

# JerseyJazz

Journal of the New Jersey Jazz Society

Dedicated to the performance,

promotion and preservation of jazz.

Volume 42 • Issue 3  
March 2014



Rachel Domber stands by some of the Flip Phillips collection in the Florida offices of Arbors Records. Photo by Mitchell Seidel.

## At Arbors Records The Melody Lingers On

See story on page 26.

PEE WEE  
STOMP  
MARCH 2

BRIA & TIA  
@ MAYO  
MARCH 30

details  
pages  
5 & 27

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## Prez Sez

By Mike Katz President, NJJS

My bride and fellow NJJS Board member Jackie Wetcher and I just returned from the one-week **Jazz Cruise**, which enabled us both to escape from the cold and snowy Northeast to the warm and sunny Caribbean aboard the Holland America Line M.S. Eurodam in the company of some 2,000 other mainstream jazz enthusiasts who took over the entire ship. It departed from Port Everglades in Ft. Lauderdale and visited several ports of call during the trip. This was our first experience with this annual cruise and we encountered some folks who have come back year after year. Our companions included NJJS immediate past president Frank Mulvaney and his wife, Kathy, who made the trip to Florida from their new home in Orange County, California, NJJS adviser Bob Porter and his wife, Linda, and former Board members Steve Alexander, Fred McIntosh and Walter Olson and their wives. Over 100 musicians were participants in the cruise, and they each appeared multiple times so that everyone could attend at least one of their performances. To name just a few, they included Ken Peplowski (whose encounter with a local donkey while on shore in the Turks and Caicos provided much comedic material for the rest of the voyage), John Pizzarelli, the Manhattan Transfer, Anne Hampton Calloway, Bill Charlap, Dick Hyman, Kurt Elling, and singer Gregory

Porter, who on the very same day the cruise began was awarded the Grammy for best new jazz vocalist. The performances were terrific and we had a great time and can certainly recommend this trip to others who might wish to go next year. We arrived back in New Jersey as scheduled, just in time to attend a Super Bowl party, and to greet yet another winter storm which arrived only hours after the end of a rather one-sided game.

■ On February 16, Al Kuehn and Don Greenfield put on a concert, co-sponsored by NJJS, at the Prospect Presbyterian Church in Maplewood, the scene of their recent Chicken Fat Balls, to honor **Bruce Gast**, who recently retired after having produced numerous jazz concerts in northern and central New Jersey at places such as the Bickford Theater in Morristown and the Ocean County Community College in Toms River, among others. Fourteen of our best-known and favorite musicians who often worked for Bruce participated, including Dan Levinson, who served as leader, on clarinet and sax along with Joe Midiri, Pat Mercuri and Bucky Pizzarelli on guitar, Mark Shane and Derek Smith on piano, Mike Davis and Bria Skonberg on trumpet, Herb Gardner and Randy Reinhart on trombones, Kevin Dorn and Paul Midiri on drums, and Jack Hegyl and Brian Nalepka on bass.

Stay tuned to [www.njjs.org](http://www.njjs.org)

## NJJS Bulletin Board

**Member Discount** Claim your member privilege! Get free admission to NJJS socials, discounts to music events, discounts from partners!

**NJJS Members Discounts** Hibiscus offers NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets.

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

# Tell them you saw it in *Jersey Jazz!*

Bruce also served as an NJJS Board member, and was its Treasurer for several years. I was pleased to present to Bruce on behalf of NJJS a plaque which reads: "Presented to Bruce Gast in recognition of your many years of devoted service to the New Jersey jazz community. We



The NJJS swings into spring with a performance at MPAC in Morristown by Bria Skonberg and her very special guest Tia Fuller.

extend our thanks and heartfelt appreciation for all you have done for the performance, preservation and promotion of jazz." Bruce was very appreciative, and of course the music was spectacular, as would indeed be expected from such a stellar group.

