that. So Herb Hall and I are playing with the rhythm section, and I forget what tune it was, but I know it was in the key of C. Well, Vic woke up about halfway through the tune, grabbed the trombone, and joined the ensemble. I don't know much about the trombone, but first position is F and B flat down there, C is out around the bell in fourth position. Vic is playing everything in F right around first position, but the notes are coming out in the right key. He looks over kind of annoyed and says, "What key are we in?" I said, "C," and he flipped the thing out to fourth position. His ear and his lip were so good that no matter where he put that slide, he was going to make the note he was hearing. That's the sort of thing that just impressed me to death.

He loved his marijuana. We would take a break at Condon's and Vic would go over to his car which he called "The Office" and as he was walking out the door he would say, "Meeting in my office." So you would walk across the street and sit in this big old Delta 88 and smoke a joint. Well, the first time I took a hit I just passed it back to him and he said, "Take it back." I did and he said, "Now pass it low." He came from the time when they had little pipes that were tie tacks and you could get busted for having residue in the pipe on your tie tack. I don't think that it was a big secret to anybody, but Vic insisted that when you passed a joint you passed it under the dashboard so nobody could see the little red glow through the window. Then he would take a big drag and start to cough. He would roll down

Trummy Young... was an absolute doll and extremely talented and figured out how to live on the planet with a smile on his face. I only hope the same happens to me some day.

the window and blow out a big hocker out and say, "Out with the bad, in with the good." [Laughs]

When I discovered cocaine he got mad at me. "You just ought to come over to The Office with me and smoke some shit. You're going to snort that powder and end up like Leon Sphinx." [Laughs] According to Vic, if you weren't smoking shit, something was wrong. I tried, but when I take two pokes my voice goes up four octaves and I act like an idiot and get paranoid.

He was an amazing character. I once saw him at Condon's up there with the rhythm section doing a solo — I forget which Louis Armstrong tune, it might have been "West End Blues" — but you could have closed your eyes and sworn you were listening to the 78 record of Louis. Vic used to do things that were so impressive that I've never seen anyone come anywhere near that kind of capacity. And he was just the most laid back accessible human being. One night he was late coming back from The Office and we started without him. So, being Vic, he's not going to run up in the middle of the first tune. He went to the bar and got a drink. [Chuckles] This must have annoyed Red Ballaban because he said, "All right, we'd like to feature the late Vic Dickenson just because he's late." Well, Vic walked up on the bandstand, held up four fingers and did "I Apologize." He turned a potentially nasty situation right around and just put a smile on everybody's face.

JJ: Ralph Sutton.

WV: Oh, Jesus! "Everything's already all right." Ralph was this big sweet sheepdog of a human

being. He was just the most delightful cat; didn't say much, sort of a lonesome cowboy type who just played his ass off. Ralph was the last guy who could really play that two handed stride. I did years with Ralph, and he just always amazed me. He could play anything and the touch was always brilliant and full of energy. We used to go to the Tahoe Ski Valley for two weeks every January, Ralph Sutton, Milt Hinton, Gus Johnson, Kenny Davern and me. I was going through my divorce, and Ralph [chuckles] said, "I've been through it. Everybody's been through it. You'll survive it. It will be fine. Just remember, everything's already all right." Ah, a wonderful, wonderful man.

JJ: You did a number of the jazz parties out that way, what was that like?

WV: God, what an experience. The one that introduced me to it all was probably the Odessa party. That was primarily because I was studying with Pee Wee Erwin, and Pee Wee suggested they get me. It was just a raft of people whose names I had seen on records for my entire life: Peanuts Hucko, Jack Lesburg, Cutty Cutshall, Carl Fontana and Cliff Leeman. Back in those days, everybody was drinking and it was just a ball. They put together sets with odd people, but everybody had some sort of connection, so the bands played like bands. Everybody understood their position and did their best.

Then I started doing the Gibson Party and I was dumbstruck. Now not only do I have the Peanuts Huckos and the Jack Lesburgs, there's Phil Woods, Eddie Lockjaw Davis, Sweets and a bunch of guys from the West Coast I'd only heard about. You'd go to a Gibson Party and there would be 75 musicians. The music went from something like one in the afternoon to one in the morning. You could hear everybody from Gene Harris to Ralph Sutton, Roland Hanna and Major Holly. Some of the best sets I ever heard were Trummy Young and Vic Dickenson. They were just marvelous and I got to meet people like Billy Butterfield and Joe Newman, so for a kid in his 20s I had to wire my jaw shut. That's where I met Benny Carter. All of these legends are walking around and I'm supposed to play with them.

JJ: I knew Trummy Young slightly. As wild as he was when he was young, he was very religious in his later years. Since you were a bit wild then, did he ever try to talk to you?

WV: I just sat there on the stage, trying to do my best to play the melody and get the hell out of the way. To be honest, he was sober and I was drunk, so, no, I don't remember much. [Chuckles] He never broached that subject with me, although my friend Peter Straub, at one of these Gibson Parties, had a

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WARREN VACHÉ

continued from page 16

very long conversation with Trummy about that. In Peter's book *Ghost Story*, you are going to find a character called Dr. Rabbitfoot and according to Peter this came directly out of that conversation with Trummy Young. He was an absolute doll and extremely talented and figured out how to live on the planet with a smile on his face. I only hope the same happens to me some day.

JJ: Maxine Sullivan.

WV: Oh, God! [Laughs] The first gig I did out of town was at the Dinkler Hotel in Syracuse, New York. The man I considered my uncle for years, Red Richards, and his wife Dottie, used to come out to New Jersey and play with Chuck Slate and my dad when I was learning and sitting in. Red was playing piano. So Red called me to do two weeks with him at the Dinkler Hotel. It was Red Richards on piano and Johnny Williams on bass and George Reed on drums and the first week was Maxine Sullivan. So Maxine shows up and I don't even think she brought music with her. She just called tunes and sang them, which I thought was impressive as hell. The first night after work I made the mistake of sitting at the bar alongside Maxine Sullivan. She drank me under the table. [Chuckles] She was about four-foot-five with a hollow leg and just the sweetest, gentlest human being; very kind, very encouraging, and she could knock them back. She was incredible. She'd sing with anybody. She never complained if you played too much. She might not like it, but she never said anything. I learned a lot about playing behind a singer from Maxine.

JJ: Gerry Mulligan.

WV: Gerry Mulligan. [Chuckles] He was a wonderful guy and a hell of a musician. There were some issues with Gerry that I had trouble with. He called Scott Hamilton and me to rehearse at his house and we didn't play much. We sat around all day listening to Gerry's arrangements on his new synclavier. The only question I remember being asked was, "What's your favorite cut on the *Walking Shoes* album?" Well, I'd never heard the *Walking Shoes* album. [Laughs] So Scott and I didn't do much playing. We sat around listening to Gerry talk about Gerry. Of course, that was a rehearsal, and you never got paid for Gerry's rehearsals. You didn't even get a glass of water. You were supposed to give something to the music.

JJ: What about the *Dragonfly* LP?

WV: Well, when Gerry knew he was ill he went through some serious soul-searching and became a

different guy. He was much sweeter, kinder, more gentle and less self-involved. I think the *Dragonfly* album was something that he really put a lot of attention to and I was very flattered to be on it. I hope I did him proud. God knows I did my best. That was the last time I saw him. The two of us were in a booth in Connecticut in some recording studio recording those tunes. You've got to remember, I found myself in these situations and I didn't know why I was there. I felt I was sort of a pretender to the throne. So a lot of what I had to do is filtered through anxiety. How would you like to stand in a booth with Gerry Mulligan and put something down everybody's going to listen to?

JJ: I was anxious just asking for his autograph.

WV: Yep. You know, I was lucky enough to be in these situations. I had a certain amount of talent and, I suppose, the balls to have got there in the first place, but most of the time I was pretty nervous and worried, which is an awful way to spend your time.

JJ: True, but I think if Gerry Mulligan had asked me to work with him, my head would be so swollen I couldn't fit through a doorway.

WV: Well, my head was swollen and at the same time I was punching holes in the balloon. [Laughs] I was thrilled and flattered to be there. I was doing my damndest to step up to the plate and at least hit a single.

JJ: Benny Carter.

WV: Just a wonderful man. The thing about Benny Carter: If you asked him a question about him he would find some very diplomatic way to divert it and ask you a question about something you knew. I never got much information out of Benny Carter, but I always got the feeling he was interested and respected me. When they were doing the *Benny Carter Songbook*, Ed Berger called and I got hired to come in and do one session on this record. I went and did the best I could and the next thing I know Ed called me to do the rest of the record. Benny apparently liked what I did and wanted me on the rest of the album, which was very, very flattering. One of the things I have that I treasure is a Reunion Blues double trumpet bag that Benny gave me. I did something at the Ravinia Festival with Benny a couple of years later and I had my horns in that bag and I got Benny to sign the leather on the shoulder strap. He was aghast, "You want me to sign that beautiful leather? Isn't that going to ruin it?" [Laughs] Not for me! He was a dear, dear gentleman.

I had a certain amount of talent and, I suppose, the balls to have got there in the first place, but most of the time I was pretty nervous and worried, which is an awful way to spend your time.

JJ: Bud Freeman.

WV: What a character. They used to call him "The World's Houseguest." He was a charming raconteur and the world's best dinner guest. He could keep you enthralled with stories and laughing and charm the wife. As I understand it, he had a very disadvantageous divorce settlement and in order to avoid paying what he had to pay, he went to live in England. What he did was slip back in and out of the United States and stay with people; that was it.

The first gig I did with Bud was in Boston, I think at the Regatta Bar. I'm in my room and I get a phone call and it's Bud Freeman. "Would you go down to the club, Warren, and get the boys in the band and come to my room for a little meeting before we go to work?" "Sure, Bud. OK." So I get the guys and we knock on his door. The door opens and there's Bud in a silk smoking jacket and a cravat. I don't think we did much of a rehearsal. He just wanted us to see the smoking jacket.

We're playing and halfway through the set he gives me a solo, and I finish and he takes one look at me and I tend to want to hide in a hole in the ground. I'm a little better now, but I'm not really a personality. Bud takes one look at me and said, "Talk to the people, Warren. They want to hear you. They want to get to know you. Talk to them" So it was Bud Freeman who encouraged me to talk on the microphone. I haven't done it anywhere near to his capacity, but it's because of Bud Freeman I have

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WARREN VACHÉ

continued from page 18

the nerve to talk to an audience. [Chuckles] He was a sweet, sweet man.

JJ: Harry Leahey.

WV: Oh, I was talking about Harry last night, another sweet human being. Harry was one of those guys who was just constantly surprising. He was a wonderful teacher. I went to Harry for one lesson and in a half-an-hour filled about three sheets of paper with harmonic theories, etc., that made a great deal of sense while I was sitting next to Harry. Then I took them home and they began to look like the Rosetta Stone — undecipherable. He gave me so much information the flood gates shut and nothing went in. So I'm afraid I didn't make much progress along those lines.

He didn't like to travel, but I worked with him in and around New Jersey toward the end of his life. He was always gracious and willing to put up with my shit; which makes him a prince in my book. Harry was one of the most unique and creative guitarists I'd ever worked with and one of the best I ever had the pleasure of standing next to. Harry would start to play and then you would sort of see his eyes roll back up inside his head and when that happened you knew the shit was going to start and it came out like fireworks. I don't know where he went, but I'd love to be able to take the trip myself. It was absolutely brilliant.

I got this story from Phil Woods: Phil took Harry to Japan on one of his tours. Like most of us, Harry liked his sauce quite a lot, but he had been on the wagon. Then he got to Japan and he fell off the wagon. He got loaded and couldn't find the hotel and it was raining. Now the Japanese have a large box by the front door where you put your shoes before you enter the house. Harry got in one and went to sleep. Around six the next morning the kids came down, saw Harry and brought him in. When the parents came down they found Harry sitting on their living room floor playing games with their kids. They didn't speak English and he didn't speak Japanese so they couldn't communicate. They called the police, the police came and Harry pulls out a monopoly game "Get out of Jail" card from his wallet and gives it to them. This didn't work so Phil had to bail him out. Nobody pressed charges, but that was Harry. He could get drunk and play games with kids. He was a sweetheart. Nobody ever had a bad word to say about Harry.

JJ: Benny Goodman.

WV: When I first joined the Goodman band, I'm 23, 24 years old and on my first trip to Europe and I don't know what I'm doing. The first day, we play a concert and the next morning I'm by myself having the breakfast that comes with the room. Benny Goodman sits down with me and orders rashers of bacon, fried eggs and this and that, and while he is eating he is telling me what is wrong with my playing. I've just got the job and here is this very famous musician telling me, "Harry and Ziggy blew, you don't blow; you don't blow." I endured this for about half an hour, he got up, went back to his room and stuck me with the check for his breakfast. I found out later from all the guys that played with him in the old days, that is what that band did. If three of them got into a taxi, two of them were fighting for the doors so they could get out and stick the guy in the middle with the tab.

He was a strange guy. I opened with my trio at Crawdaddy's in the Roosevelt Hotel while I was working for Benny. On opening night Muriel Zuckerman, the woman who did most of Benny's business, shows up with a magnum of champagne. In my naiveté I thought, "From Benny; what a wonderful thing." Well the next concert I did with Mr. Goodman he rode my ass for the entire afternoon, calling me "Mr. Bandleader." "Do your job, Mr. Bandleader." "Play the horn, Mr. Bandleader." "Use a mute for that, Mr. Bandleader." So all I could figure out was that Muriel took the money out of petty cash and he found out about it. [Laughs] It didn't come from him at all; it was Muriel being nice.

One time, I'm on the road. I didn't bring enough cash to cover parking my car at LaGuardia. So I had to ask Benny, "Can you loan me 10 dollars?" "Sure, pops!" and he hands me 10 dollars. We get off the plane, I'm picking up my luggage and Benny says, "Are you going through town?" "Sure." "Would you give me a lift?" "It would be my pleasure." I paid for the car with his 10 dollars and had enough money for the turnpike to get home. We pull up in front of Benny's building and the doorman is going to take Benny's suitcase out of the trunk. Benny looks at me and says, "You got a dollar?" I said, "Yep." Benny said, "Give it to him and we'll call it the interest on that 10."

We played the Riverfront Stadium in Cincinnati. There was no backstage and no star's dressing



Photo by Vicki Fox

room, so Benny and the whole band are changing in this locker room where the ball players change. This was in the days when Benny would go out with the rhythm section and play four tunes and then bring out the horns. So we're getting into tuxedos and he pulls out a fifth of Pinch from his bag and pours himself a drink. I pull out my little flask and pour myself a drink of whatever I had. As he is getting into the golf cart that is going to take him to the bandstand he says, "Oh, my hands are sticky. There is nowhere to wash. What is good to wash your hands? Scotch is good to wash your hands. Warren, pour some scotch on my hands." So I went over to pick up his bottle and with a smile like a Cheshire cat he says, "No, no; use yours." So I dutifully poured my scotch on his hands and the moment the cart left I drained the rest of the scotch from my flask and filled it from his bottle. [Laughs]

He was one of the finest musicians I ever worked with. He could take a static audience in a symphony hall and by playing a couple of choruses have them on their feet in a standing ovation. This doesn't happen every day. I saw him do it at Carnegie Hall about three times. I learned a great deal very quickly working on his band and I got to work with the likes of Hank Jones, Connie Kay, Slam Stewart, Zoot Sims and Urbie Green. When you consider the fact that he was taking codeine and had miserable back pain most of his life, he was as nice to me as could be and, in his own way, a very fair guy. I was grateful to be working for him.

JJ: Zoot Sims.

WV: Zoot? Just the funniest SOB! I was more interested in hearing Zoot than I was in playing. He was Mr. Hip, and he played his ass off. Zoot was less overtly helpful than most of the rest of the guys in the band, but I was so scared of him that I didn't ask him for much. I sort of stayed away. I

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WARREN VACHÉ *continued from page 20*

didn't want to annoy him. [Chuckles] I was just being my usual paranoid self. I was just happy to be next to him because I admired him so much.

JJ: Wow, I'm surprised at that. How did Zoot and Benny get along?

WV: Well, they went back a long, long way. Zoot could say things to Benny that nobody else could. Over in Russia, Benny started picking on Phil Woods at a rehearsal and Zoot was the only guy that would say, "Hey, Pops! Stop picking on my roomie." And Benny sort of abated. They had a lot of respect for each other. I remember one concert at the Robin Hood Dell, Zoot wanted a drink and didn't have any. He knew Benny had one so he went and got a couple of drinks from Benny. He was the only guy that Benny would pour a drink for, actually.

JJ: Al Cohn.

WV: Al was the biggest sweetheart and the funniest man that ever walked the planet. He was an incredibly brilliant and lovely guy. I spent a lot of time with Al on the road and we were always laughing and drinking. It was a wonderful time. You could learn a lot from Al by just keeping your

mouth shut and listening to him. One day, he had just read some interview with one of the flavor-of-the-day tenor saxophonists who, when asked, "What do you think about when you play?" said, "I think about a line of prancing dolphins." Al looked at me and said, "What kind of horseshit is that? I think the best answer to that question was Zoot's. 'I try to think about what I'm doing.'" [Chuckles] I once saw a video of S. J. Pearlman speaking and it could have been Al Cohn, they had that same dry intelligence and humor.

Al did an awful lot of ghost writing for Ralph Burns. He'd go into Ralph's apartment, and Ralph would be at the piano with this big teacart full of booze. He'd say, "Look, I can't get these done on time." Then hand him the arrangements and what was needed, who it was for and send him away. Al would show up for the date with the arrangements. I once asked Al about writing. "Well, I've got this friend (meaning me) and nothing he ever writes is good enough." Al looked up over his drink and said, "Yeah, yeah, yeah; that's fine until you are twenty minutes from the date. You'd be surprised how good it gets then." [Laughs]

JJ: I'm really surprised about your different attitudes toward Zoot and Al.

WV: Well, I never got into a situation where I had to work with Zoot. It was always one of those sets with a jazz party. I always got the feeling that I was bringing Zoot down a level. Al and I, on the other hand, worked on the road together, so we were both sort of shoveling the same pile. I was never in that situation with Zoot.

JJ: Once again, I just listened to you tell these stories with a big smile on my face. Thanks for being so generous with your time.

WV: All right; talk to you soon.