■ Coming up in March, as our version of March Madness, are two major NJJS events — the **Pee Wee Russell Memorial Stomp on Sunday, March 2** from 12 noon to 5 PM at the Birchwood Manor in Whippany and the **annual concert on Sunday, March 30** at 3:00 PM at the Mayo Performing Arts Center in Morristown. By now, I hope that most of you will have ordered your tickets for the

Pee Wee. As usual, we have an outstanding lineup, with Dick Voigt's Big Apple Jazz Band, David Ostwald's Louis Armstrong Eternity Band, the Keith Ingham Quintet and the Warren Vaché Quintet. Depending on when you receive this issue, you may still be able to order

tickets by phone at 973-879-6330 or through our website, [www.njjs.org](http://www.njjs.org).

Tickets at \$20 are still available for the Mayo concert featuring the Bria Skonberg Quartet with special guest saxophonist Tia Fuller. Further information, including how to order tickets, can be found elsewhere in this issue, and particularly noteworthy is that trumpeter-vocalist Skonberg was recently selected for the 2014 New York Bistro Award for outstanding performance by a jazz artist. Bria says she was "totally surprised" to learn that she would be receiving this award, which was given in recognition of her appearances last year at

the Café Carlyle, the Iridium and Dizzy's Club Coca-Cola. The awards will be presented at the Gotham Comedy Club in Manhattan on March 4. Come to the Mayo Center on March 30 to learn why Bria has earned this prestigious award. And tell all your family and friends to do the same! I hope that I will see as many of you as possible at both of these great events. **J**

**New Jersey Jazz Society membership makes a great gift!**

Plus, if you are already a member, a *gift membership costs just \$20!*  
See page 47 for details!

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for updates and details.

## Sunday March 2

PEE WEE RUSSELL MEMORIAL STOMP  
Featuring *Dick Voigt's Big Apple Jazz Band*,  
*David Ostwald's Louis Armstrong Eternity Band*,  
*The Keith Ingham Quintet*,  
*The Warren Vaché Quintet*.  
Birchwood Manor, Whippany, NJ  
Noon – 5PM

## Sunday March 30

SPRING CONCERT  
*Bria Skonberg*  
with special guest *Tia Fuller*  
Mayo Performing Arts Center  
Morristown, NJ 3PM  
[www.mayoarts.org](http://www.mayoarts.org)

## Sunday April 13

JAZZ SOCIAL  
*New Jersey Jazz Society 2014*  
*Jazz Studies Scholarship Winners*  
Shanghai Jazz, Madison, NJ 3PM

# NJJS Calendar

## Jazz Trivia

By O. Howie Ponder

(answers on page 48)



# Pee Wee Russell

With any luck this issue should be in your hands before the 45th Annual Pee Wee Russell Memorial Stomp. And you are attending, of course. Before starting out, let's refresh our memories of this iconic jazz musician.

1. He was known as "Pee Wee" so long that many people forget that his given names are...
2. A six-footer, why was he called Pee Wee?
3. Before he took up the clarinet he was trained in several other instruments. Can you name them?
4. His initial influence on the clarinet was this New Orleans artist.
5. As a member of ASCAP he had several songs to his credit such as "Last Time I Saw Chicago" but he is perhaps best known for one song usually played at the end of concerts — and movingly reprised by his friend Kenny Davern.
6. Toward the end of his life he took up another art form as a hobby. What was it?
7. Pee Wee's final resting place is here in New Jersey. Do you know where?

Howie also welcomes suggestions for future questions — or comments from readers. Contact him at [jazztrivia@njjs.org](mailto:jazztrivia@njjs.org).

## MIDDAY JAZZ at Saint Peter's

### MARCH

- 5 Ash Wednesday – No Concert
- 12 Lenore Raphael, Piano  
Jack Wilkins, Guitar
- 19 Russ Kassoff Big Band
- 26 Barry Harris Trio

Produced by Ronny Whyte & Midtown Arts Common



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**RONNY WHYTE TRIO**  
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Fri. & Sat. March 14 & 15

## The Mail Bag

### THANKS SO MUCH FOR REFERRING TO MY POST

["How TV Sabotaged Racism" — [JazzWax.com](http://JazzWax.com), 12/19/13].