Warren will be appearing with the Imperial Brass Band on 6/11 in Somerset, NJ, at Proline Music in Fairless Hills, PA on 6/17, at the Deerhead Inn in Delaware Water Gap, PA on 6/18 and with the legendary Annie Ross at the Metropolitan Room in NYC on 6/7, 6/14, 6/21 and 6/28. His newest CD, is Top Shelf – and it is, as goes without saying. **JJ**

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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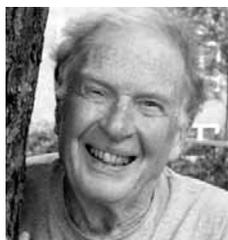
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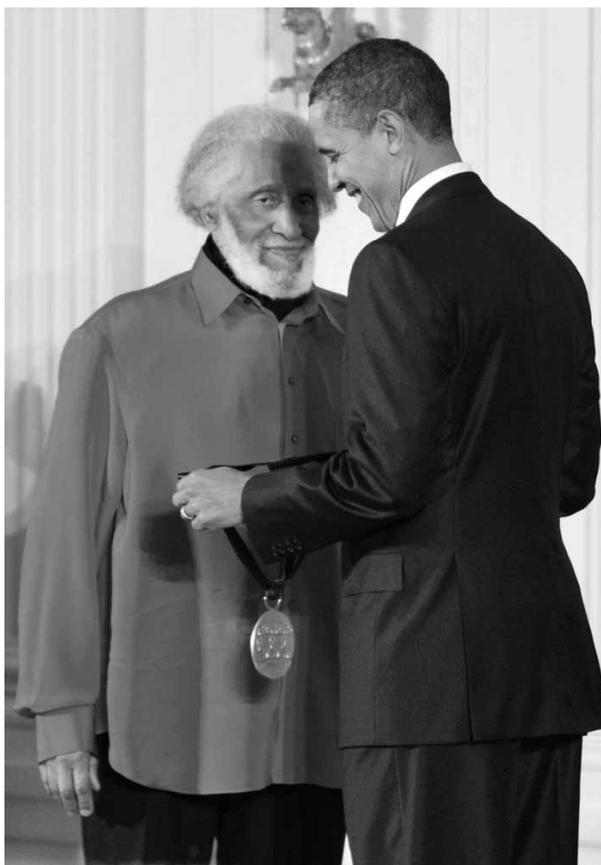
Fradley Garner International Editor *Jersey Jazz*

GET NEWS ON 150 JAZZFESTS ... HUDSON JAZZ WORKSHOP FREE CONCERT ... MOTTOLA WOULD FLY TO MOTTOLA (ITALY), IF ... SONNY ROLLINS COMING TO COPENHAGEN ... FATS WALLER AND J.P. JOHNSON ANNO 1928 ON SLIDE SHOW

NEWS ON 150 JAZZFESTS can be found fast on the *DownBeat* magazine homepage. The Xerox Rochester International Jazz Festival in upstate New York and WXXI Television are partnering on the national production of a new series of six one-hour programs to be filmed at this year's event, which runs June 10 – 18 ... The Made In Chicago: World Class Jazz Series returns on Thursday nights to the city's Millennium Park, July 28 – Sept. 1. It's free, and features tribute concerts and retrospective events ... If you're going to be near Telluride, Colorado the weekend of August 5 – 7, **Paquito D'Rivera** is this year's honored guest at the Telluride Jazz Celebration, where other headliners include the pairing of **Allen Toussaint** and **Rita Coolidge**, **The Bad Plus**, **The Clayton Brothers**, **Badi Assad**, **Alex Brown** and **Robert Walter**. Browse the venerable trade magazine's homepage: www.downbeat.com and click on news.

A FREE JAZZ CLINIC AND WORKSHOP concert awaits you on Sunday, August 14, at the Hudson Opera House, 327 Warren St. in Hudson, NY. And if you're an aspiring instrumentalist or vocalist, the fifth annual **Hudson Jazz Workshop** welcomes you to sign up (for a fee) for a long weekend of learning, starting August 11. Daily individual and group instruction covers improvisation, duo playing, technique, composition, harmony, accompaniment, rhythm and repertoire. Every evening there are "practical performance" sessions. Earlier workshops attracted students from Japan, Armenia and Denmark, as well as the United States and Canada. They're drawn by the faculty: **Armen Donelian**, a local pianist, composer and educator, and **Marc Mommaas**, an award-winning Dutch saxophonist of New York City. A Jersey City native, guitarist **Vic Juris**, joins them for a day. Tel. 518-822-1640 and/or visit www.hudsonjazzworks.org

COULD ANYTHING INDUCE the *Jersey Jazz* editor Tony Mottola and his co-editor to visit Italy July 7 – 16 for the 17th



President Obama presents the NEA arts medal to Sonny Rollins. Photo courtesy of Ruth David, R David Original Photography

International Mottola Guitar Festival? Forsooth and for sure. "A *Jersey Jazz* all-expenses-paid trip to Italy for the editors would do the trick," says Tony, adding: "We're willing to fly coach." The streets and squares of the old town resound with strumming at this world gathering of jazz and classical, new age, rock, country and flamenco guitar lovers and instrument makers. There are master classes, guitar exhibits, even a competition for players born after January 1, 1976 — which per se seems to rule out the editors. www.mottolafestival.com/eng

"I'M GRATEFUL TO ACCEPT this award on behalf of the gods of our music," **Sonny Rollins**, one of 10 honorees, said in March, on receiving the National Medal of Arts from **President Barack Obama** at the White House. Fast-forward to July 3: The Olympian saxophonist will lead his new quintet at the annual Copenhagen Jazz Festival. The Danish capital's biggest summer event, July 1 – 10, offers hundreds of concerts, indoors and out. Sonny, on tenor sax, is joined by **Peter Bernstein** on guitar, **Bob Cranshaw**

on bass, **Kobie Watkins** on drums and **Sammy Figueroa** on other percussion. They're booked at other Euro and U.S. jazzfests, too. www.copenhagendjazzfest.com and www.sonnyrollins.com JJ

WEB HIT-OF-THE-MONTH

WHAT WOULD HAPPEN if **Fats Waller** and **James P. Johnson** teamed up with an all-star combo that included a bassoon? No need to guess. **Matt Chauvin** of 20sJazz.com found this gem, recorded in 1928 in a church in Camden, NJ, so Fats could get his hands on a room-sized organ. Audio with slide show. Enjoy! www.20sjazz.com/videos/piano/persian-rug.html

Thanks to NJJS member **Joán McGinnis** of *Mission Viejo, CA* for Web research assistance.

New Brunswick Jazz Project Picks Up Tempo in Second Year

Story by Virginia DeBerry | Photos by Phillip Dowdell

April 9 marked the first birthday of The New Brunswick Jazz Project. Following the “If we build it, they will come” model, the NBJP has successfully fostered a supportive environment for regular live jazz in New Brunswick. The Hub City has long been a destination for theater and restaurants and in one short year, it is now a place people also come to hear great jazz.

Jazz Project partners Michael Tublin, Virginia DeBerry and James Lenihan joined forces with Makeda Ethiopian Restaurant in April 2010 when the New Brunswick Jazz Project held their first show featuring sax master and Rutgers Jazz Studies Professor Ralph Bowen. The NBJP has gone from producing two jazz performances a month in the beginning to now offering three shows a week. Over its first year NBJP has featured over 150 national and international jazz artists and special guests, including Arturo O’Farrill, Yoshi Waki, Rudy Royston, Todd Bashore, Andy Hunter, Steve Williams, Kenny Davis, Tia Fuller, Roseanna Vitro, and Rutgers’s own Ralph Bowen, Conrad Herwig and Chris Brown among many others. Live, straight-ahead jazz is presented weekly at Makeda as well as at other venues in central New Jersey. Now the organization is growing, getting requests from new restaurants who are now eager to offer jazz, DeBerry says. Jim Lenihan adds, “We’re learning how to manage this unexpected growth.”

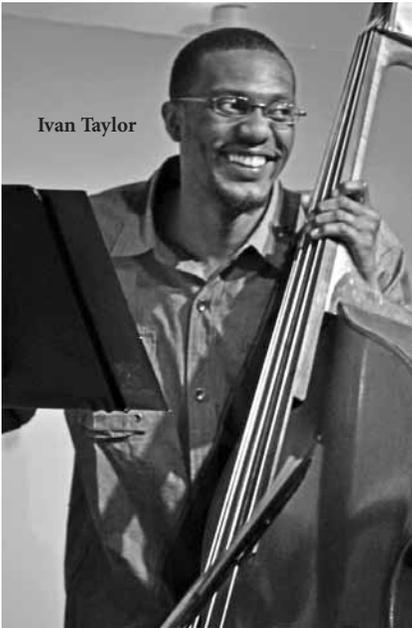
NBJP has created a real jazz scene and now regularly draws guests from all over the state to the New Brunswick area to enjoy this quintessential, uniquely American music.

Shown here are images from a March 24 New Brunswick Jazz Project performance by the Shamie Royston Trio “Plus Two” at Makeda Ethiopian Restaurant. This was pianist Royston’s first appearance at Makeda as a leader. She featured Ivan Taylor on bass, Chris Brown on drums and her “Plus Two” included special guests Curtis Taylor on trumpet and her sister, Tia Fuller, on saxophone.

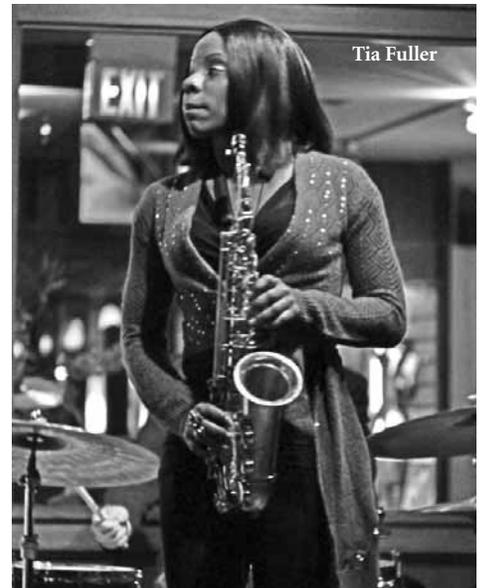
JJ



Shamie Royston



Ivan Taylor



Tia Fuller



Chris Brown



Curtis Taylor

Newark Native Moody Remembered at Birdland Show



A VERY packed bandstand, filled with musical friends and admirers of Moody — and a camera in every hand in the audience!



The late and much beloved saxophonist James Moody was remembered in a joy-filled tribute at NYC's Birdland in April. Emcee Bill Cosby introduced several permutations of an all-star cast of players on hand to perform, including: Jimmy Heath, Kenny Barron, Frank Wess, Todd Coolman, Lew Tabackin, long-time Moody pianist Gil Goldstein, Yotam Silberman, David Sanborn, Paquito D'Rivera, Greg Gisbert, John Lee and Roberta Gambarini.

Photos by Fran Kaufman

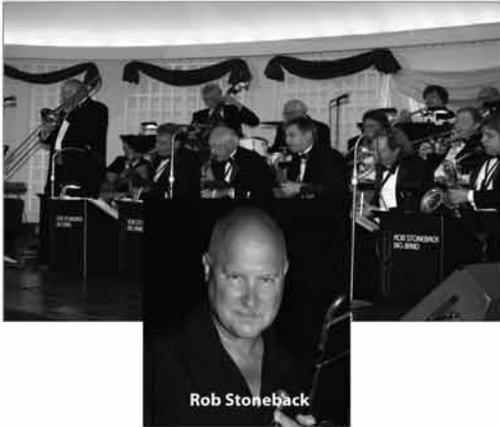
Moody's widow, Linda Moody, with the youngest member of the Moody clan: three week-old Kelsey Moody McGowan.

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John Monteleone and the Art of the Archtop

Metropolitan Museum of Art salutes Italian American Instrument Makers

By **Tony Mottola** Co-Editor *Jersey Jazz*

The archtop guitar is a relative newcomer to the family of stringed instruments, with the first patent for such a design issued to guitar maker A. H. Merrill in 1896. However, a later mandolin/guitar patent filed by Orville Gibson in 1898 that led to the formation of the Gibson Mandolin & Guitar Mfg. Co. Ltd. in 1902, is probably of greater historic significance.

In 1922 the Gibson Company hired Lloyd Loar to redesign their instrument line, and the Gibson L-5 archtop guitar was released within a year. The early archtop guitar is distinguished from its flat top, round sound hole predecessors by its carved arched top and back and dual f-hole sound ports, resembling instruments of the violin family. The instrument soon revolutionized guitar playing when the L-5 was adopted by Eddie Lang, the father of the jazz guitar, in the mid-1920s. With its substantial volume and wide tonal range the archtop guitar quickly replaced the banjo in jazz band rhythm sections, and its subsequent electric amplification in the 1930s solidified a soloist's role for the jazz guitarist.

Currently, the history of the archtop guitar is being celebrated by New York's Metropolitan Museum of Art in an exhibit titled *Guitar Heroes: Legendary Craftsman from Italy to New York*. The show traces the tradition of Italian lutherie (stringed instrument making) from Italy to New York City and examines the work of three exceptional craftsmen from that heritage — John D'Angelico, James D'Aquisto, and John Monteleone — placing their work in the



Coaxing Music from the Wood: Luthier John Monteleone taps and listens while he chisels an archtop guitar piece in his Islip, NY workshop. Photo by Tony Mottola.

context of Italian and Italian American instrument making. There are nearly 100 objects in the exhibit, which also displays vintage Italian instruments, including works by the masters Antonio Stradivari and Andrea Amati.

John D'Angelico, whose parents were immigrants from Naples, was born in Manhattan's Little Italy in 1905. His great-uncle, Raphael Ciani, was a maker of mandolins and flat top guitars, and D'Angelico began working in his shop at 57 Kenmare Street from a young age. When Ciani died in 1923, the 18-year-old D'Angelico took over operations and in 1932 he opened up his own workshop at 40 Kenmare Street.

D'Angelico's first archtops were direct copies of the Loar Gibson L-5, but he soon developed his own unique designs, notably the Excel and the larger New Yorker, whose distinctive Art Deco appearance was inspired by architectural elements of the New Yorker Hotel. During 32 years of production and innovation D'Angelico

made 1,164 guitars, and his instruments were favored by many top players, among them Chet Atkins, Bucky Pizzarelli, Tony Mottola, Gene Bertoncini and Johnny Smith, who said, "While I was living in New York I spent a lot of time in the workshop of my dear friend John D'Angelico. He made the finest guitar I had ever played and really headed me in the direction of achieving the sound and playability I was looking for."

James D'Aquisto was born in Brooklyn in 1935 to an Italian American family, all of his grandparents having

emigrated from Palermo. D'Aquisto was a skilled musician who studied jazz guitar. As a teenager, he visited John D'Angelico's workshop and became entranced with the art of instrument making. D'Angelico offered him a job as a shop boy and D'Aquisto went to work at 40 Kenmare Street in 1952 at the age of 17.

He spent the next 12 years learning guitar making and, for the last five years of D'Angelico's life, he was the only other worker in the shop, gradually taking over more of the production of the instruments and eventually purchasing the shop. (D'Angelico died in 1964 at age 59.)

He later moved to Huntington, then Farmingdale, and finally Greenport on Long Island. Initially, he continued to make instruments in the style of D'Angelico, but later introduced his own innovations to instrument construction, resulting in the modern style guitars he produced in the second half of the 1980s. Guitarists, who knew D'Aquisto from his time in

D'Angelico's shop, flocked to him as they had to his mentor, and the many noted players of his guitars include pop artists like Paul Simon and Steve Miller, and jazz guitarists Grant Green and Jim Hall who has played D'Aquisto guitars extensively since the early 1970s.

Despite complications from epilepsy, the last 10 years of D'Aquisto's life were filled with the building of exceptional guitars. Like his mentor, he was only 59 at the time of his death in 1995. His tools and workbench — passed down to him from D'Angelico — are now on display at the National Music Museum at the University of South Dakota.

D'Angelico and D'Aquisto are the undisputed two great masters of archtop



A view of roughly carved archtop fronts and backs, raw wood pieces and guitar parts in John Monteleone's workshop. Photo by Tony Mottola.

guitar making in the 20th century, and the inclusion of contemporary luthier John Monteleone in the Met's show secures his place as heir to their traditions of innovation and excellence in handcrafted instrument construction.

Monteleone was born in New York City in 1947 to a family of craftsmen that traces their roots to Palermo. His father was an accomplished sculptor who moved the family to Long Island to start a business as an industrial pattern maker. Monteleone learned woodworking in his father's shop, as well as how to work with a variety of materials and tools and how to read blueprints. He is a musician who plays both the guitar and piano.

John was a curious youngster who disassembled clocks and radios to find out "what made them tick." His first guitar "making" experience came at age 12, when his curiosity led him to smash a battered Harmony archtop against a basement lally column. It was "probably the best sound that guitar ever made," Monteleone quips, and picking through the bits and pieces that resulted he began to see how they assembled to make the sound of a guitar. It was a seminal experience that would lead him, years later, to a career as a premier craftsman of handmade guitars and mandolins. By the time he was 13 he had built a flat top steel-string folk guitar.



Radio City model archtop mandolin and guitar, 2004 and 1995, by John Monteleone. Courtesy of The Metropolitan Museum of Art.

John earned a degree in applied music from Tarkio College in Missouri in 1970. By that time the self-taught craftsman was already repairing guitars for friends and faculty members.

"I thought I might want to teach music and was involved with many jazz and symphonic groups. I was very interested in building instruments, but didn't know it was possible to make a living building instruments," Monteleone told *Mandolin Magazine*.

After graduation John worked in his father's shop and as a substitute teacher, but he felt

the tug of instrument making and in 1973 traveled to Europe to buy guitar-making tools. After he chanced to hear Staten Island's Mandolin Brothers co-founder Stan Jay interviewed on New York's WBAI radio he visited the newly opening store, which didn't yet have a repairman.

"It worked out that I went to talk with them and left with three Martin guitars in my Volkswagen for repair. The relationship continued. I got my hands on a lot of the finest instruments in the world to study, repair and evaluate — such good learning tools. In 1974, I built my first mandolin, kind of a copy of an F-5 and I still have it," he told *Mandolin Magazine*.

For the first two years John set up shop in his bedroom, then moved into his first workshop in 1976 when he began building Gibson F-5 mandolin copies for Mandolin Brothers and continued repairing all manner of guitars, including many D'Angelicos.

It was the building of mandolins that led Monteleone to his vision and innovation of instrument making, and the D'Angelico guitars that led him to a friendship with the great D'Aquisto.

"I knew about Jimmy, that he lived nearby," Monteleone said, "and looking for an excuse to meet him I took him a D'Angelico guitar."