Jersey Jazz is so jam packed with great stuff. Much better than the leading magazines.

As we know, there are books refuting everything — from how World War II started (Roosevelt purposely dispatched the Pacific Fleet's aircraft carriers from Pearl Harbor days before the Japanese attack because he knew it was coming) to the Masons' conspiracy to hook the country on paper currency. Virtually every white artist I've interviewed who became a blues or jazz musician grew up listening to black radio. While radio stations featuring black music weren't a magic elixir, un-doing America's beliefs about integration, they did play a role in shifting the mindset of the country's teens. Not all teens and not completely—but music (and radio) played a role. That, of course, is hardly a bold statement, since one might say that such an observation is fairly obvious. My point, as you know, was to highlight TV's contribution in this regard. Again, I'm not arguing that the reason we have less of a racial divide today is because Mannix was on Saturday nights [with an interracial cast], I'm saying that music and TV images have always left a deep impression on us as a culture, particularly when music and images refute dumb parental talk at dinner tables.

Marc Myers [Mr. Myers, who blogs daily at the popular [JazzWax.com](http://JazzWax.com), is author of *Why Jazz Happened* (2013) and a regular music and arts writer for *The Wall Street Journal*.]

## MARLENE VERPLANCK

Surprise me somewhere!  
UK/Holland 2014 tour



Marlene's cd, *Ballads...mostly*, is on four 2013 ten best lists: Nancy Barrel's Internet Show, *Jersey Jazz Magazine*, South African journalist Don Albert and David Kenny, WBAI 99.5 fm.

**Thu. 3/6**  
The New Boathouse @  
Broxbourne. Tel: 01992 442 263

**Fri. 3/7**  
The Verdict, Brighton,  
Tel: 01273 674 847

**Sun. 3/9**  
Marlene sings Billy's  
arrangements, with John  
Ruddick's Midland Youth Jazz  
Orchestra, Birmingham  
Tel: 01675 442 050

**Tue. 3/11**  
The Cottage, Thunder Lane,  
Norwich, NR7 0JD,  
Tel: 01603 614 169

**Thu. 3/13**  
Marlene returns to The  
Cinnamon Club, Res. a must.  
Tel: 0161 926 8992

**Sat. 3/15**  
One night in Holland:  
Maxim's Place. To honor  
the legacy of Sylvia Gentil.  
Rotterdam Netherlands  
+31 (0) 10 4762040

**Tue. 3/18 – Sat. 3/22**  
Crazy Coqs, Zedel's Restaurant,  
20 Sherwood Street, London.  
London's posh new venue and  
we can call it home for FIVE  
nights. Res. a must! Tel: 020  
7734 4888 email: [info@crazycoqs.com](mailto:info@crazycoqs.com).

**Sun. 3/23**  
The Stables, Milton Keynes,  
Tel: 01908 280 800

**Wed. 3/26**  
The Concord in  
Southampton. Reservations,  
Tel: 02380 613 989

**Thu. 3/27**  
Googlies Jazz Supper Club, in  
the pavilion of Botany Bay  
Cricket Club, East Lodge  
Lane, Enfield, For directions:  
[www.googliesjazz.co.uk](http://www.googliesjazz.co.uk). For  
reservations: 020 8350 3541

**Fri. 3/28**  
Dugdale Centre.  
Tel: 020 8807 6680.

**Sat. 3/29**  
Lawrence Batley Theatre,  
Res: 01484 430 528

**Mon. 3/31**  
The Kings Head, Bexley, Kent;  
Tel: 0208 467 1350

**Fri. 4/4**  
Bonington Theatre,  
Nottingham,  
Res: 0115 956 0733

for complete upcoming schedule details, please visit  
[www.marleneverplanck.com](http://www.marleneverplanck.com)

New Jersey **Jazzy** Society  
PRESENTS

THE 45TH ANNUAL  
**PeeWee  
Russell  
Memorial  
STOMP**

SUNDAY, MARCH 2, 2014

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We'll have CDs for sale.  
A cash bar and food buffet will be set up next to the ballroom.  
Bring your dancing shoes!