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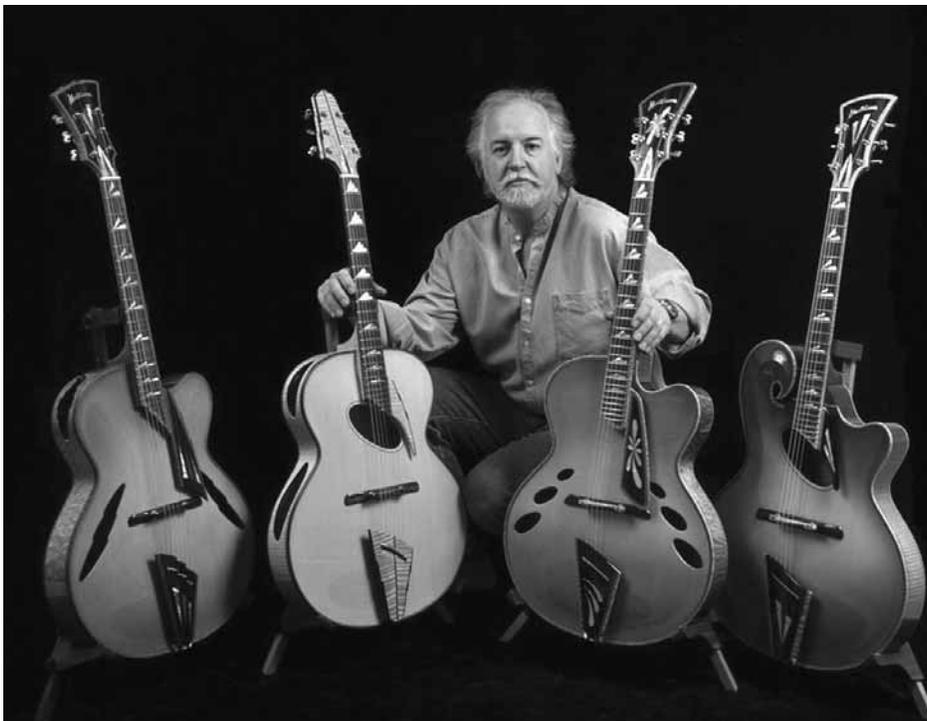
GUITARS

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“It was thrilling to watch the man work, and doing something that I felt so passionate about,” he says.

John made about 30 F-5 mandolin copies between 1976 and 1985. Over time he came to feel the design was stuck in 1920s and began to make innovations, leading to his acclaimed Grand Artist model that featured a hollowed out scroll area on the body, a smaller pick guard made of ebony, a one-piece tailpiece and an arched fingerboard. The instrument set a new standard for the design and building of mandolins.

Concurrently John was making archtop guitars, as he absorbed what he learned repairing D’Angelicos and consulting with D’Aquila. Although influenced by his



John Monteleone with his Four Seasons guitars (left to right): Autumn (2005), Winter (2002), Spring (2006), Summer (2004). A world premiere of Anthony Wilson’s composition *The Four Seasons*, commissioned by Monteleone, was performed on the guitars at the Metropolitan Museum of Art on April 10, featuring guitarists Anthony Wilson, Julian Lage, Steve Cardenas, and Chico Pinheiro. The performance, which was the first time the instruments have been played together in concert, was recorded and videotaped and will be released on DVD next Fall. Photo © Archtop History, Inc. from the book *ARCHTOP GUITARS: The Journey from Cremona to New York* by Rudy Pensa and Vincent Ricardel.

predecessors he constantly sought better and more advanced approaches to instrument building, pursuing what he calls “the rewards of curiosity,” seeking that moment when he could say “yeah, that’s better.”

The instruments that he creates are things of beauty, both to see, and to hear and play. His guitars are noted for a brilliant sound with singing tone and an extraordinarily consistent volume, response and pitch from notes played from the headstock to the highest frets — a combination of elements that is the Holy Grail of guitar making.



John Monteleone’s workbench. Photo by Tony Mottola.

The coveted Monteleone guitars are crafted solely by the maker (he has no assistants) in a 2,400-square-foot workshop just steps from the back door of his home on a quiet residential street in Islip, Long Island. The shop has the combination of orderliness and clutter of a craftsman, and the wide array of materials, parts and machinery indicate the many skills a guitar maker brings to his work. The luthier must be a designer, a master woodworker and a sculptor, as well as an acoustical engineer and a jeweler.

Here, from planks of wood from around the world — maple,

spruce, mahogany, rosewood, ebony and curly tiger maple — he meticulously cuts, mills, carves and sands the pieces of a new guitar in a process that can take up to a year to complete. Each piece of wood has a unique resonance and the maker holds tops and backs below his ear as he taps them all around to fine tune the balance of high and low frequency sounds, carving the pieces precisely to the optimum millimeters thickness.

In the final stages the pieces are assembled, glued together, stained, polished and finished with detailed inlays of mother-of-pearl, abalone and, on occasion, precious stones like diamonds and rubies. The guitars are what Monteleone calls “musical art,” and each must also be playable and practical. While his guitars are beautiful to behold, the goal is that the instrument convey the vibrations of the strings through the bridge into the body and out again with a minimal loss of sonic information, for a sound that is

pure in tone and perfectly in pitch throughout its entire range.

The guitars he builds have evocative names, like the Radio City, the Radio Flyer, the Eclipse, the Gotham City and the Sun King. Like D'Angelico before him he is drawn to the look and lines of Art Deco design, but his creations also have a sleek and modern appearance. Some have decorative scroll shapes or sound ports on the sides, some have traditional f-holes, others elegant dolphin like openings. They are finished in a lush palette of tones and shimmering finishes. The guitar, Monteleone says, seems to vibrate as it sits there, "an instrument that is already in motion without even touching it."

The number of instruments John Monteleone has made numbers only in the hundreds, and his guitars and mandolins are much sought after by some of the world's finest musicians, among them mandolinists David Grisman and Mike Marshall, and guitarists Mark Knopfler and Anthony Wilson. For now there are three years' worth of orders to fill and he is not taking new ones. It's a time to catch up, and in his rare spare time, make his own wine and pizza —and play the 1908 Steinway Grand piano that he somehow found time to rebuild "from the ground up." **J**

You can view 19 of John Monteleone's works of musical art in the expansive context of six centuries of stringed instrument master craftsmanship, and some of the finest archtop guitars ever built, at the Metropolitan Museum of Art through July 4. At the exhibit you can also hear his guitars played by the wonderful Woody Mann, thanks the exhibit's Met Guitar App, a dynamic multimedia guide to the exhibition. The app is available as a free download from iTunes or for rental on iTouch devices in the Museum's galleries (\$7, \$6 for Members, \$5 for children under 12).

The Met has also established an exceptional Web site to accompany the exhibit that not only includes photographs of many of the exhibit's objects but dozens of interviews and performances. A visit there is also highly recommended.

"Marilyn"

The story of how a dream guitar came to be

By Alan Haddad

I had been happy playing a nice 1964 Gibson Johnny Smith model archtop guitar since I bought it second hand in 1976 from a nice guy named George Mel. He was a bass player and if you wanted to buy a real D'Angelico guitar made by the master, he was the guy to go to.

Well, after several fruitless trips to Staten Island, where he lived, I came away with no D'Angelico guitar. He only had what I would term D'Angelico handyman specials — guitars that needed a lot of work. But not only that, none of them looked like the grand D'Angelico New Yorker, you know like the one pictured on the *Mel Bay* books of how to play the guitar. I always wanted one like that.

So I settled for and bought that 1964 Johnny Smith from George Mel, which sounded a lot nicer than the 1972 Gibson ES-345 guitar I had been playing up to that time. Alas, if you can't get what you want, you take what you can get!

It just needed a pro re-fret job that was masterfully done by Roger Sadowsky, done when his shop was on Madison Avenue in the East 30s. So that put to rest for a while my desire for the Holy Grail — a D'Angelico New Yorker. My desire would lie dormant for 16 years until 1992, when I saw in the guitar magazines an ad for the reissue of Gibson's 1939 Blonde Super 400 Premiere cutaway. It had the blue ribbon tie around its waist. It was blonde, big, buxom and beautiful. What a guitar. But I really wanted a D'Angelico New Yorker!



Guitarist and vintage instrument collector Alan Haddad poses with John Monteleone in the guitar maker's workshop. Photo by Tony Mottola

The fire within me was rekindled. I had more available money than before and I was now going on a market attack to scour it for the finest sounding archtop guitar that exists. And one that will meet my demanding (bordering on just can't be met) expectations, so in a sense setting me up for failure and disappointment.

So I set off to Mandolin Brothers on Staten Island. I looked at a number of D'Angelico, D'Aquisto, Gibson, and Benedetto guitars. I was looking for an archtop guitar to have some musical qualities that I frankly had not found in the guitar market, to list: 1) the high E string on most archtops sounds weak and thin, especially from the 10th fret and up; 2) same for the B string as in the above; 3) most archtops have a good strong mid-range (strings 3 and 4, i.e. G and D); 4) also a pretty good bottom (low E and A).

Where most fail is that they don't have equal balance and strength of tones across ALL strings and along the entire neck. Not that these guitars don't exist! They do. And they have become the more desirable and collectible Holy Grails.

So I looked and looked, and could not find one with the particular sound I wanted.

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GUITARS *continued from page 31*

One guitar may have good bass and mid-range but weak trebles. Another instrument, the opposite. That seemed to be the norm.

I just wanted a guitar with the balance of a horn section. A high E string with a full round sound like the lead trumpet with a thick rich sounding melody note. The mid-range has to sound like the alto and tenor saxes, where one can clearly hear the inner movement of the voices. The bass needs depth like a bari sax.

And after you've put that all together you can hear every single voice clearly. That's what a chord must sound like for a chord and melody arrangement to sound superb! It's a tall order but I just knew that someone out there could build it for me.

I could hear it in my head.

During the time I was searching for the guitar that could match the sound I was hearing in my head, I went to pick up a

repair that Roger Sadowsky had completed. I lamented to him that I have been disappointed in the acoustic archtops that I've played so far. He asked me if I had ever heard of John Monteleone, I responded no, I had not.

Roger said that Monteleone was building some of the best guitars and I should see and hear them. He said another client, Craig Snyder, had one and I could call him to talk to him about it.

I spoke with Craig and he confirmed what Roger had told me. I now had to make an appointment to see John Monteleone.

I called him for the very first time and he invited me to come out to his shop. While there, he said I could see a Radio City archtop guitar that he just completed for a fellow in Philadelphia. It was going to ship out the following Monday.

So I drove out to Islip for my first encounter with the master luthier.

Initially I spoke at great length about what sound qualities I was looking for in an acoustic archtop guitar and that so far I have

not found it. I went through the whole list of my requirements as he listened very patiently.

Then John brought in the just completed 18" blonde Radio City model guitar. WOW! It looked amazing. Like a D'Angelico — but taken to the next level.

I played that guitar for less than a few minutes and realized quickly this guitar has exactly the sound I want...I couldn't believe it!

I asked John if he could build one for me just like this, with the fat sounding high E string and gorgeous balanced sound across all strings and along the full length of the fingerboard, and he said that he could.

John then took out stacks of photos that showed in detail all the steps he takes into building his guitars. He discussed his asymmetrical X bracing system for the top, which differed from his predecessors who mostly used either symmetrical X bracing or parallel tone bar bracing.

John's bracing allowed the top to be more flexible on the bass side of the top, allowing greater amount of lower frequencies, and the treble side was stiffer creating a thicker richer and stronger fundamental sound in the treble notes and balance across all of the strings.

It appeared that John Monteleone had made significant improvements to the construction of archtop guitars. His work stands on the shoulders of his predecessors, D'Angelico and D'Aquisto. He had apparently absorbed their work and made subtle changes that he felt would improve the sound and versatility of the instrument. And I think he has succeeded in doing just that.

And that is the story of how "Marilyn," (so named for the Monroe-like "dimple" in the maple back) my wonderful 1993 blonde Monteleone 18" Radio City Archtop cutaway came to be.



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Get Up and Dance: Sanchez Sizzles in Cape May

By Sandy Ingham

Poncho Sanchez never fails to ignite his audience, and his Latin jazz band came out blazing as the Saturday night opening act/headliner at the semiannual Cape May Jazz Festival April 8 – 10.

Sanchez, the hammer-handed conga player and leather-lunged lead singer for the eight-piece band, has a crackerjack three-horn front line as always, a pianist who doubles on electrifying organ, and a couple fellow percussionists blending on hard-driving arrangements and contributing creative solos. All of which compelled some in the crowd to heed his command to get up and dance.

Sanchez saluted a half-dozen of his musical heroes over the course of two sets, including conguero pioneers Willie Bobo and Chano Pozo — the latter in a medley of three Dizzy Gillespie classics, “Con Alma,” “Tin Tin Deo” and “Manteca.” Early mentor Cal Tjader (“Guachi Guara”) was remembered, and so were rhythm and blues legend Ray Charles (“One Mint Julep”) and soul star James Brown (“Out of Sight”).

Excitement reached a peak on one long, unnamed salsa tune as the ensemble riffed feverishly behind tenor saxophonist Robert Hardt’s marathon solo. For a needed change of pace, trombonist Francisco Torres and pianist David Torres teamed on a luminous version of the ballad “Nearness of You,” while Sanchez tapped tenderly behind them.

The leader paid deserved homage to his sound man, Larry Sanchez, who’s worked with Poncho for 24 years. Indeed, the sound in the school gym that serves as Cape May’s concert hall, while a new Convention Hall awaits construction, was superb. Even in the controlled chaos of the busiest ensemble passages, every note came across crystal clear.

Friday night’s headliner, ex-Tonight Show guitarist Kevin

Eubanks, didn’t fare as well. Now touring with a quartet, Eubanks leans toward funk, and his often-splendid guitar work got swallowed up in the energetic drumming of Marvin “Smitty” Smith and booming bass of Alfred Rene Camacho.

Eubanks sounded great on his one feature, the hymnlike “Adoration,” as drums and sax sat out. And listeners were charmed by his genial personality as he related anecdotes about his TV years and current life as a touring jazzman.

Vibraphonist Warren Wolf brought mellow-sounding marimbas for his three sets leading the Wolfpac. In one set, he introduced an exotic original, “Natural Beauties,” then raced down “Green Dolphin Street,” with drummer John Lamkin applying the whip as Wolf was a blur on lightning-fast runs. A luxuriant “Lush Life” let everyone catch their breath; then it was back to the fast track on “Cherokee.”

Lauren Hooker sang with infectious gusto on several jazz standards, and collaborated with longtime friend, poet Jeannette Curtis-Rideau, who recited some of her works while the quartet grooved behind her. A highlight was her “They Can Scat, Man,” a clever homage to singers from Louis Armstrong to James Moody that incorporated some of their linguistic innovations.

Leon Jordan Jr. is a quintet-leading trumpeter with a great sound and a flair for original bop-based compositions. His last set finale, “Can’t Get It Right,” was a dance-inducing boogaloo a la “Sidewinder” that put a bounce in my step as I headed to bed.

After the first hour of Poncho Sanchez, savvy listeners relaxed at Kim Clarke’s Inner Circle performance — delicate interplay between the bassist leader, guitarist Sheryl Bailey and drummer Sylvia Cuenca on several classic tunes.

Pianist John Beasley’s sensitive playing with a trio suffered from a talkative late-night crowd; not even drummer Jeff Tain Watts’ bombast could shut them up. Perhaps when emcees remind people to shut off their mobile devices, they could ask compulsive yakkers to go sit far to the rear.

Winston Byrd used to be a regular at early Cape May festivals, until he packed up his trumpet and magnetic personality in the early 2000s and headed to Hollywoodland. The erstwhile high-note bopster was back this year, leading a soul-jazz sextet that showcased the remarkable voice of Daniel Walsh, with Byrd inserting Miles Davis-like obbligatos.

Several blues bands, afternoon jazz jams and three sets by the Afrophonik Rhythm Crew helped fulfill the festival’s goal of music for every taste. Fall festival dates are Nov. 11–13. **JJ**

Sandy Ingham is Jersey Jazz’s roving reporter.

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Jazz for Japan: Musicians Raise Funds at Shanghai Jazz

By Schaen Fox | Photos by Vicki Fox

Anyone who sees the suffering in Japan must want to help. On April 5th and April 12th, Shanghai Jazz owners Martha Chang and David Niu organized a pleasurable way to do so. They gathered a host of area musicians and made sure that all who entered their popular venue and donated were well rewarded. I assume that since that nation has been so important to jazz musicians, the artists who volunteered their talent felt the need to help even stronger than most. (Before she sang, Catherine Russell noted that a friend from Japan had returned home just in time to be caught in the disaster.) Some others who performed those nights were Marlene VerPlanck, Bucky Pizzarelli, Chihiro Yamanaka, Russell Malone, Jennifer Leitham, David Humm, Jan Findlay, Bernard Purdie, Tomoko Ohno and Jay and Donna Leonhart. Their selections ran the gambit from standards such as “Taking a Chance” to “Nica’s Dream” to “Dock of the Bay” and “Birk’s Works.”

On the 12th, the first two to arrive were Jay and Donna followed soon by Jennifer Leitham and Rick Crane. The three bassists joked about having a cutting contest or bass players strolling the room all night. When they learned that many more bassists might show up, they proposed having one at each table and each playing something different. It was clear this was going to be a special celebration with these greats performing and enjoying each other’s company.

The music started promptly with the John Zweig trio at 6:30, and it didn’t stop for more than three hours. As one would expect with a large percentage being musicians, this was a listening crowd. So it was a surprise when a cell phone went off soon after the duo of Jay and Bernard Purdie started. Bernard just smiled, pulled the offending phone from his pocket and turned it off — that was the only such distraction. Most musicians performed only a few numbers, but as drummers were in short supply, Purdie and Humm were on much longer. The other musicians discreetly moved about the crowded club, renewing old friendships or making new ones, and David and Martha were constantly checking that the musicians, and patrons, had whatever they wanted.

It was a grand party, and when it ended, David announced that someone had just entered with a donation, but had missed the music. Several musicians quickly insured that the benefactor was rewarded — and the music continued for a short extra-inning set. David noted that the disaster is so great that the need for aid will continue for a long time, so, “It is never too late to contribute.” Of course it probably won’t sound as good when you do. We all left smiling. You should have been there.



Jan Findlay



Catherine Russell



Marlene VerPlanck



Ralph Douglas



Steve Freeman



Thaddeus Expose





Jazz Goes to School

The College Jazz Scene

By Frank Mulvaney



William Paterson University, Mar 26: Drum Legend Roy Haynes

This was a special Saturday night session of the *Jazz Room Series* designed as a fundraiser with appropriate pricing. As usual we had a very talented student group as the opening act. This time it was the Ornette/Redman Ensemble, a quintet representing three states and Japan: Caleb Curtis (alto sax), Mike Pinto (vibes), Chris Pattishall (piano), Adrian Mooring (bass) and Ryo Noritake (drums). We would hear five tunes: three by Ornette Coleman and one each by Charlie Haden and Dewey Redman. As I'm sure you know, Ornette is the foremost exponent of what is called free jazz, although he disliked the term because his compositions were actually complex structures. Haden and Redman were frequent collaborators of Ornette's; in fact, Dewey went to high school with Ornette. The first selection was "Police Peopl," which had Caleb soloing from note one until he was joined by Chis on piano. Soon after we had some very interesting group improvisation that I believe Ornette called "harmolodics." To say this music is challenging both for the players and the listener is an understatement and this intrepid quintet is to be admired for being so adventuresome. "Tears Inside" was a much more melodic piece involving some very listenable vibes/

sax harmony. It actually gets to swinging with some outstanding piano contributions including a sensational stride interlude. Hayden's "Song for the Whales" is definitely avant-garde, opening with a scratchy bowed bass solo mimicking the sound of the Humpback whale with sax blowing just air as in exhaling. Then we got some clever mournful sax playing and inventive cymbals-only percussion. Chris's long vibes solo was the highlight of this very unusual jazz composition. Redman's "Love Is" and Ornette's "Happy House" seemed to run together at an uptempo pace with a more traditional bass-line, finally giving Ryo an opportunity in the spotlight and he really made the most of it. Before the conclusion sax, vibes and piano combined for a very satisfying though somewhat brief conventionally harmonic stretch. I wish I could hear this set over again to get a finer appreciation.

When you go out to see an 86-year-old living legend jazz drummer, what might you expect? What I found was rather astounding. Here we had a musician who is still doing it an age when most of his peers are no longer with us or have long since retired from performing intentionally or otherwise. Roy Haynes has played with a good part of the Jazz Hall of Fame membership starting with Lester Young in the '40s and then with young lions like Pat Metheny into the 21st century. Roy calls his current quartet the Fountain of Youth Band. It has three really hot young pros, who are young enough to be his grandchildren. Refreshingly, Roy's primary role is to make the other guys look good and he does

that exceedingly well. The opening selection said a lot about that. Bassist David Wong had a splendid unaccompanied solo followed by a wonderful meditative solo by pianist Martin Bejerano. Roy came in subtly supporting Laleel Shaw on alto and then we got a glimpse at his fabulous technique. All played as one after that on a great bebop treatment of "Shining Hour," which would go on to include more outstanding solo playing by Laleel and Martin. The second tune, which was familiar but unannounced, was an exciting swing trip with some great improvisation from Laleel and an awesome long bass solo. Roy then opened his bottomless bag of tricks playing on the rims, strumming the metal wire snares and then unleashing an incredible barrage using all eleven components of his instrument masterfully. These first two tunes took more than a half hour. Laleel and Martin were the whole show on a gorgeous version of "It's Easy to Remember." For the following selection, Laleel switched to his soprano sax for a very rhythmically interesting experience that had some more great piano work from Martin while Roy was content to supply clever and subdued accents. At this point Roy came out from behind the kit and talked to the audience — something you could tell he likes to do. He even took a request for Monk's "Green Chimneys" from his 2004 CD. This is a very demanding quirky Monk tune, which most drummers wouldn't touch but it was a delight for the audience. To conclude the concert Roy drew upon one of his signature pieces (believe it or not) "The Anniversary Waltz." It was very conventional at the start with some great sax work by Laleel and then Roy really went to town. The man knows how to have fun and maybe that's why he is still going strong at 86. He even got the audience singing on this one — amazing.

Rowan University, Apr 7: Lab and Jazz Bands Spring Concert

This performance was dedicated to Jazz Hall of Famer Joe Morello, who recently passed away and who had been on the Rowan faculty for many years.

The Rowan Lab Band is always a treat because you never know what you are going to get. The more unusual the instrumen-



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tation the better is Director Denis DiBlasio's motto. He invites the unusual and then constructs the program making sure the unusual is featured. He told me he is excited about having a harpist in the band next semester. The current 14-member contingent relies on a tuba, two flutes and a clarinet for its distinctive sound. Would you believe the opening selection was Bach's "Toccatina and Fugue in D Minor" with a funk beat. The clever arrangement by Pagean Sanders generated marvelous full ensemble harmony as guitarist John Demko made an important contribution. Bassist Frank Prendergast delivered a nice solo on Max Heitman's arrangement of "Loco Motiv." The trombones and tuba were clean and strong and the sound was fascinating with a march-like beat that was enhanced by a fine alto solo by Bill Russell. Time for the "Tuba Tango" of course. It's a composition by Professor DiBlasio and tuba player Tim Tout handled the feature assignment brilliantly with great support from the flutes and brass. For the Celtic element we had "Old Jones Reel" as the two guitarists switched to mandolins and the flute players pulled out their tin whistles. This was a very clever adaptation by Andy Bohn, and Joe Straczynski really helped to make it work with his impressive tenor playing. Jeff Ralston put together a very pleasant arrangement of "It Could Happen to You." It had a great woodwinds passage and he wrote in a guitar solo for himself, which he handled very adroitly. Next up we had Tim Trout's arrangement of Horace Silver's "Yeah," a fun swinger that had satisfying flute parts and interesting tempo changes. Shannon Crumlish's cat inspired her to write a clever piece, which she called "Gypsy Slips." It features a vamping guitar behind the full ensemble and timely punctuation by drummer Gavin McCauley. Here came the mandatory Latin tune and tonight it was "Sombras En La Noche" arranged by Jon Porco. This one got me moving in my seat and featured an excellent opening guitar/clarinet duet by John Demko and Andrea Kalbach. We had some nice muted trumpet effects but tenorist Straczynski was the main man. Concluding the set was the Brubeck classic "Take Five" in honor of Joe Morello and arranged by Nick Fernandez. The band really cooked and drummer McCauley

(2011 NJ Jazz Society scholarship recipient) rocked the house with a sensational solo.

As usual the second set belonged to the 18-piece Rowan Jazz Band. The program consisted of well-known standards, which were what the audience was hoping for. They opened with one of my favorite Thad Jones charts, "Groove Merchant." The saxes were sweet and the trumpets were very strong as the whole band was really swinging. Pianist Chris Simonini (2010 NJ Jazz Society scholarship recipient) had a fine solo on this one. Jimmy Heath's composition "Gingerbread Boy," arranged by Mike Tomaro was most enjoyable. It's an exciting swinger with a march-like beat at the outset. The trumpets led the way and along the route we had several fine solos: Josh Freysinger on alto, Phil Versepny on trombone, Alex Bizzarro on guitar and Matt Hartmann on trumpet. The finish was quite interesting with all the brass on mutes. The band was rock solid with lush full-ensemble sound on Stanley Turrentine's "Sugar," arranged, again, by Mike Tomaro. Josh and Phil gifted us with a couple more outstanding improvisations. Pete Meyers arranged Cole Porter's "Love for Sale" for the Buddy Rich band and the Rowan crew really did it justice with drummer Jaren Angud playing Buddy's role most impressively. A Basic band chart would be a fitting final tune for this delightful concert and here we got Sammy Nestico's wonderful arrangement of "Fly Me to the Moon" that sent us home with warm memories for the 90-mile drive.

Rutgers University, Apr 11: Thad, Oliver, Gil and Co.

This concert was a 10-course feast by the University Jazz Ensemble that really rocked the Nicholas Music Center with charts by some of the finest arrangers of the big band era. Thad Jones's "Fingers" was an excellent choice to get things moving. It's a rather frenetic up-tempo swing that featured fine trumpet work by George Maher and Joe Christianson. Mark Chernoff (bari) and Mike Bond (piano) also chipped in with excellent solos and we had the whole sax section wailing away at the finish. Two French horns and a tuba were added to the 18-piece ensemble to produce the signature sound of Gil Evans arrangements on two selections. The first was an unusual short

composition called "Will of the Wisp," which opened with the sounds of clarinets and castanets. The very eloquent Ben Hankle, with his muted trumpet, was in the spotlight most of time up until the quiet ending. The second one was Gershwin's "My Man's Gone" from Porgy and Bess. Clarinets and muted trumpets provide the introduction on this beautiful tune and sumptuous arrangement. Ben was again front and center as the dynamic became more intense and a piccolo is heard in the final bars — very cool. Next we heard "Blues and the Abstract Truth," a phenomenal composition by the brilliant Oliver Nelson. Taylor Savage (tenor) delivered a wonderful solo following the opening full ensemble statement. This is my kind of "in your face" big band music that saw lead trumpet Tanya Darby lay in a blistering solo. Pianist Tara Buzash and guitarist Peter Park combined in a duet to provide even more interest, but it was the drummer (unidentified) who drove the piece and added a torrid solo as well. From Joe Henderson's book we had Slide Hampton's arrangement of "A Shade of Jade." This was a gangbusters uptempo swing chart that featured some stunning tenor playing by "Big John" Petrucci and further contributions by Peter and Tara. "Quasimodo" was sort of like a light bebop swing written by Charlie Parker and arranged by Frank Foster. The band generated some wonderful lush and deep texture harmony with the sax section carrying the load aided by a first-rate solo from Brett McDonald (alto) and a good one from trombonist Scott Smart. Billy Strayhorn's "Chelsea Bridge" is a favorite ballad of mine and the ensemble did a fabulous job with the Joe Henderson arrangement, which had Mr. Petrucci on his feet throughout with simply gorgeous tenor work. You'd probably have to go to the Village Vanguard on a Monday night to hear Thad's "Say It Softly" but we had a terrific version as part of our deal. This was a really pleasant slow mambo, which featured two great solos: one by Mr. Hankle and the other by altoist James Mayr. Coming into the home stretch, we had Don Sebesky's arrangement of Bill Evans's "Waltz for Debbie" as the ensemble was augmented by a fifth trumpet and a French horn. The depth of tone was luscious and we had some

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COLLEGE JAZZ *continued from page 37*

interesting cascading trumpet effects and another nice tenor solo from Mr. Savage. The final piece was a tumultuous composition by Ensemble Director Charles Tolliver, which he called "Impact." It was very percussive, a little funky and simply roared. All the brass players soloed, two bassists were used together, two drum kits were played simultaneously and the saxes did trios and duos while two pianists took turns. Why shouldn't the conductor take a few choruses on the drums — and he did. What fun! I would say unequivocally that this was one of the finest college big band concerts that I have ever seen.

**Jazz Studies
Graduation Recitals**

In a span of three weeks I was very fortunate to have attended the graduation recitals of four extraordinarily talented young musicians. Each performance was worthy of a first rate gig at a hot New York City jazz club. I will give just brief highlights on each. I must tell you that they are four of the nicest young men that I have ever had the pleasure of knowing.

Jon DiFiore, Drummer — NJ City University

Jon imported two heavy-hitting students from William Paterson to assist him with his very ambitious 12-tune undergraduate program: pianist Billy Test and bassist Adrian Moring. On a couple of numbers he also employed two hotshots from his own school: tenorist Jeremy Fratti and trumpeter Marcel Bellinger. Jon is a very

sophisticated, tasteful drummer who is definitely influenced by Roy Haynes, and he is also a very talented composer as well, incorporating four of his compositions into the program. My favorite was "Stranded in Times Square."

**Billy Test, Pianist —
William Paterson University**

Let me just say right off that Billy is the finest undergrad student pianist that I have ever seen. For this performance he recruited five fellow WPU students: Eric Neveloff (alto), Nathan Giroux (tenor), Kate Victor (vocalist), Adrian Moring (bass), Arthur Vint (drums) plus Professor Steve LaSpina (bass). Among Billy's seven selections were three of his own compositions. At times the musicianship was breathtaking. The two solo piano numbers, "East of the Sun" and "Ask Me Now," were the highlights for me — the improvisation was simply brilliant. His "Against the Tides" was a stunning and complex polyrhythmic piece that he did with the quartet. At the conclusion of Billy's final selection "Samba No Choro" he was rewarded with a thunderous standing ovation by the packed recital hall. We were grateful for his beautiful solo encore of "Some Other Time."

**Jacob Webb, Bassist —
William Paterson University**

Jacob was the recipient of a NJ Jazz Society Scholarship in 2009. In addition to the upright bass on which he is an extraordinary bower, he plays an electric five-string bass like no one I have ever seen before. With him were his brother Nathan, an amazing drummer and Todd Schefflin, a fantastic alto player (both WPU grads) and his sister April (a gifted WPU student vocalist). So, it was something of a family affair. Two of Jacob's original compositions were part of the program and a third was jointly written with his artistic collaborator Todd. Jacob and Todd have amazing musical chemistry, which is so obvious in the way they compliment each other in performing as if they share the same brain. Jacob takes care of the rhythm but he also plays incredible improv melody on his bass. I was a little shocked when he sat down at the piano to accompany April on two wonderful Gospel tunes. This creative young genius is very adventuresome and he is unafraid to blaze a new trail. I expect to be hearing great things about Jacob in the future.

Jason Teborek, pianist – NJ City University

Jason had been out there as a working professional and came back to study for his Masters Degree. He was also the recipient of a NJ Jazz Society Scholarship this year. With him were fellow students Pete McCullough (bass), Jon DiFiore (drums), Danny Hall (trombone) and Professors Joe Magnarelli (trumpet), Walt Weiskopf (tenor) and Roseanna Vitro (vocalist). Clearly, this was more like a top professional gig that you would get at the Blue Note or Birdland or the Iridium. The fact is that Jason's trio has had a regular weekly gig at Smoke for more than a year. I don't have enough space to do justice to this performance. His two originals and six arrangements for quintet and sextet were awesome, especially Coltrane's "Blue Trane." But what really brought the house down was the solo stride piano performance of James P. Johnson's "Carolina Shout" — WOW!



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Other Views

By Joe Lang
Past NJJS President

Some of my favorite music is that performed by jazz piano trios. The trio of pianist **BENNY GREEN**, bassist Peter Washington and drummer Kenny Washington take this format to heights that produce musical ecstasy on **Source (Jazz Legacy – 1001014)**. The material that Green chose for this album is comprised of nine songs from jazz players like Sonny Clark (“Blue Minor”), Carl Perkins (“Way ‘Cross Town”), Dizzy Gillespie (“I Waited for You”), Donald Byrd (“Little”), Kenny Drew (“Cool Green”), Bud Powell (“Tempus Fugit”), Benny Golson (“Park Avenue Petite”), Duke Pearson (“Chant”) and Horace Silver (“Opus De Funk”), plus Mel Torme’s “Born to Be Blue.” Green has been on the scene since his teenage years in Berkeley, and now, at the age of 48, he is among the most admired of living jazz pianists. He is at home at any tempo, and his playing is at once creative and

accessible. The two Washingtons have been working together frequently for many years, most notably as mainstays of the Bill Charlap Trio, and they are as good as it gets in providing rhythmic support to any player fortunate enough to have them as part of the group. If you dig modern jazz piano, then you must dig Benny Green, and **Source** is a fine way to enjoy his special talent. (www.jazzlegacyproductions.com)

■ When he was still with us, **SIR ROLAND HANNA** was a pianist whom I would try to see in person as often as possible. I particularly remember seeing him at The Cookery playing at some of the lunch hour solo piano sessions. He was a player with great technical skills, and a sense of creativity to match. **Colors from a Giant’s Kit (IPO – 1020)** is a fine representation of his artistry. The 14 selections include “My Romance,” “Robbin’s Nest,” “In a Mellow Tone” and “Cherokee;” two classics from Billy Strayhorn, “Lush Life” and “Chelsea Bridge;” a couple of John Coltrane compositions, “Moment’s Notice” and “Naima;” and five Hanna originals, all well constructed, with “20th Century Rag” being particularly ear catching. Hanna’s inventive left hand is a consistently strong presence on this wonderfully recorded session. It is

a treat to have previously unreleased material newly available from a player of Hanna’s stature, and this disc is sure to add to the accolades that he received when he was one of the true giants of jazz piano. (www.iporecordings.com)

■ Those of you who have been following traditional and mainstream jazz in the New York metro area for some time are probably aware of the two musicians who play on **All My Life**, clarinetist **JOE LICARI** and pianist **MARK SHANE**. This is a relatively short CD by current standards, a little over 40 minutes of music, but the quality of the playing is such that you will find yourself hitting the repeat button several times, and finding new pleasures with each repeated listening. The program mixes the familiar, “All My Life,” “Body and Soul,” “China Boy,” “I Must Have That Man” and “Moonglow” with Django Reinhardt’s “Django’s Castle,” Bob Wilber’s “Dreaming Butterfly,” “Haunting Melody” by Licari and Wilber, Licari’s “I’ll Dream of You,” and a joint composition by Licari and Shane, “Joe’s Blues.” These gentlemen are superbly paired, exhibiting a oneness in their empathetic collaboration that is a joy to hear. Licari is one of those cats who makes you wonder why he is not more often mentioned as among the living giants of his instrument. His

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MARLENE VERPLANCK

One Dream At A Time

Audiophile cd #340!

“VerPlanck has the kind of sweet, strong voice and straight ahead approach that sounds just right on a wide range of excellent songs that are slightly to the left of the really well known standards. Her latest album is filled with obscure gems to delight a songhound’s heart.”

THE WALL STREET JOURNAL, 4/29/11, WILL FRIEDWALD

“The new cd meets your high standards and is as good as anything I have heard in ages.”

REX REED, THE NEW YORK OBSERVER

“No writer could ask for a better or truer interpreter of his or her music than VerPlanck, for whom the song is the raison d’etre. From start to finish this album is an exemplary primer on the art of the song.”

GEORGE KANZLER, HOT HOUSE JAZZ MAGAZINE, MAY 2011

“She brings the musical expertise and understanding that has marked her work for many years....the bell-like freshness of her voice is as good as it’s ever been.”

BRUCE CROWTHER, JAZZ JOURNAL INTERNATIONAL, UK, MARCH 2011

“Whatever VerPlanck sings you can be confident you will hear a performance that is tasteful, musical, lyric center and spot on. She has contributed another sparkling album to her impressive catalogue.”

JOE LANG, JERSEY JAZZ, JUNE 2011

“VerPlanck never ceases to surprise with her choice of material and her new cd is no exception and has to be the best yet.”

SHEILA TRACY, BBC PRESENTER, UK, MARCH 2011

“VerPlanck’s new cd should delight her fans and garner new ones. Blessed with precise diction, and the love of a good lyric, her voice is clear, pure, young and remarkably rangy.”

MARCIA HILLMAN, NEW YORK CITY JAZZ RECORD, MAY 2011

“Immaculate singing accompanied by fine musicians...a quality recording in every respect.”

JERRY STONESTREET, IN TUNE INTERNATIONAL

“Sometimes just one phrase can open the window onto a singer’s whole lifetime of musicality, stagecraft and accumulated wisdom.”