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The New Jersey Jazz Society is qualified as a tax-exempt cultural organization under section 501(c)(3) of the Internal Revenue Code. Contributions to NJJS are tax deductible to the extent allowed by law. Proceeds of the event help support scholarships.

To order, or for directions and more information,  
please see our Website: [www.njjs.org](http://www.njjs.org) or call: **973-879-6330** or fax: **908-273-9279**

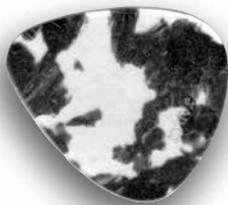
OR fill out order form and mail to New Jersey Jazz Society c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940 OR fax to 908-273-9279.

Reserve a table and get in free! Available for groups of 10 to 14. Purchase tickets for your entire group and get one free admission. Book early for best results. By phone only: 973-879-6330.

TICKETS TO PEE WEE STOMP 2014	QTY	x	\$	=	SUBTOTAL
<b>Students with current i.d.</b> \$10 (in advance or at the door)	_____	x	\$10 = \$	_____	_____
<b>NJJS Members</b> advance sale \$25 each (at the door: \$30)	_____	x	\$25 = \$	_____	_____
<b>Non-members</b> advance sale \$30 each (at the door: \$40)	_____	x	\$30 = \$	_____	_____
<b>Handling: \$3 PER TICKET</b> unless paid by check w/self-addressed stamped envelope.	_____	x	\$ 3 = \$	_____	_____
<b>NJJS Annual Membership</b> (per household)	_____	x	\$40 = \$	_____	_____
<b>Or Three Year Membership for only \$100!</b>	_____	x	\$100 = \$	_____	_____
Orders received by Friday, February 21, will be mailed; thereafter tickets held at door. All sales are final. No refunds or exchanges are allowed.	<b>TOTAL DUE = \$</b> _____				

Enclosed is my check payable to NJJS.  
 Charge my  Visa  Mastercard  Discover  American Express

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## The Editor's Pick

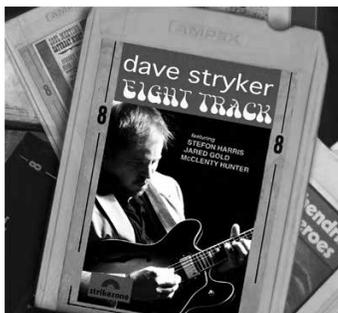
By **Tony Mottola** *Jersey Jazz* Editor

### Eight Track

Dave Stryker Quartet (Strikezone Records 8809)

There seem to be two schools of thought about popular music in the 1970s — a decade that saw the ascendance of genres like country rock, smooth jazz, fusion, Philly Soul and Disco. School #1: it was a time rich in diverse, melodic and accessible music. School #2: all the music sucked.

Guitarist Dave Stryker, who came of age in the decade, is apparently from the first. And like Wes Montgomery and George Benson, he enjoys dipping into pop tunes to expand and spice up his jazz repertoire, as he sometimes does in his live performances. It's a way of connecting with people he says.



For his latest CD, entitled *Eight Track* (a reference to the awkward, short-lived and unlamented cartridge tape format of the era), the guitarist is all in for '70s pop. The recording is a celebration of some classic tunes of those times, reimagined by Stryker's working trio of Jared Gold (Hammond B3 organ) and McCleenty Hunter (drums) with special guest Stefon Harris (vibraphone).

The program opens with The Spinners 1972 hit "I'll Be Around," a shuffling number that sets an easy R&B groove that fills much of the disk. Stryker doesn't show a lot of flash; he lets his full-toned sound and melodious playing speak for itself. And his fellow players — there are no weak links — blend in seamlessly, giving the disk a cohesive ensemble sound.