SEBASTIAN SCOTNEY [HTTP://LONDONJAZZ.BLOGSPOT.COM](http://LONDONJAZZ.BLOGSPOT.COM)

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OTHER VIEWS *continud from page 39*

playing is always tasteful, swinging and full of surprising twists and turns. Shane is a wonderfully adaptive player, strongly supportive as an accompanist, and a soloist who never ceases to hold your attention. When a jazz duo works, as it does with Licari and Shane, you can just sit back, smile and enjoy the sounds coming from your speakers. (www.joelicari.com)

■ Put **BUCKY AND JOHN PIZZARELLI** together in a studio or on a stage and the music that results is bound to be full of energy, swing and exciting jazz. For **Family Fugue (Arbors – 19436)** they are joined by another family member, Martin, on bass and Larry Fuller on piano for a 12-track adventure of musical fun. There has probably never been a duo of guitar players more in tune with each other than the Pizzarellis. They have been playing together since John was a youngster fortunate enough to be raised in the home of a master guitarist with a generosity of spirit that inspired his children to make music a large part of their lives. If you have ever had the pleasure of seeing the Pizzarellis in person, you are well aware that they are having a ball playing together. This joy is apparent in their music. The program is comprised of familiar tunes played with a freshness that makes them seem new again. It all builds up to a rousing closing medley of Benny Goodman favorites, “Stompin’ at the Savoy,” “Memories of You” and “Sing, Sing, Sing,” with drummer Tony Tedesco adding his dynamic presence to the proceedings. This infectious disc is the kind of music that attracted me to jazz, and has kept me enthralled for most of my life. (www.arborsrecords.com)

■ Mainstream jazz has been kept alive by a continuing stream of players who have found the kind of jazz that developed during the swing and bebop eras to be at the heart of their musical attention. Among these musicians are tenor saxophonist **SCOTT HAMILTON**, guitarist **HOWARD ALDEN** and bassist **FRANK TATE**. They have combined to record a highly listenable and enjoyable new release titled **A Splendid Trio (Arbors – 19416)**. These are three gentlemen who remain on the same page throughout this outing as they turn their attention to tunes like “There’ll Be Some Changes Made,” “The Duke,” “Guess I’ll Hang My Tears Out to Dry,” “I Won’t Dance,” “Swedish Pastry,” “Upper Manhattan Medical Group,” “With Someone New,” “Russian Lullaby,” “Changes,” “Just One More Chance” and “Indian Summer.” This is an interesting program that mixes in a few jazz tunes with some fine standards. For me, this is the best

playing that I have heard from Hamilton in recent years. He is confident, relaxed and full of ideas. Alden remains one of the most creative guitarists in jazz. If you want a cat with great time and the ability to provide the kind of bass solos that come from a player who thinks more like a horn player than a bassist, then Frank Tate is one of the first bass players that should come to mind. Put ‘em together, and what have you got? A trio that should meet again and again and again! (www.arborsrecords.com)

■ **RUFUS REID & OUT FRONT** is Reid on bass, Steve Alee on piano and Duduka Da Fonseca on drums. On **Hues of a Different Blue (Motema – 58)**, they are joined on various tracks by saxophonists Bobby Watson and J.D. Allen, trumpeter Freddie Hendrix and guitarist Toninho Horta. This is a well programmed album of 14 tracks, three of them standards, “Come Rain or Come Shine,” “These Foolish Things” and “Memories of You,” and 11 originals, all except one of them by participants in the session, with Reid contributing six selections, Alee a pair, and Horta and Da Fonseca one each. There is a lot of variety to the music, most of it quite accessible, but a few tracks are somewhat outside. Particularly memorable are several duo tracks, “Francisca,” composed by Horta, played by Reid and Horta, Reid and Watson’s interesting take on “These Foolish Things,” and the pairing of Reid and Alee on “Memories of You.” With Brazilians Da Fonseca and Horta present, it is not surprising that some of the tracks have a Brazilian feeling. Reid is a terrific leader who knows how to put musicians together in ways that will most effectively explore the music that he has chosen for the album. Reid’s title tune closes the disc, and gives each of the horn players a final chance to strut their stuff. It is a fine conclusion to an interesting collection. (www.motema.com)

■ **Mojave (Motema – 64)** features a truly international quartet fronted by co-leaders Isreal-born guitarist **RONI BEN-HUR** and Brazilian bassist **NILSON MATTA**, with Brazilian percussionist Café and American drummer Victor Lewis as the other participants. They explore a variety of Brazilian rhythms, with some boppish lines included along the way, on 12 tracks that include originals from all four players, and tunes by Brazilian masters Antonio Carlos Jobim, Baden Powell and Pixinguinha. The only standard is “The Look of Love” which is given a Samba treatment. Ben-Hur and Lewis adapt seamlessly to the Brazilian sounds, the results being tasty indeed. For a quartet that is not a working band, they have a surprising cohesiveness. While Ben-Hur is the cat who is playing the most lyrical of the instruments in the group, the individual talents

of the others are given ample opportunities in the spotlight. Ben-Hur’s composition “Canal Street” is a piece that shows the mixture of styles and the showcasing of the individual artistry of each of the participants mentioned above. This album has a nice vibe that draws you back to it for some further listening. (www.motema.com)

■ **THE BOILERMAKER JAZZ BAND** hails from Pittsburgh, a city with a great jazz tradition. Their latest release, **Nice Work If You Can Get It (Phonolithic – 11)** has guest appearances from alto saxophonist Michael Hashim, trumpeter Jon-Erik Kellso and guitarist Joe Negri, three exceptional players, who join the regular Boilermakers, leader and clarinetist Paul Cosentino, pianist Mark Kotishoin, trombonist Jay Cosentino, bassist Ernest McCarty and drummer Rich Strong. The vocals are handled by Jennie Luvv, Paul Cosentino and Mark Kotishoin. The program consists of 19 selections, all of them from the 1930s except for “Pure Imagination,” a wonderful 1970 tune by Anthony Newley and Leslie Bricusse. The arrangements are spirited and full of fun. The use of the opening from “Rhapsody in Blue” to lead into another Gershwin classic “SWonderful” is a nice bit of whimsy. The Boilermaker Jazz Band is a frequent visitor to the mid-Atlantic area, often to play for swing dance affairs, and their swinging musicianship makes this facet of their activities a natural. A boilermaker is a craftsman who specializes in creating steel fabrications, a craft that had a large presence in the Pittsburgh area, and the term also served as the name of a popular alcoholic consumable in the same town, a shot and a beer. I am not sure which version of the term inspired the naming of the band, but these players are indeed craftsmen who fabricate some fine jazz sounds, and it would not surprise me if their music has attracted many people with a fondness for the above described libation. It is a Pittsburgh tradition. Having spent my college years in Pittsburgh, I could not resist the temptation to add this diversion to the subject at hand, namely an appealing album of classic jazz. (www.boilermakerjazzband.com)

■ Guitarist Bruce Forman is best known as a bebopper, but, hailing from Texas, he grew up hearing the sounds of western swing. A few years ago, he developed a side project called **COW BOP**, a band that combines elements of jazz, western swing, honky-tonk and bluegrass. **Too Hick for the Room (B4MAN MUSIC – 101)** is the third Cow Bop album, and it is a pleasurable confection of escapism. The band is comprised of Forman on guitar, Pinto Pammy on vocals, Phil Salazar on fiddle, Alex King on bass and Jake Reed on drums. He has corralled a few ringers with pianist Roger

Kellaway added on two tracks, and saxophonist Allen Mezquida, trombonist Andy Martin and organist Joe Bagg on one track each. As they proceed through "San Antonio Rose," "Beseme Mucho," "Cool Water," "El Cumbanchero," "Anytime," "Comes Love," "Tennessee Waltz," "It's a Sin to Tell a Lie," "Alabama Bound," "Sweet Temptation," "Crazy" and "Chinatown," you will find yourself continuously tapping your toe, and grinning. Forman is a formidable guitarist who keeps things fresh. Pinto Pamy is just the right vocalist for the group, one who finds the right approach to a variety of settings. Cow Bop's first two albums are out-of-print, but I intend to scare up copies from some place. In the meantime, I will satisfy my western swing Jones with *Too Hick for the Room*, and will find excuses to play it for anyone who will listen. (www.cowbop.com)

■ **One Dream at a Time (Audiophile – 340)** is the title of the new album by **MARLENE VERPLANCK**, and it lives up to the high standards that she has set with her many previous releases. VerPlanck has always had a passion for good songs, whether well-known standards, gems from the past that have been largely overlooked, or new tunes, often ones composed by her late husband and musical director Billy VerPlanck. Whatever she sings, you can be confident that you will hear a performance that is tasteful, musical, lyric centric, and spot on. There are three different combinations of musicians backing her on the album. Tedd Firth on piano, Steve LaSpina on bass and Ron Vincent on drums are the team on seven tracks. Pianist Tomoko Ohno, bassist Jennifer Leitham and drummer Sherrie Maricle comprise the band on four tracks. The other four selections have Ed Vodicka on piano or organ, and he is joined by Leitham and Maricle. All of these combinations are superb. As to the songs, we hear some that are familiar, "Haven't We Met," "You Can Depend on Me," a medley of "Flying Down to Rio/The Carioca," "The Heather on the Hill," "What a Difference a Day Made" and "But Beautiful;" a few that would most likely be recognized by the hard core song mavens, "In April," a tune by Bill Evans with terrific lyrics by Roger Schore, Cy Walter's "Some Fine Day," "I'm Falling for You," a classic Billy Eckstine/Earl Hines selection, "There's No Holding Me," a rarity from Arthur Schwartz and Ira Gershwin, Johnny Mercer and Chummy Magregor's "Moondreams," and "Invitation to the Blues;" and three new tunes by Billy VerPlanck, "Quietly," with lyrics by Ray Hoffman who wrote the fine liner notes for the album, "As Far as I'm Concerned" and "One Dream at a Time," the latter two with words penned by Leon Nock. Marlene VerPlanck has contributed another sparkling album to her impressive catalog. (www.marleneverplanck.com)

■ **JENNIFER SHEEHAN** presented her first major New York City show at The Metropolitan Room in March (see my review in the May Jersey Jazz), and the songs form that production are on **You Made Me Love You**. The 16 tracks celebrate "100 years of the Great American Songbook," and Sheehan has chosen an intelligent and sophisticated program that includes songs by many of the great GAS songwriters like Jerome Kern, Oscar Hammerstein II, Cole Porter, George and Ira Gershwin, Julie Styne, Betty Comdon and Adolph Green, Sammy Fain, Stephen Sondheim, Richard Rodgers, Henry Mancini, Johnny Mercer and Irving Berlin. Also included are tunes by some more contemporary songwriters such as Barry Manilow, Susan Werner, John Bucchino and Adam Guettel. Sheehan has made some wise decisions in choosing to pair songs in medleys, most notably in her combining of two Sondheim songs, "Take Me to the World," and "Take the Moment," the latter with music by Rodgers. Sheehan, a Julliard graduate, has a delightful soprano voice. Unlike many singers with classical vocal training, she has a real understanding of and feeling for the GAS songs that she addresses here. If you missed seeing her live, *You Made Me Love You* will help you to catch up on what you did not experience. (www.jennifersheehan.com)

■ Were Cy Coleman still with us, he would surely be smiling with approval at **Witchcraft (Linn – 359)**, a collection of Coleman songs performed by vocalist **CLAIRE MARTIN** and pianist/vocalist **RICHARD RODNEY BENNETT**. Martin and Bennett have been working together whenever they can for the past two decades, and they have developed the kind of united musical spirit that makes their efforts frequently transcendent. The vocalizing is handled solely by Martin on six tracks, by Bennett on three, and they perform duets on the remaining five selections. Among the most familiar tunes are "I'm Gonna Laugh You Right out of My Life," "The Best Is Yet to Come," "The Rules of the Road," "Nobody Does It Like Me," "When in Rome," "Witchcraft," "With Every Breath I Take" and "On the Other Side of the Tracks." The other songs are just as appealing, especially two that I have long admired, "On Second Thought" and "Let Me Down Easy." Martin is a strong singer with a dusky voice that envelops a lyric, and she has a wonderful way of conveying the essence of the words in each song. Bennett has a light tone, but is equally adept at finding the heart of the lyrics that he sings. In

addition, he is among the most creative and supportive of all accompanists. Put it all together, and you have an album that is a sheer delight from start to finish. (www.linnrecords.com)

■ There are many musicians around who are offering up sounds that direct the attention of younger listeners in the direction of jazz. It takes many forms, some of it strongly in the jazz mainstream, and others that use elements of jazz and more contemporary sounds to form a synthesis that opens up the ears of the uninitiated, yet still has appeal to a more committed jazz audience. **BRULEE**, a joint effort of vocalist Julie Wiener and pianist/vocalist/songwriter David Onstad, have released **New Beginnings (Owl Productions – No Catalog Number)**, an album that combines original material, a smattering of standards, and some rock songs to create a delightful amalgam of fun music. Onstad is a clever songwriter who has written five of the songs. Wiener is an appealing vocalist with fine jazz instincts. The three medleys are wonderfully conceived. "Tout Doucement" was memorably recorded by Blossom Dearie, and is combined here with "Ain't Misbehavin'." "Come On a My House" is a song of temptation that is matched up with the tale of woe that is "I Ain't Got Nobody." Pairing a Cole Porter tune with one from the Rolling Stones might seem like an out there idea, but they make the combination of "I've Got You Under My Skin" and "Under My Thumb" work, and follow it with another from the Stones, "Dead Flowers," a tortured lyric in which Brulee finds some dark humor. If jazz is to survive, we need to have listeners with big ears. Albums like this make me believe that there are creative ways to tap into new audiences. (www.bruleesonomacounty.com) JJ

Remember that these albums are not available through NJJS. You should be able to obtain most of them at any major record store. They are also available on-line from the websites that I have shown after each review, or from a variety of other on-line sources.



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**Sherrie Maricle and
The DIVA Jazz Orchestra
with Johnny Mandel**

Dizzy's Club Coca-Cola, New York, NY
March 28, 2011

Following a successful stay at Dizzy's Club Coca-Cola last May, and the recent release of a CD taken from that gig, Sherry Maricle and the DIVA Jazz Orchestra conducted by Johnny Mandel returned to the club on March 28 to perform two sets celebrating the release of the album before sold out and enthusiastic audiences.

Prior to the first set, Mandel sat down for an informative interview with Rhonda Hamilton of WBGO-FM, the area's premier jazz radio station, and gave insights into his life and work with many healthy doses of good humor. For instance, when asked what the secret was to working with DIVA, he replied "Say yes to everything."

He described how he became fascinated with jazz at an early age, having developed his interest growing up "with my ear glued to the radio." Mandel indicated that he "wanted to be a jazz musician since I was 11." Hearing the same songs sounding so differently when played by different bands, he became aware of the importance of arrangements, and started educating himself on this aspect of the business while still a teenager. He went on the road as a professional musician, first as a trumpet player, later on trombone, and providing arrangements along the way.

Eventually, he settled in Los Angeles where he became friendly with, among many others, Andre Previn. Previn was one of the top arrangers for the MGM studios. While he was busy working on the score for *Porgy and Bess*, he had to turn down the oppor-



tunity to score the film *I Want to Live*, and recommended Mandel for the assignment. Mandel composed the first full jazz score for a film, and received critical acclaim for his efforts. Oddly, this was the only jazz score that he wrote for film, but he achieved great success with his scores for such films as *The Americanization of Emily*, *The Sandpiper*, *The Russians Are Coming*, *The Russians Are Coming* and *M*A*S*H*.

Among his most famous film songs were "Emily," "The Shadow of Your Smile," and "The Theme from M*A*S*H (Suicide Is Painless)." When he composed "The Shadow of Your Smile" for *The Sandpiper*, he requested that Johnny Mercer write the lyrics. Mercer, upon hearing the melody, thought that it sounded too much like the Hoagy Carmichael composition "New Orleans," and, not wanting to offend Carmichael, refused the assignment. The task of lyric writing fell to Paul Francis Webster, and the resulting song became a huge success. At some point later, Mercer discovered that Carmichael detected no similarity between the songs, and Mercer rued the decision that he made not to accept Mandel's initial offer.

Mandel also composed and arrangements many pieces for big bands like "Not Really the Blues" for Woody Herman and "Low Life" for Count Basie, both of which received swinging revivals by DIVA on this occasion.

As the evening progressed, we heard impressive readings of several songs originally written for films. Among them were "Close Enough for Love," "Emily," "Black Nightgown," "Theme from M*A*S*H," "The Shadow of Your Smile,"

"Cinnamon and Clove" and "The Theme from I Want to Live."

Vocalist Melba Joyce provided the vocal interludes, undertaken by Anne Hampton Callaway on the prior gig at Dizzy's and present on the CD. Joyce is a powerful and extroverted performer who gave "What a Little Moonlight Can Do," "Where Do You Start" and "Ain't Nobody's Business" a somewhat different perspective than that of Callaway, and her performance was received with great enthusiasm by the attendees.

Several of the DIVA players were given solo spotlights, with Janelle Reichman on tenor sax and clarinet, Sheryl Bailey on guitar, Tomoko Ohno on piano, Lisa Parrott on baritone sax, Deborah Weisz on trombone and Sharel Cassity on alto sax each distinguishing themselves. Tanya Darby anchored the powerful trumpet section magnificently, and leader Sherrie Maricle once again proved that she is one of the best drummers on the scene, giving the band the kick that drives them to their swinging heights.

For those fortunate enough to have been at the hip place to be, Dizzy's Club Coca-Cola, this is the kind of evening that lingers nicely in your memories. Others are advised to get the spectacularly recorded CD released by Arbors (ARCD 19419).

Westchester Jazz Orchestra

Monk Meets Mulligan
Irvington Town Hall Theater, Irvington, NY
April 2, 2011

Two of the most important contributors to the development of modern jazz, Thelonious Monk and Gerry Mulligan, were given a spirited tribute by the Westchester Jazz Orchestra on April 2. Under the guidance of Artistic Director Mike Holober, the WJO divided their 10-song program evenly between compositions by the two subjects of the concert.

Monk was a unique presence on the jazz scene, as a player, composer, leader and personality. His piano style was singular, one that never lost the influence of hearing the stride players from New York City during his formative years. He has often been categorized as a seminal player in the bebop movement, but he was never a true bop player. He took a path of his own, and his

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influence on those who followed him was more spiritual than technical. For me, he is among the most special of jazz composers.

Mulligan also achieved a prominent place in jazz as a player, composer and leader. His personality, while strong, was never as conspicuous as that of Monk. He was probably the most popular of all jazz baritone saxophone players, and was one of the prime movers in what became known as cool jazz. Like Monk, he was a fine composer, and was also a superb arranger, especially for big bands.

Their one recorded meeting, *Mulligan Meets Monk*, is mentioned in the printed program as an inspiration for this concert, but only one of the selections from the album, "Round Midnight," made it into the evening's program. What was included made for an interesting and engaging concert.

The evening opened with a Mulligan tune that he composed and arranged for Claude Thornhill. "Jeru," one of his most well known pieces, is a lightly swinging number that was highlighted by a trumpet solo by John Bailey, who was an impressive presence throughout the evening.

Saxophonist Jay Brandford's arrangement of Monk's "Four in One" captured the spirit of Monk, but was a distinctly different take from the one that Hall Overton wrote for Monk's 1963 Philharmonic Hall concert.

Another early Mulligan arrangement, this one done for Elliott Lawrence, was next up, and was taken for a soaring romp by the WJO, with Ralph Lalama taking a searing tenor sax solo, and Pete McGuinness stepping out from the trombone section to shine with some scatting that showed him to be as handy with his voice as he is with his axe.

John Fedchock's arrangement of "Round Midnight" was lush and powerful, and his trombone solo was riveting.

The first set concluded with Kenny Berger's arrangement of Mulligan's "Rocker."

Pianist Ted Rosenthal was the pianist in the last Gerry Mulligan Quartet from 1992 — 1995. For this occasion, he arranged Mulligan's "Festive Minor" for a septet that included Lalama on tenor sax, Brian

Pareschi on trumpet, Ed Xiques on baritone sax, Rosenthal on piano Harvey S on bass and Andy Watson on drums. Each of the front line players took brisk solos, and Rosenthal's piano was as right on as his arrangement.

Chuck Dotas arranged Monk's "Gallop's Gallop," and took it for a nightmarish ride that brought to my mind a new genre of music that I would dub sci-fi noir. Holober's extended arrangement of another Monk piece, "Ask Me Now," was full of surprises and interesting turns.

Another Fedchock chart on Monk's "Epitaphy" was a basically straight ahead reading that contrasted with the prior two selections, ones that challenged the audience to engage with big ears.

As an encore, the band played Mulligan's "Idol Gossip," a playfully named number that served as the title track of a rather obscure 1976 session for Chiaroscuro Records. It proved to be an accessible and pleasant conclusion to a concert that was wonderful tribute to two jazz giants.

The Westchester Jazz Orchestra is in its eighth season, and has become one of the top big bands in the New York Metropolitan area. On this occasion, there were seven subs among the 17-piece band, including three of the four trumpet players, but the band still sounded tight, and the three trumpet subs, Bailey, Pareschi and Nadjie Noordhuis, were among the outstanding soloists on display during the concert. This was my first trip up to Irvington to catch the band, but it surely will not be my last.

Cory Jamison

The Metropolitan Room, New York
April 9, 2011

Making a rare New York City appearance, San Francisco-based vocalist Cory Jamison made the most of her gig at The Metropolitan Room, presenting an eclectic 18-song program that was delightful from start to finish.

Possessed of a rangy and flexible voice, Jamison has a personality, sense of humor, jazz sensibility and interpretive acumen that perfectly complement her vocal instrument. Whether swinging, caressing a ballad or

milking a comedy song for each ounce of humor, she was effective at communicating the essence of each selection. Her musical cohorts for the evening were pianist Chris Denney and bassist Bob Renino, a superb pair of sensitive accompanists.

Appropriately, Jamison opened with "I Love Being Here with You," a sentiment that proved to be true over and over again.

Jamison has released two albums, the latest being *Kenton's Cool School*, a tribute to three singers who sang with the Stan Kenton Orchestra, Anita O'Day, June Christy and Chris Connor. Two songs associated with Christy, "I Told Ya I Love Ya" and "Shoo Fly Pie and Apple Pan Dowdy," were among the Jamison selections this evening.

Her other album was *Here's to Hoagy*, a collection of songs by Hoagy Carmichael. A Carmichael tune that came up early in Jamison's program on this occasion was "Heart and Soul," given a lovely ballad reading, and was one that did not find itself onto the album. Later she turned to two songs that she had recorded, "The Monkey Song," a bit of whimsy that Jamison turned into a romp, and an effectively anthemic reading of "I Get Along Without You Very Well."

Jamison's affection for jazz was evident throughout the show. Her approaches to "Señor Blues," "Waters of March" and "Tell Me More" were particularly reflective of this facet of her singing.

Another strength possessed by Jamison is her terrific timing with humorous material. She had a lot of fun with songs like "I'm Always Drunk in San Francisco," "My Husband's First Wife" and "The Monkey Song."

When it comes to swinging, Jamison can get right in the groove as she showed on tunes like "I Love Being Here with You," "Bei Mir Bist Du Schoen" and "Too Marvelous for Words."

Jamison's ballad singing was sensitive and passionate. "Misty" was dedicated to her parents who were in the audience, and obviously moved by hearing their daughter sing what she informed us was their wedding song.

Two special moments were her fierce rendering of "I Wanna Be Around," and a beautiful pairing of "Autumn Leaves," sung

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partly in French, and “When October Goes.”

When the show ended, the time had flown by at a pace that belied the length of Jamison’s time on stage. She proved to be a completely winning performer, one with talent, taste, and a personality that made you feel like you were spending time with an old friend. Let’s hope that Cory Jamison will find more frequent occasions to bring her talents to the Big Apple.

Aaron Weinstein Trio

Have Strings, Will Swing

Steve Ross and Ann Monoyios with the Four Nations Ensemble

Brush Up Thy Shakespeare!

The Metropolitan Room, New York
April 20, 2011

The Metropolitan Room is among the best venues for good live music in Manhattan, and offers an eclectic lineup of cabaret and jazz performers. On April 20, there were two shows, the Aaron Weinstein Trio, a jazz group, and Steve Ross and Ann Monoyios with The Four Nations Ensemble, a blending of cabaret and baroque chamber music. The common thread between the groups was the appealing senses of humor on display during both shows by Weinstein, and Andrew Appel, the director of The Four Nations Ensemble.

Jazz violinist Aaron Weinstein is a familiar name to most NJJS members. He first appeared with Bucky Pizzarelli at Jazzfest when he was only 17 years of age, and has returned to this event several times, most recently in 2010 when he performed in duo with Joe Cohn, where his unique deadpan patter had the audience laughing uproariously, and as a member of the Pizzarelli Party group.

He opened his show on this occasion with a humorous riff about writing a 52-minute suite based on *Ulysses* by James Joyce that would have provided the program for the evening, but things were just not coming together for him and his musical partners, Tedd Firth on piano and Tom Hubbard on

bass, so they reverted to a default program that opened with a trio of Irving Berlin songs, an uptempo take on “Cheek to Cheek,” a singular approach to “Slummin’ on Park Avenue,” highlighted by a bluesy solo from Firth, and a very swinging “Russian Lullaby.”

He introduced a segment of Harold Arlen songs with a reading from Truman Capote that denigrated the role of violinists in jazz, so he pulled a mandolin out of his case, and proceeded to gently address “Last Night When We Were Young,” swung into “A Sleepin’ Bee,” with Hubbard joining in, and closed the Arlen section with “It’s Only a Paper Moon,” giving it an appropriate period feeling.

Weinstein has perfected his bit about Jack Benny that leads into “Love in Bloom,” and he performs it frequently, but it always seems fresh. His intro to a two-song Frank Loesser medley is another of his standard comedy pieces that never fails to elicit laughs from his audience, but the music is playfully serious with “If I Were a Bell” taken in a relaxed swing vein, before they upped the tempo for “Moments Like This.”

To wrap things up, he noted that he wanted to pay recognition to the 113th birthday of George Gershwin that would occur in “five months and six days.” The trio then gave a lovely reading of “Someone to Watch Over Me,” took “They All Laughed” at a medium pace, and soared on “Somebody Loves Me.”

Most well-planned shows have a socko encore, but Weinstein chose to come back to his mandolin for a gently appropriate “Don’t Like Goodbyes.”

Weinstein has developed into a showman of the first order. He has impeccable comic timing, but does not let his spoken humor overpower his astute musicianship, a characteristic shared by Firth and Hubbard. Together they put on a performance that was satisfying on all levels, and left the audience wishing for more, but happy for what they got.

The unlikely pairing of the debonair cabaret singer/pianist Steve Ross with the classical soprano Ann Monoyios and The Four Nations Ensemble for a program that moved back and forth between songs from the Great White Way and those of the

baroque period proved to be a delightful one.

The tone was set by their performance of “Anything Goes” that served as the *Overture*. Monoyios, accompanied by the Ensemble of Andrew Appel on harpsichord, Krista Feeney on violin, Loretta O’Sullivan on cello, and Daniel Swenburg on lute and guitar, sang the verse in a somewhat baroque period style before Ross gave the chorus a jazzy ride.

The segment titled *Shakespeare* consisted of selections by Ross from *Kiss Me Kate*, the Cole Porter musical based on Shakespeare’s *The Taming of the Shrew*, “Brush Up Your Shakespeare,” “Were Thine That Special Face” and “Wunderbar,” and three songs from Shakespeare, “Where the Bee Sucks,” “It Was a Lover and His Lass” and “Willow Song” by Monoyios with backing by Swenburg. Ross is a performer at ease with a wide variety of material, a master of the comic lyric, and a fine interpreter of the most sensitive of ballads. Monoyios is superb at bringing an art song sensitivity to the Shakespeare pieces that are essentially folk songs.

A transitional pairing of Henrich Biber’s “Sonata in F for Violin and Continuo” beautifully performed by Feeney and Appel, with the bawdily humorous confection by Jonathan Tunick and Stephen Sondheim, “Pro Musica Antiqua,” wonderfully rendered by Monoyios and Appel, worked perfectly.

The final portion was titled *Obsessions*. Once again the mood shifted from Broadway to the Baroque Era for selections about the many facets of love. The earlier works included two by Henry Purcell, “If Love’s a Sweet Passion” and “Since from my Dear,” sung by Monoyios, Francesco Geminani’s “Andante,” a cello feature for O’Sullivan, and Handel’s “Credete al mio dolore,” another selection by Monoyios. Ross assayed “Falling in Love with Love,” “Losing My Mind” and “So in Love,” and was joined by Monoyios for the final piece, “This Can’t Be Love.”

Appel served as the host for the program, and was a most witty and charming one. The evening was intelligently programmed and paced, making the transitions in style seamless. The musicianship remained at a high level throughout the show. It is always

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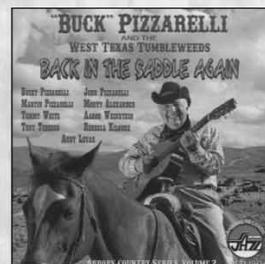


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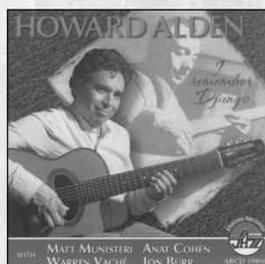
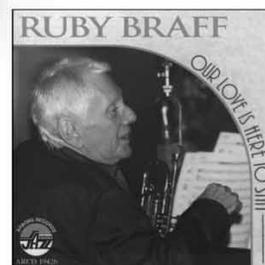
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a plus to see that the performers are having as much fun as the audience is while enjoying their talents. That was surely the case in this instance.

Greta Matassa

Dizzy's Club Coca-Cola, New York, NY
April 25, 2011

Seattle-based vocalist Greta Matassa made her first New York City appearance at Dizzy's Club Coca-Cola on April 25. After hearing her first set, it was apparent that having her make the scene in the greatest of jazz centers was long overdue. She is a jazz singer who possesses easy confidence, a flexible voice, and astute musical instincts.

Matassa surrounded herself with a quartet of players, Donald Vega on piano, Peter Bernstein on guitar, Clipper Anderson on bass and Tim Horner on drums, who provided excellent support, and sparkled

during their solo opportunities.

There is often a lot of controversy regarding who or what is a jazz singer. Many of those whom I put into that genre are singers who approach a song like an instrumentalist. Conveying the nuances of meaning in the lyrics is not at the forefront of their attention, especially on medium to faster tempos. What attracts them to a song is the musical structure and feeling.

Matassa fits that mold. This was especially evident on her opening and closing numbers, "Blue Prelude" and "Nothing Like You." Both were taken at a tempo that was faster than is normally associated with the song, and the melody was subsumed to the musical adventures that Matassa had in mind for each selection.

I am not always a big fan of scat singing, but do warm up to it when the singer has the imagination and musicality to make it feel real. Matassa definitely is a superb scat singer. She only goes into this mode

occasionally, but when she does, she is electrifying.

She did sing a few ballads, "Reminiscing in Tempo," "If I Could" and "Alone in the World," but they did not convey the kind of involvement on her part as did the songs that were more quickly paced.

Her entire package of talents came together most effectively on a fast boppish reading of "It's De-Lovely." She swung, she scatted, she soared, and each of her band members had space for impressive solos.

Peter Bernstein should be given special notice for his consistently inventive and engaging solo turns. Whether laying out lines of beauty on a ballad, taking things to speedville or visiting blues alley, he made you sit up and dig his artistry.

This may have been Greta Matassa's first professional bite of the Big Apple, but it should not be her last. Her jazz chops are masterful, and her brief gig at Dizzy's Club Coca-Cola showed that she deserves some more extended exposure here. **J**



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A Masterpiece Remembered and a Promising Debut

By Bob Daniels

Make room on your coffee table. The music very nearly jumps from the pages of *The Gershwins' Porgy and Bess*, (Amadeus Press | \$29.99) a lavishly illustrated 75th anniversary celebration of the iconic great American "folk opera." The volume includes many rarely published photographs and documents in addition to an incisive textual account by Robin Thompson which chronicles the beginnings and inspiration for the groundbreaking musical, with a forward by nephew, Marc George Gershwin.

The journey begins with the publication of the novel *Porgy* by Du Bose Hayward in 1925 and the subsequent play three years later.

During an historic stroll on the Boardwalk at Atlantic City, George and Ira Gershwin along with Hayward and his wife, Dorothy, discussed the possibility of an opera.

The stroll spawned the inspiration for the historic tuner which opened at the Alvin Theater, October 10, 1935. The real joy to be found among the pages are the photographs. Not only of the creative team, but the many grand actors and singers who have appeared in various productions, beginning with Todd Duncan and Anne Brown, plus John W. Bubbles, the legendary Ziegfeld hooper who was the first Sportin' Life. Bubbles was still singing "It Ain't Necessarily So," when he appeared with Judy Garland at the Metropolitan Opera House, a quarter of a century later. Revivals of *Porgy and Bess* found such celebrated stars as William Warfield, Leontyne Price, Avon Long and Cab Calloway in principal roles.

Since its premier in 1935, more than 90 film producers expressed interest in adapting the opera for the silver screen. Even producer Harry Cohn pitched the idea of an all-white cast in blackface and Gershwin pal Fred Astaire as Sportin' Life. Samuel Goldwyn finally obtained the film rights. Andre Previn was hired as musical director, and a cast was assembled that included Sidney Potier, Dorothy Dandridge, Diahann Carroll, Brock Peters, Pearl Bailey and Sammy

Davis Jr. as Sportin' Life. The singing voices for Potier, Dandridge and Carroll were dubbed, and Bailey insisted on not wearing a head bandanna.

The lavish color plates include set designs, record album covers,

George Gershwin's self portrait and film stills. The book is a grand and handsome souvenir of a national treasure.



Jennifer Sheehan: Debut for an Heir Apparent

"The promised kiss of springtime," arrived right on cue at the Metropolitan Room, where Jennifer Sheehan made a four performance stand. Her opening selection was "All the Things You Are," considered by many music fans and scholars as the loveliest American ballad ever written. It was written by Jerome Kern and Oscar Hammerstein II for Kern's last Broadway outing, *Very Warm for May*. The show was a disaster and the notices were so bad that only twenty people appeared in the audience on the second night. The show stumbled along for 59 performances.

Ms. Sheehan, a Julliard trained singer, revealed the intrinsic glory and beauty of the song in a program that celebrated a century of the Great American Songbook. From the Sophie Tucker trademark belter

"Some of these Days," penned in 1910, and "You Made Me Love You," which Al Jolson was crooning long before it became a Judy Garland signature tune. Sheehan frames the standards with a lovely new sheen and an ardent zest. And while on the subject of the Gershwins, "How Long Has this Been Going On?" summons "salty tears" as the definitive torch song and "Love is Here to Stay" remains the most enduring commitment. Sheehan's historical journey includes a delicious Cole Porter medley and breezy nonsensical "If" from the genius comic force of lyricists Comden and Green and Stephen Sondheim's soaring journey, "Take Me to the World." The collaboration of Sondheim and Richard Rodgers, is often overlooked and yet Sheehan reminds us with a plaintive recall, "Take the Moment," from *Do I Hear a Waltz?*

From Irving Berlin and Johnny Mercer to contemporary composers Susan Werner, John Bucchino and Rodgers's grandson Adam Guettel, Jennifer Sheehan is a lovely tour guide into a treasurable musical legacy. The good news is that she will make her debut at the Oak Room of the Algonquin Hotel next February. A prodigy of cabaret queen Andrea Marcovicci, Sheehan is the heir apparent.

Robert Daniels is jazz, cabaret and theater reviewer for Variety, Daily Variety Gotham and New York Theater News.

JJ

Sidney Bechet Society "Jam Session"

Marcus Printup, trumpet; Dave Bennett, clarinet; Aaron Diehl, piano; Marion Felder, drums; Yasushi Nakamura, bass and a 90th Birthday Salute to Marty Napoleon, piano Monday May 2, 2011 at Peter Norton Symphony Space, 2537 Broadway NYC

By Linda Lobdell | Photos by Tony Mottola Co-Editors Jersey Jazz

From the outset, the players taking part in this so-billed "jam session" revealed their signatures. Byron Stripling is both a sparkling trumpeter and an old-fashioned showman. "Get READY!" he exhorts before this band launches the concert with a raucous "All of Me." His trumpet and that of Marcus Printup finish each other's sentences, even as daredevil Printup's solos span the octaves and Stripling's pealing tone reaches spectacular heights.

Stripling introduces up-and-coming clarinetist Dave Bennett with a wry narrative: "I was tired of hearing about him, but after hearing him play, my soul has been lifted once more and he's about to do it to you." Bennett, with every hair in place and a soft, rounded tone, wows listeners with a speedy "Who Could Ask for Anything More?" We're seated right behind pianist Aaron Diehl, whose feet tap like crazy and who looks like he has extra fingers as he flies on this piece. A super-long almost perpetual ovation buoys the room when Bennett's first solo is done, and Marion Felder's drum solo is sweet, lush, tasty.

Stripling "scolds" Bennett: "You know who's the leader on this gig, don't you? That was your last solo tonight." He goes on to tell a bit about himself: "For those of you who don't know me, my name is Wynton Marsalis." He tells of the gospel and blues he heard growing up, on the radio at his grandmother's house, where he first heard Buddy Guy and Joe Williams. He recalls her soul food cooking, and he calls this music "bacon music," much better when the "love" isn't blotted off with paper towels or poured off into a can.

"Back O' Town" Blues" contains plenty of grease, with Stripling's howling vocals, Printup's muted trumpet, a wall of piano sound with dashes of high-note fingerings. Even Yasushi Nakamura's bass growls.

Byron introduces pianist Aaron Diehl's feature: "We're now going to call on one of the masters to play whatever he wants to play," and runs off-stage — "I gotta get out

of here!" — before the blazingly quick tune begins. Diehl explains that Jelly Roll Morton wrote this song to show younger musicians that he could still play. Maybe it's not extra fingers — just a special way they're hinged — but "The Finger Breaker" showcases his extraordinary mastery. Stripling returns to the stage saying "There's hope" for the music when such wonderful young players come to the fore.

Stripling brings something special to his scatting and "Lady Be Good" and "It Don't Mean a Thing (If It Ain't Got that Swing)" display his unique blend of double-talky, suggestive, trumpet-like mumbo-jumbo.

After intermission, Byron invites the audience to guess the name of the next song, a King Oliver tune. "First person to shout the name of this song gets.... a CAR!" The tandem trumpets are thrilling. At the close, a voice yells "Weatherbird!" "Who said that? Oh, Jack Kleinsinger?" (The impresario is in the front row.) "You're disqualified!"

Marcus Printup, wearing pinstripes on steroids, is featured on "I Can't Get Started" — "a trumpet classic." The evening's special guest, Marty Napoleon, is sitting in the wings roaring his approval at every musical highlight.

Stripling declares "We're here because of one man with a passion to share the music of

Sidney Bechet..." Eric Offner, founder of the Society, waves from his seat. The next tune is one of Bechet's favorite tunes "Egyptian Fantasy."