Songwriters Curtis Mayfield and Stevie Wonder are probably expected choices for a jazz player mining this era's music, but Stryker's big ears also take in Bread's master melodist David Gates ("Make It With You"), hit maker Jimmy Webb ("Wichita Lineman") and progressive rock master George Waters ("Money") for three of the recording's standout cuts.

Remember the '70s? Watergate... The Oil Embargo... The Hostage Crisis? Oh well, as Earth, Wind and Fire point out on *Eight Track's* closing cut, "That's the Way of the World."

It wasn't all bad.

**Jersey Jazz is an NJCSPJ  
"Excellence in Journalism"  
Award-Winning Publication**



**CORRECTION:** In our February interview with James Chirillo we misspelled Phil Schaap's surname and gave Mick Goodrick the wrong first name. Apologies to all concerned.

AND a couple of Barbara Kukla's booksigning appearance dates were wrongly stated in her January ad: she will be at the Pee Wee Russell Memorial Stomp selling and signing her new book, *Swing City: Newark Nightlife 1925-50* on Sunday March 2; and she'll be at Trumpets from 7-11 PM that same evening.

#### Comments?

*Jersey Jazz* welcomes your comments on any article or editorial. Send e-mail to [editor@njjs.org](mailto: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:  
**April: February 26 • May: March 26**

**NOTE: EARLY SUBMISSIONS ARE GREATLY APPRECIATED.**

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New from



# ARBORS RECORDS

## Great Jazz Lives On



Contemporary jazz masters, Rossano Sportiello, Eddie Metz and Nicki Parrott, offer joyously improvised music with a highly refined sense of melody and rhythm. A special treat for all jazz lovers.

Rossano Sportiello's "music was unabashedly beautiful."  
Stephen Holden, *The New York Times*

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Dream Your Troubles Away ARCD 19404



### Monday, May 19, 2014 An All-Star Tribute to Mat Domber and Arbors Records

Randy Sandke leads a who's who of Arbors Records alumni in a tribute to jazz record and festival producer Mat Domber. Musicians confirmed so far are Anat Cohen, Wycliffe Gordon, Dick Hyman, Bucky Pizzarelli, Warren Vache, Harry Allen, John Allred, Rossano Sportiello, Rebecca Kilgore, Ed Metz, Joel Forbes, Rajiv Jayaweera and soprano sax legend Bob Wilber! Don't miss this incredible program!  
Show begins at 7:15 PM at Symphony Space, 2537 Broadway at 95th St, New York, NY 10025.  
Tickets are \$35 each, available from the Symphony Space box office, by phone & online:  
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## Big Band in the Sky

By Sanford Josephson

■ **Bobby Gordon, 72, clarinetist, June 29, 1941, Hartford, CT – December 31, 2013, San Diego.** In the late 1950s, Gordon cut his musical teeth listening to clarinetists Pee Wee Russell and Peanuts Hucko and guitarist Eddie Condon at Condon's Greenwich Village club in New York. Twenty years later, he would be the house clarinetist at a resurrected Eddie Condon's on West 54th Street. Gordon was also one of the founding forces in the creation of what is now the New Jersey Jazz Society. Cornetist Ed Polcer recalled that, "There are not many of us left from the Hillside Lounge/pre-Jersey Jazz Society era. Bobby and Chuck Slate planted the seeds for what became NJJS." (See President Emeritus Jack Stine's personal remembrance of Gordon on page 34).

Early in his career, Gordon played with cornetists Wild Bill Davison, Bobby Hackett and Muggsy Spanier, and he also spent time as a member of Jim Cullum's Happy Jazz Band in San Antonio. "There are many adjectives that describe Bobby Gordon's clarinet sound," Cullum told the *San Diego Union-Tribune's* Caroline Dipping (January 23, 2014). "Lyrical, haunting, delicate, passionate, impressionistic, poetic are some that immediately come to mind. Bobby's playing included all of those elements, even in a single performance."