The piano is turned so that Marty Napoleon will be able to face the audience... "This man, you've seen him with Gene Krupa, with Coleman Hawkins, and he had eight



treasured years with Louis Armstrong. He's a legend, born June 2, 1921!"

Marty's asked to share some highlights of his career, and he tells about 10 years at the Metropole with Charlie Shavers, calling it the "most delightful job ever." He worked with Charlie Ventura when he had a big band. He also formed a quartet with Ventura, Buddy Rich and Chubby Jackson. "We tied Louis Armstrong for first place in the *Down Beat* poll." He first joined Louis in Reno. When Louis showed him the ropes of



his musical organization, he talked with Marty about his piano solos. Marty indicated he was used to doing some vocals, and he did so for the first time in the Armstrong band on “Darktown Strutters Ball.” He brought the house down, and he was never allowed to sing again.

Marty practices on an electronic keyboard at home these days, and apologizes in advance in case the action on this piano proves to be too different in feel for him to play fluidly. “I have to find out if my fingers are working,” he says, but there’s no doubt they are when he settles in to a rousing “I Hate to See the Evening Sun Go Down.” The crowd roars its approval and Marty feigns astonishment: “What?! What the hell!?” While all that’s going on, a potted plant is suspiciously advancing across the back of the stage. Steering it are two crouched mystery persons, unannounced guests at the gig, trumpeter Bria Skonberg and tubaist David Ostwald. We go out with a bang. **JJ**

Upcoming shows, Sept 26 Evan Christopher’s Clarinet Road in Blues for Bechet featuring vocalist Catherine Russell, guitarists Matt Munisteri and Doug Wamble, and drummer LaFrae Sci...then, October 24, Bechet Family Reunion! www.sidneybechet.org

JAZZ TRIVIA ANSWERS

questions on page 3

1. Joe Garland
2. Mel Powell
3. “Blue and Sentimental”
4. Earl “Fatha” Hines was playing “Boogie Woogie on the St. Louis Blues.”
5. The song was written in the difficult key of G-flat, which contains six flats. The recording is unique in that there’s no Benny Goodman solo.



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

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

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

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



Harlem Jazz Shrines Festival

By **Tony Mottola** Co-editor *Jersey Jazz*

The Harlem Jazz Shrines Festival, a collaborative effort with the Apollo Theater, Harlem Stage and Jazzmobile, presented its first annual festival this May. The 7-day event, a musical and cultural tribute to the legendary Harlem nightclubs and ballrooms where jazz flourished during the 1920s-'40s, featured poetry readings, art exhibits and musical performances from Jason Moran, Jonathan Batiste, Helen Sung, TS Monk, Wycliffe Gordon, Greg Osby, the Harlem Renaissance Orchestra and many others.

While many of the storied uptown venues with names like the Bamboo Inn, Basement Brownie's, Fatman's Café, Jimmy's Chicken Shack, the Savoy Ballroom are long gone, others are still standing and the Alhambra Ballroom, the Apollo Theater, Lenox Lounge, Minton's Playhouse and Showman's Café all featured festival events. Other festival venues included Harlem Stage Gatehouse and Columbia University.

Like the varied jazz of those Harlem golden days, the festival featured informal jams, dance parties, a "Jazz a la Carte" variety show and even a swing party "Battle of the Bands," with the George Gee Orchestra and the Harlem Renaissance Orchestra reprising the famed 1938 dustup of Benny Goodman vs. Chick Webb.

Prices were rolled back to a gentler age as well, with all tickets \$10 or free. Financial support for the festival was provided by the NEA and the New York Community Trust.



Alhambra Ballroom: Battle of the Bands May 11, 2011

Photos by Lynn Redmile
<http://www.LynnRedmile.com>



The Harlem Renaissance Orchestra wowed the crowd for the first set, and George Gee's Orchestra kept them moving in the later set. Dancers competed, too, and in the end, everybody won.

top: Michael Jagger and Evita Arce.

second row, left: The inimitable Miss Dawn Hampton with Charlie Meade.

second row, right: George Gee Orchestra's Eddie Pazant.

left: Harlem Renaissance Orchestra plays for a full house and competing dancers.

What's New? Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our new three-years-for-\$100 membership, and new members with a † received a gift membership. Members who have joined at a patron level appear in bold.)

Renewed Members

Mr. & Mrs. Terry Allworthy, Flemington, NJ
 Ms. Mary J. Araneo, Elizabeth, NJ
 Dr. Leonard Barnstone, Morristown, NJ
 Mr. & Mrs. Joseph Barry, Bloomfield, NJ
 Ms. Beverly Behan, Inverness, FL
 Mr. John Bianculli, Highland Park, NJ
 Dr. & Mrs. William Chenitz, Livingston, NJ
 Mrs. Hope Colt, Princeton, NJ
 Dr. & Mrs. Robert Curran, Wantagh, NY
 Ms. Patricia C. Curry, Vauxhall, NJ
 Mr. Vincent Datolli, Hackensack, NJ
 Natalie del Vecchio, Milford, NJ
 Mr. & Mrs. Marty Eigen, Bridgewater, NJ
 Mr. & Mrs. George H. Elwood, Hancock, NY
 Mr. & Mrs. David Engberg, Riverview, MI
 Mr. & Mrs. Donald Engesser, Chatham, NJ
 Mr. Don Fagans, Clinton, NJ
 Mrs. Joel Feldstein, West Orange, NJ
 Dr. & Mrs. Francis Forte, Tenafly, NJ *
 Dr. & Mrs. Richard Greene, Long Branch, NJ
 Mr. & Mrs. Robert Hirschfeld, Somerset, NJ
 Mr. Joseph A. Horowitz, Springfield, NJ
 Mr. & Mrs. Joseph B. Howell, Basking Ridge, NJ
 Mrs. Doris Huyler, Morris Plains, NJ
 Mr. Earl Josephson, Trenton, NJ
 Mr. Michael Kolber, Union, NJ
 Dr. Lawrence Koons, Westfield, NJ
 Ms. Jacqueline Day La Croix, West Orange, NJ
 Mr. Nick Lardieri, Sarasota, FL
 Ms. Marcia Levy, Englewood, NJ
 Dick Lowenthal, Hackensack, NJ
 Mr. & Mrs. Jeremiah Mahony, Scotch Plains, NJ
 Mr. & Mrs. John & Lydia Markevich, Chester, NJ
 Mr. & Mrs. Thomas J. McEvoy, Ridgewood, NY
 Mr. Robert G. Meeker, Hazel Crest, IL
 Dr. Joseph R. Mezzatesta, Montville, NJ

Mr. & Mrs. Gene Milgram, Metuchen, NJ
 Mr. & Mrs. Scott Olsen, Dunellen, NJ *
 Mr. & Mrs. Robert J. Paredi, Savannah, GA
 John Patterson, Garwood, NJ
 Mr. & Mrs. Ted Radzewicz, Oxford, NJ
 Mrs. Suzanne La Croix Robinson, West Orange, NJ
 Mr. & Mrs. Robert A. Schnell, Jamison, PA
 Mr. Howard E. Schulien, Montville, NJ
 Michele & Alan Skupp, Livingston, NJ
 Mr. & Mrs. Robert V. Smith, Murray Hill, NJ
 Jerry & Barbara Stevenson, Madison, NJ
 Dr. Howard Stoll, Hamburg, NY
 Mr. & Mrs. Richard Tarpinian, Lawrenceville, NJ
 Union County Performing Arts Center, Rahway, NJ
 Mr. Chris Volinsky, Morristown, NJ
 Leonard Whitmore, Intervale, NH
 Mr. & Mrs. Edward A. Wynant, Basking Ridge, NJ
 Mr. Raymond Zarrow, Fair Lawn, NJ

New Members

Robert Adams, Florham Park, NJ
 Paul F. Bernhardt, Brooklyn, NY
 Victor J. Burks, Union City, NJ
 John Damico, Brooklyn, NY
 Frederick Davis, Irvington, NJ
 Bill & Fran DiMartino, Monmouth Junction, NJ
 Mr. & Mrs. Jeffrey & Miriam Eger & Cole, Morristown, NJ
 Ms. Sheila A. Falk, Bloomfield, NJ
 David E. Finkel, Tinton Falls, NJ
 Dr. George W. Fleck, Mahwah, NJ
 Karen Frisk, Cromwell, CT
 Mr. Patrick D. Healy, Belford, NJ
 Stephen Klinecicz, Ambler, PA
 Mr. Paul Kopf, Morristown, NJ *
 Kathie Kull Dance Academy, South Orange, NJ
 Ms. Susan Losaw, Asbury Park, NJ
 Mrs. Ruth W. Morgan, Port Richey, FL
 Mr. Lynn Russ, Glen Rock, NJ
 Judith Walker, Rutherford, NJ
 Mr. Mark Weisman, Chester, NJ
 Robert Wiener, West Orange, NJ

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 festivals, awarding scholarships to New Jersey college jazz students, conducting Generations of Jazz programs in local school systems, and inducting pioneers and legends of jazz into the American Jazz Hall of Fame, 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, or call the **HOTLINE 1-800-303-NJJS** for more information on any of our **PROGRAMS AND SERVICES:**

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (summer jazz festival)
- Pee Wee Russell Memorial Stomp e-mail updates
- 'Round Jersey (Regional Jazz Concert Series):
- Ocean County College Bickford Theatre/Morris
- Student scholarships American Jazz Hall of Fame

Member Benefits

What do you get for your dues?

- **Jersey Jazz Journal** — a monthly journal considered one of 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.
- **FREE Film Series** — 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 and Jazzfest. 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. Contact pres@njjs.org for a catalog.

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- **Family \$40:** See above for details.
- **NEW!! Family 3-YEAR \$100:** See above for details.
- **Youth \$20:** For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- **Give-a-Gift \$20:** NEW! Members in good standing may purchase one or more gift memberships at any time for only \$20 each. Please supply the name and address of giftee. Good for new memberships only.
- **Supporter (\$75 – \$99/family)**
- **Patron (\$100 – \$249/family)**
- **Benefactor (\$250 – \$499/family)**
- **Angel \$500+/family)**
- **Corporate Membership (\$100)**

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

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

Contact Membership Chair Caryl Anne McBride at **973-366-8818** or membership@njjs.org
 OR visit www.njjs.org

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

'Round Jersey

Morris Jazz

The Bickford Theater
at the Morris Museum

Morristown, NJ 07960

Tickets/Information: 973-971-3706

In recent years, the Bickford has offered an intensive jazz schedule during the warm months, amounting to a concert nearly every week. Their 2011 Jazz SummerFest is no exception.

They start out on Monday, June 6 with piano soloist **Derek Smith**, recently honored by Jack Kleinsinger's Highlights in Jazz in Manhattan. If you missed that occasion, it was covered extensively in our May issue. Derek can still singe the ivories with fiery fingers that never seem to rest, even though he's just entered his eighth decade. NJJS veterans certainly remember him from the Waterloo days, when he was routinely featured in the popular Piano Spectaculars that brought together the top "ticklers" to play together on one stage. Undiminished today, you can see why he was valued by Benny Goodman and Skitch Henderson's *Tonight Show* band.

Frank Vignola is another player known for blazing solos at an impossible pace, in his case on the guitar. He'll return to the Bickford on Monday, June 13 with his trio, featuring **Vinny Raniolo** playing a second hyperactive guitar and **Zach Brock** pacing them with his breakneck violin. "The monstrous Frank Vignola...is one of the most vicious tremelo-pickers on the scene," writes Jude Gold in *Guitar Player Magazine*. Mike Joyce of the Washington Post lauded Frank's "jaw-dropping technique," and guitar icon Les Paul had him on his "Five Most Admired Guitarists" list in the *Wall Street Journal*. Always a fun evening...and a full room!

"**Bob Seeley** was the crowd pleaser last evening," writes Michael Nastos in the *Ann Arbor News*, "with a knock-down, drag-out boogie that was highly listenable and exciting." Calling Seeley a "keyboard scorcher," Jim Dulzo of the *Detroit News* continued that "his boiling, all-stops-out style sounds like a man playing for his life." Bob Seeley returns to the Bickford on Monday, June 20, to demonstrate why an acknowledged key-pounding player like Dick Wellstood still quaked when paired with "that steel-fingered monster from Detroit." Bob throws in some stride and blues to add variety to his trademark boogie-woogie.

On Monday, June 27, we're transported back to the Chicago of the 1920s and 1930s. Jimmie Noone's Apex Club was the place where noted musicians of the period (not just Bix, Benny, Louis and Pee Wee, but Eddie Condon, Frank Teschemacher, Bud



Freeman, Mezz Mezzrow...) gathered to scope out what others were doing to advance the music. Earl Hines was at the piano, but it was Noone's clarinet skill and the band's unique two reed front line that grabbed notice. **Dan Levinson** and **Pete Martinez** are the two reed players in **The Apex Project**, today's band that honors this great Chicago tradition. They're ably supported by **Kevin Dorn** (drums), **Cassidy Holden** (bass), **Jan Frenkel** (piano) and **Molly Ryan** (guitar and vocals). Join this fine band for this, their tenth anniversary reunion.

So much to tell you about; so little space! A quick summary of what the rest of the Jazz SummerFest looks like:

July 11 – Trumpet sensation **Bria Skonberg** is assembling an all-star group for this date. Trombonist **Jim Fryer** and drummer **Kevin Dorn** are already on board. The prestigious Sidney Bechet Society had her lead a band in NYC recently, and they billed her as a "brilliant young hot trumpeter and singer." That sums it up quite well.

July 18 – **String of Pearls**, the popular vocal trio, returns. Famous "sister" harmonies (Boswell, Andrews, McGuire) plus stunning solos and a few pop favorites. They have an international reputation, with a deservedly strong local following.

July 25 – The Swing Era is back, with the 18-piece **Full Count Big Band** playing all your favorites.

Their Basie repertoire is especially impressive, but they do so much more, so well too. They're a good fit for this acoustic room.

August 1 – Stride piano master **Neville Dickie** returns, with the sort of hot piano that makes an evening fly by. He's been pleasing audiences here for a decade.

August 2 – Special Tuesday appearance by **Paris Washboard**, this year featuring powerhouse **Louis Mazetier** (rarely able to tour with them) at the piano. This East Coast exclusive appearance also involves **Daniel Barda** (trombone), **Alain Marquet** (clarinet) and **Stéphane Séva** (percussion). Another sellout?

August 15 – Celebrate the anniversary of the Palomar Ballroom appearance that launched the Swing Era. **Allan Vaché** has put together another Benny Goodman tribute for the occasion. With **Mark Shane** (piano), Matt Hoffmann (vibes), **Joel Forbes** (bass) and **Kevin Dorn** (drums).

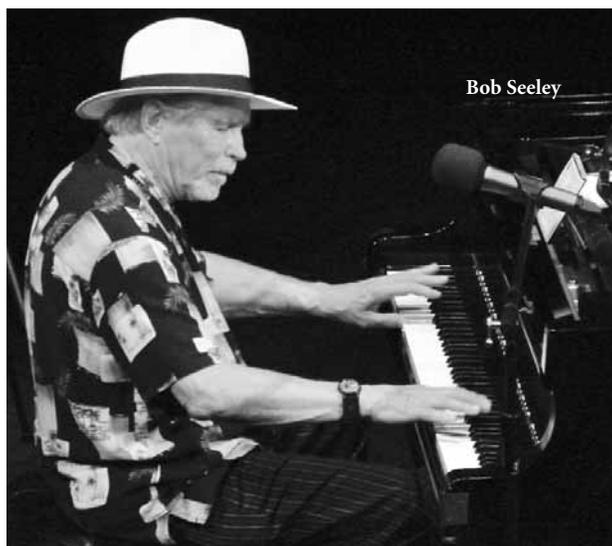
After that, take a well-earned vacation through Labor Day!

Jazz For Shore

NOTE: New Venue!

Arts & Community Center at
Ocean County College
Toms River, NJ 08753
Tickets/Information:
732-255-0500

"The final artist of the evening, **Bob Seeley** of Detroit, was the least known and yet the most dramatic," observes Bill Andrews of the *Daily World*. "If the previous pianists had set the piano on



fire, it could be said that Seeley turned the piano into a conflagration, with such hard driving blues and boogie pieces...Seeley is really a virtuoso and should be seen and heard to be believed."

The uninitiated are constantly amazed at their first exposure to Bob Seeley, considered by experts (such as Dick Hyman and Tex Wyndham) to be the best living boogie-woogie player in the entire world. The "Detroit Whiz" is an octogenarian who outplays the twenty-somethings at European festivals dedicated to boogie woogie, still filling large halls — even stadiums — there and drawing young fans too.

MidWeek Jazz has booked a return visit for him on Wednesday evening, June 22. He likes to work a bit of stride piano into each show, perhaps even some blues or an occasional rag to change the pace. Even Eubie Blake was in awe of him. "Bob Seeley is a real pianist," he once said. "I don't like to play when Bob Seeley is around." You, on the other hand, shouldn't miss him.

The Ocean County summer program is limited to one concert per month, so the organizers try to make the most of that limitation by bringing in the best of the best. NJJS got a taste of **Al Harrison** at The Stomp when he played cornet in the front line of Ed Wise's band. On July 27 he will bring his own Dixieland outfit to MidWeek Jazz for the first time, although they are well known and highly regarded in the Philly area.

The **Vaché Brothers Band** follows on August 17. Talk about a sure thing! Both clarinetist **Allan Vaché** and cornetist **Warren Vaché** have played for this series to very full rooms, so the combination ought to make empty seats scarce. They intend to bring their favorite rhythm section with them too: **Vinnie Corrao** (guitar), **Joel Forbes** (bass) and **Kevin Dorn** (drums). Reserve early for this one!

Fall opens with the hard-driving **Jazz Lobsters Big Band** on September 14. This 18-piece powerhouse has thrilled Bickford audiences and is booked for JazzFest this month. Catch them there, then take in an encore in Toms River, which is in the heart of their fan base. Their repertoire is large enough that there won't be a lot of overlap between appearances.

'Round Jersey

'Round Jersey concerts are produced by Bruce M. Gast in conjunction with the New Jersey Jazz Society. Performance photos by Bruce Gast.



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

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

calendar:

JAZZ RESEARCH ROUNDTABLES

A series of lectures and discussions. Programs are free and open to the public and take place on Wednesday evenings from 7:00 to 9:00 PM in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark, NJ. Refreshments are served. Information: 973-353-5595. Names in italics are the presenters. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

free roundtables

■ watch for announcements of future events

CONCERTS/PERFORMANCE

Jazz Dialogues: Intimate Improvisations, Dana Room, Dana Library, Rutgers-Newark (free admission) 973-353-5595

This series is designed to bring to campus leading jazz soloists in duo and trio settings. Each concert will include an interview/Q&A segment. IJS will again partner with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark Cultural Programming Committee.

free concerts

■ watch for announcements of future events

JAZZ FROM THE ARCHIVES

Broadcast hosted by IJS Director, 2007 NEA Jazz Master Dan Morgenstern, every Sunday at 11:00 PM on WBGO Radio (88.3 FM). www.wbgo.org.

on WBGO radio

■ **May 22** – Kirchner on Kirchner: To commemorate his 100th *Jazz From the Archives* show, host Bill Kirchner samples his own music — from four decades as a reed player, composer-arranger, and bandleader.

■ **May 29** – Freeman and Tough, Inc., Part 1: Loren Schoenberg documents the dynamic interaction of two Chicago-born mavericks, tenor saxophonist Bud Freeman and drummer Dave Tough, 1929–1946.

■ **June 5** – Freeman and Tough, Inc., Part 2: Loren Schoenberg continues his survey of Bud Freeman and Dave Tough's joint recordings.

■ **June 12** – Benny Goodman's been gone for 25 years as of this date, so host Dan Morgenstern pays tribute with some not-so-common selections from BG's huge legacy.

■ **June 19** – Dynamic Alto/Tenor Sax Pairings: February, 1959. Host Bill Kirchner plays music from two great saxophone encounters taking place in the same month: Cannonball Adderley and John Coltrane in Chicago, and Lee Konitz and Warne Marsh at the Half Note in New York

■ **June 26** – Double Takes: There have been many excellent trumpet pairings in jazz through the years, from which host Vincent Pelote picks three: Roy Eldridge/Dizzy Gillespie, Howard McGhee/Fats Navarro, and Woody Shaw/Freddie Hubbard.

Somewhere There's Music

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

We continually update entries. Please contact tmottola@aol.com if you know of other venues that ought to be here.

Allendale

NINETY SIX WEST CAFÉ
96 West Allendale Avenue
201-785-9940
www.ninety-six-west.com
Jazz Night Out Wednesdays 8 PM

Asbury Park

CHICO'S HOUSE OF JAZZ
631 Lake Ave.
732-455-5448
chicoshouseofjazz.com
Jazz 6 nights a week

TIM McLOONE'S SUPPER CLUB

1200 Ocean Ave.
732-744-1400
timmcloonessupperclub.com

Bayonne

THE BOILER ROOM
280 Avenue E
201-436-6700
www.arts-factory.com
Fri/Sat 10 PM; Sun 7 PM

Bernardsville

BERNARD'S INN
27 Mine Brook Road
908-766-0002
www.bernardsinn.com
Monday - Saturday 6:30 PM
Piano Bar

Bloomfield

PIANOS BAR AND GRILL
36 Broad Street
Bloomfield NJ 07003
(973) 743-7209 Reservations
www.pianosbarandgrill.com
Jazz Thursdays, Piano Bar
Fridays/Saturdays, Cabaret
Wednesdays/Fridays

WESTMINSTER ARTS CENTER/ BLOOMFIELD COLLEGE

467 Franklin St.
973-748-9000 x343

Brooklawn

**BROOKLAWN AMERICAN
LEGION HALL**
Browning Road &
Railroad Ave. 08030
856-234-5147
Tri-State Jazz Society usual venue
www.tristatejazz.org
Some Sundays 2:00 pm

Buena Vista

VILLA FAZZOLARI
821 Harding Highway
Atlantic City Jazz Band
Third Wednesday of the month
and some Sundays

Byram

The Restaurant at Adam Todd
263 Highway 206
www.adamtodd.com
973-347-4004

Cape May

VFW POST 386
419 Congress St.
609-884-7961
usual venue for
Cape May Trad Jazz Society
Some Sundays 2 PM live Dixieland
www.capemaytraditionaljazzsociety.com

MAD BATTER

19 Jackson St.
609-884-5970
Jazz at the Batter
Wednesdays 7:30 - 10:30PM

BOILER ROOM, CONGRESS HALL

251 Beach Ave
888-944-1816
Blues and Latin Jazz Saturdays
July 18 - Sept. 19
8:30 PM - 12:30 AM

MERION INN

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

Cherry Hill

**ST. ANDREWS UNITED
METHODIST CHURCH**
327 Marlton Pike
Tri-State Jazz Society venue
www.tristatejazz.org

Clifton

**ST. PETERS EPISCOPAL
CHURCH**
380 Clifton Ave.
973-546-3406
Saturdays 7:30 PM

Closter

HARVEST BISTRO & BAR
252 Schraalenburgh Road
201-750-9966
www.harvestbistro.com
Every Tuesday: Ron Affif/
Lyle Atkinson/Ronnie Zito

Cresskill

GRIFFIN'S RESTAURANT
44 East Madison Ave.
201-541-7575
Every Tuesday
Frank Forte solo guitar

Deal

AXELROD PAC
Jewish Community Center
732-531-9100 x 142
www.arthurtopilow.com

Dover

ATTILIO'S
80 East McFarland St. (Rt. 46)
973-328-1100
www.attiliostavern.com

Edgewater

LA DOLCE VITA
270 Old River Rd.
201-840-9000

Englewood

BERGEN PAC
30 N. Van Brunt St.
201-227-1030
www.bergenpac.org

Fairfield

BRUSCHETTA RESTAURANT
292 Passaic Avenue
973-227-6164
www.bruschettarestaurant.com
Live piano bar every night

Garwood

CROSSROADS
78 North Ave.
908-232-5666
www.xroads.com
Jam Session Tuesday 8:30 PM

Glen Rock

GLEN ROCK INN
222 Rock Road
201-445-2362
www.glenrockinn.com
Thursday 7 PM

Hackensack

SOLARI'S
61 River St.
201-487-1969
1st Tuesday 8:00 PM
Rick Visone One More Once Big Band
No cover

STONY HILL INN

231 Polifly Rd.
201-342-4085
www.stonyhillinn.com
Friday and Saturday evenings

Highland Park

PJ'S COFFEE
315 Raritan Avenue
732-828-2323
Sunday 1-5 PM Somers Jazz
Consortium Open Jam

Hillsborough

DAY'S INN
118 Route 206 South
908-685-9000
Thursday 7 PM Open Jam

Hoboken

MAXWELL'S
1039 Washington St.
201-798-0406
Every other Monday 9:00 PM
Swingadelic

Hopewell

**HOPEWELL VALLEY
BISTRO & INN**
15 East Broad St.
609-466-9889
www.hopewellvalleybistro.com
Friday/Saturday 7 PM
Minimum \$15

Lawrenceville

FEDORA CAFÉ
2633 Lawrenceville Road
609-895-0844
Some Wednesdays 6:00 PM
No cover/BYOB

Little Falls

**BARCA VELHA
RESTAURANT/BAR**
440 Main St., 07424
973-890-5056
www.barcavelha.com
Fridays 7:30 PM Bossa Brazil
No cover

Lyndhurst

WHISKEY CAFÉ
1050 Wall St. West, 07071
201-939-4889
www.whiskeycafe.com
One Sunday/month James Dean
Orchestras
swing dance + lesson

Madison

SHANGHAI JAZZ
24 Main St.
973-822-2899
www.shanghaijazz.com
Wednesday/Thursday 7 PM
Friday/Saturday 6:30 PM
Sunday 6 PM
No cover

Mahwah

**BERRIE CENTER/
RAMAPO COLLEGE**
505 Ramapo Valley Road
201-684-7844
www.ramapo.edu/berriecenter

Manalapan

MONMOUTH COUNTY LIBRARY
125 Symmes Drive
732-431-7220
TTY Hearing Impaired: 732-845-0064
www.monmouthcountylibrary.org
Check events calendar
for occasional concerts

Maplewood

BURGDORF CULTURAL CENTER
10 Durand St.
973-378-2133
www.artsmaplewood.org

Manville

RHYTHMS OF THE NIGHT
729 S. Main Street
908-707-8757
rhythmsofthenight.net
Open jam session
Wednesdays 7-10 PM

Mendham

KC'S CHIFFAFA HOUSE
5 Hilltop Road
973-543-4726
www.chiffafa.com
Live Jazz — Call for schedule

Metuchen

NOVITA
New & Pearl Streets
732-549-5306
Fridays 7:30 PM
No cover

Montclair

CHURCH STREET CAFÉ
12 Church St.

FIRST CONGREGATIONAL CHURCH

40 South Fullerton Ave.
973-744-6560

PALAZZO RESTAURANT

11 South Fullerton Ave.
973-746-6778
Friday/Saturday 7:00 PM
Joe Licari/Guest Pianist

RICHIE CECERE'S

2 Erie Street
973-746-7811

SESAME RESTAURANT & JAZZ CLUB

398 Bloomfield Avenue
973-746-2553
sesamerestaurant.com
Monthly Jazz Night,
call for schedule

TRUMPETS

6 Depot Square
973-744-2600
www.trumpetsjazz.com
Tuesday/Thursday/
Sunday 7:30 PM
Friday/Saturday 8:30 PM

Moorestown

**SAINT MATTHEW
LUTHERAN CHURCH**
318 Chester Avenue
Tri-State Jazz Society venue
www.tristatejazz.org

Morristown

**THE BICKFORD THEATRE
AT THE MORRIS MUSEUM**
5 Normandy Heights Road
973-971-3706
www.morristownmuseum.org
Some Mondays 8:00 PM

THE COMMUNITY THEATRE

100 South St.
973-539-8008
www.mayoarts.org

HIBISCUS RESTAURANT

At Best Western Morristown Inn
270 South St.
866-497-3638
www.hibiscuscuisine.com
Friday Jazz Nights call
for dates & times

HYATT MORRISTOWN AT HEADQUARTERS PLAZA

3 Speedwell Ave.
973 647 1234
www.morristown.hyatt.com
Thursday Jazz at the Hyatt
5:30-8:30 PM

THE SIDEBAR AT THE FAMISHED FROG

18 Washington St.
973-540-9601
www.famishedfrog.com/thesidebar

ST. PETER'S EPISCOPAL CHURCH

70 Maple Avenue
973-455-0708

SUSHI LOUNGE

12 Schuyler Place
973-539-1135
www.sushilounge.com
Sunday Jazz Nights 7-10 PM

Mountainside

ARIRANG
1230 Route 22W
908-518-9733
Wednesday 7:30 PM

Newark

27 MIX
27 Halsey Street
973-648-9643
www.27mix.com

BETHANY BAPTIST CHURCH

275 Market Street
973-623-6161
www.bethany-newark.org

NEWARK MUSEUM

49 Washington St.
973-596-6550
www.newarkmuseum.org
Summer Thursday afternoons

NJPAC

1 Center St.
888-466-5722
www.njpac.org

THE PRIORY

233 West Market St.
973-242-8012
Friday 7:00 PM
No cover

SKIPPER'S PLANE STREET PUB

304 University Ave.
973-733-9300
www.skippersplanestreetpub.com

New Brunswick

DELTA'S
19 Dennis St.
732-249-1551

Listings are alphabetical by town. All entries are subject to change; please call each venue to confirm schedule of music.

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.

CHRISTOPHER'S AT THE HELDRICH HOTEL

10 Livingston Ave.
732-214-2200
Friday Jazz Nights
Call for dates and times

MAKEDA ETHIOPIAN RESTAURANT

338 George St.
732-545.5115
www.makedas.com
NO COVER
New Brunswick Jazz Project presents
live Jazz Thursdays, 7:30 – 10:30 PM

STATE THEATRE

15 Livingston Ave.
732-246-7469
www.statetheatrenj.org

New Providence

PONTE VECCHIO RISTORANTE
At Best Western Murray Hill Inn
535 Central Ave.
908-464-4424
Monthly Jazz Nights 3rd Saturday
of each month 6:30-9:30 PM

Newton

BULA
134 Spring St.
973-579-7338
www.bularestaurant.com
Fridays 8:00 PM

North Arlington

UVA
602 Ridge Road
Friday 7:00 PM
Adam Brenner

North Branch

NEW ORLEANS FAMILY RESTAURANT
1285 State Highway 28
908-725-0011
7:00 PM

Nutley

HERB'S PLACE AT THE PARK PUB
785 Bloomfield Avenue
973-235-0696
8:30-11:30 PM

Oakland

HANSIL'S BAR AND GRILL
7 Ramapo Valley Rd.
201-337-5649

RUGA'S

4 Barbara Lane
201-337-0813
Tuesday thru Saturday 7:00 PM

Pine Brook

MILAN
13 Hook Mountain Road
973-808-3321
www.milanrestaurant.com
Fridays 6:30 PM Stein Brothers

Plainfield

CAFÉ VIVACE
1370 South Avenue
908-753-4500
www.cafevivace.com
Saturdays 7:30 PM

Princeton

MCCARTER THEATRE
91 University Place
609-258-2787

MEDITERRA

29 Hulfish St.
609-252-9680
NO COVER
www.terramomo.com/restaurant/
mediterrera

SALT CREEK GRILLE

1 Rockingham Row,
Forrestal Village
609-419-4200
www.saltcreekgrille.com

WITHERSPOON GRILL

57 Witherspoon Street
609-924-6011
www.jmgroupprinceton.com
Tuesday night jazz 6:30 – 9:30 PM

Rahway

ARTS GUILD OF RAHWAY
1670 Irving St.
732-381-7511
www.rahwayartsguild.org
8:00 PM

UNION COUNTY PERFORMING ARTS CENTER

1601 Irving Street
www.ucpac.org
732.499-0441
(Call for schedule)

Raritan

MUGS PUB AND RESTAURANT
73 West Somerset Street
908-725-6691
Fridays 7 PM

Red Bank

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

"JAZZ IN THE PARK"

Riverside Park
732-530-2782

Ridgewood

WINBERIE'S AMERICAN BISTRO
30 Oak Street
201-444-3700
www.selectrestaurants.com
Thursdays Piano Jazz/Pop
Fridays/Saturdays Jazz/Pop duos

Rumson

SALT CREEK GRILLE
4 Bingham Avenue
732-933-9272
www.saltcreekgrille.com

Sayreville

SHOT IN THE DARK SPORTS BAR & GRILL
404 Washington Road
732-254-9710
Thursday 7:30 PM
John Bianculli

Seabright

THE QUAY
280 Ocean Ave
732-741-7755
Thursday nights
Jazz Lobsters big band

Sewell

TERRA NOVA
590 Delsea Drive
856-589-8883
http://terranovarestaurantbar.com
Fridays & Saturdays Live Jazz

Short Hills

JOHNNY'S ON THE GREEN
440 Parsonage Hill Road
973-467-8882
www.johnnysonthegreen.com

Somerset

SALTWATER'S SEAFOOD AND SOUTHERN CUISINE RESTAURANT
1991 Route 27 (Lincoln Highway)
732-821-1001
Thursdays 7-9 PM Somerset Jazz Consortium Open Jam

Somerville

VERVE RESTAURANT
18 East Main St.
908-707-8605
www.vervestyle.com
Occasional Thursdays 6 PM
Fridays/Saturdays 8:30 PM

South Brunswick

JAZZ CAFÉ
South Brunswick (Dayton)
Municipal Complex
540 Ridge Road
732-329-4000 ext. 7635
www.arts@sbnj.net
first Friday every month
\$5 admission includes light refreshments

South Orange

SOUTH ORANGE PERFORMING ARTS CENTER
One SOPAC Way
973-235-1114

Summit

SUMMIT UNITARIAN CHURCH
4 Waldron Ave.
Sunday

Teaneck

THE JAZZBERRY PATCH AT THE CLASSIC QUICHE CAFE
330 Queen Anne Rd.
Teaneck, NJ 07666
201-692-0150
MySpace.com/thejazzberrypatch
Open Jazz Jam every Tuesday night.
No cover Friday nights.
Different artist every week.
Please check the site.

LOUNGE ZEN

254 DeGraw Ave.
201-692-8585
www.lounge-zen.com
No cover

PUFFIN CULTURAL FORUM

20 East Oakdene Ave.
201-836-8923

ULTRABAR KITCHEN & COCKTAILS

400 Cedar Lane
201-357-8618

Tom's River

OCEAN COUNTY COLLEGE FINE ARTS CENTER
College Drive
732-255-0550
www.ocean.edu/campus/
fine_arts_center
Some Wednesdays

Totowa

SUSHI LOUNGE
235 Route 46 West
www.sushilounge.com
973-890-0007
Sunday Jazz 6 PM

Trenton

CANDLELIGHT LOUNGE
24 Passaic St
www.jazztrenton.com
609-695-9612
Saturdays 3 – 7 PM

JOE'S MILL HILL SALOON

Market & Broad Streets
609-394-7222
Occasionally

Union

SALEM ROADHOUSE CAFE
829 Salem Road
www.RoadhouseCafe.org
once per month
proceeds benefit charities

VAN GOGH'S EAR CAFÉ

1017 Stuyvesant Ave.
908-810-1844
www.vangoghsearcafe.com
Sundays 8 PM
\$3 cover

Watchung

WATCHUNG ARTS CENTER
18 Stirling Road
908-753-0190
wacenter@optonline.net
www.watchungarts.org
Jazz programming;
check for details

Wayne

WILLIAM PATERSON UNIVERSITY
300 Pompton Road
973-720-2371
www.wpunj.edu
Sunday 4:00 PM

Weehawken

SPIRIT OF NEW JERSEY
1500 Harbor Blvd.
866-483-3866
www.spiritofnewjersey.com
Monthly Jazz Cruise | Call for Dates

West Orange

CECIL'S
364 Valley Road
973-736-4800
cecilsjazzclub.com

FRANKLIN TAVERN

97-99 Franklin Ave.
973-325-9899
No cover

Westfield

16 PROSPECT WINE BAR & BISTRO
16 Prospect St. 07090
908-232-7320
www.16prospect.com
Jazz on Tue-Wed-Thu | 8 PM

ACQUAVIVA

115 Elm St.
908-301-0700
www.acquaviva-dellefonti.com
Fridays 7:00 PM

Woodbridge

JJ BITTING BREWING CO.
33 Main Street
732-634-2929
www.njbrewpubs.com
Fridays 9:30 PM

Wood Ridge

MARTINI GRILL
187 Hackensack St.
201-209-3000
Wednesday through
Saturday

The Name Dropper

Recommendations may be sent to editor@njjs.org.

6/4 Bethany Baptist Church Newark presents
6 PM **BRANDEE YOUNGER QUARTET.**

JAMES L. DEAN 6/12 Groove Cats at Whiskey

Cafe featuring **CARRIE JACKSON**, Lyndhurst.
Dance lesson 6 PM.

SWINGADELIC 6/4, 6/5, 6/11, 6/19: Swing 46,
349 W. 46th St, New York, NY 8:30 PM; 6/6
Maxwell's, Hoboken NJ 9 PM, no cover!

MARTIN TAYLOR Chico's House of Jazz, Asbury
Park, Father's Day 6/19, 4 PM.

At the Priory, Newark 5/27 **CARLOS FRANCIS.**

GROVER KEMBLE AND MARGARET AND ZA ZU ZAZ Minstrel Coffeehouse at Morristown
Unitarian Fellowship, 21 Normandy Heights Road,
Morristown. E-mail Concerts@folkproject.org or
call 908-591-6491.



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 Michael A. Katz
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 Summit NJ 07901

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