Pee Wee Russell was Gordon's musical hero. In an interview with Jim Merod of EnjoytheMusic.com, Gordon said, "Pee Wee was ahead of his time, the Thelonius Monk of the clarinet." Jazz historian Bob Hilbert told Merod that he found Gordon to be the closest contemporary clarinetist in spirit and sound to Russell. On the Arbors Records album, *Pee Wee's Song: The Music of Pee Wee Russell*, Gordon plays 14 Russell compositions. According to Merod, "There is a genuine uplift in Gordon's approach to Russell's songbook and reverence for the musician and for the era his music memorializes."

Clarinetist/soprano saxophonist Bob Wilber told *Jersey Jazz* that Gordon was "a sweet man with a distinctive sound on the clarinet. He was a lyrical player, and it was a great pleasure for me to record with him." Banjo player Eddy Davis posted a blog on banjohangout.org, recalling that he and Gordon "grew up playing trad jazz in the nightclubs on Chicago's Rush Street in the late 1950s and early 1960s. We were jazz cubs and had the time of our lives!" Michael Steinman, who saw Gordon perform at the Jazz at Chautauqua festivals in Chautauqua, NY, wrote on the JazzLives blog that, "Two choruses by Bobby could be a whole world of sound, echoing his mentors Joe Marsala and Pee Wee Russell, but with his own distinctive enthusiasms and investigations."

After moving to San Diego in the 1970s, Gordon played with several groups on the West Coast, but according to the *Union-Tribune's* Dipping, "his longest gig was at Milligan's Bar & Grill in La Jolla. There, he led a quartet that often grew accordion-wise because so many musicians wanted to sit in." One of them, local trumpeter David Long, told her, "It was a great privilege to play with a musician of his caliber. I will never forget his kindness and encouragement for all the advice and true friendship that he shared so graciously over the years." A fan, Janet Spiro, told Dipping: "His sound was so different. It was so mellow, it could break your heart."

Survivors include his wife, Suzanne; and sisters Donna Froelich and Janet Kusmirek.

■ **Leonard J. "Red" Balaban, 84, club owner, bandleader, bassist/tubist/banjoist/guitarist, December 22, 1929, Chicago – December 29, 2013, Milford, CT.** Balaban's sister, Judith Balaban, told musicworld.com her brother's adult life had three acts: "First, he raised breeding cattle on a farm in Bonifay, Florida. Next, as a musician, he was a sideman, bandleader and club owner, singing and playing bass, tuba, banjo and guitar. Later, in his blog, 'Fare and Fowl,' he wrote for a growing audience that enjoyed his astute and often witty political commentary."

As a teenager, Balaban would hang outside the original Eddie Condon's club in Greenwich Village. One night, Condon invited him in, and they became friends. In 1975, Balaban received permission from Phyllis Condon, Eddie Condon's widow, to use the late guitarist's name for a new Eddie Condon's jazz club that he opened with trumpeter Ed Polcer on West 54th Street in New York. The club lasted for 10 years and attracted a wide range of traditional jazz musicians on a rotating basis. Among those who played there regularly were trumpeter/cornetists Wild Bill Davison and Warren Vaché, trombonists Tom Artin and Vic Dickinson and drummer Connie Kay.

Artin told *Jersey Jazz* the decade that Eddie Condon's existed on 54th Street "represented truly a golden era musically in the careers of those of us fortunate enough to have been a part of it." When I interviewed Polcer for my book, *Jazz Notes: Interviews Across the Generations* (Praeger/ABC-Clio), he recalled that the club was "open seven nights a week, plus Wednesday and Friday lunches...It was a glorious 10 years." Vaché was in the house band at Condon's, but, during his break, he would walk down the street to Jimmy Ryan's where Roy Eldridge was playing. "I'd take my break," he told me (also in *Jazz Notes*), and order a beer at the bar. Roy would scan the bar, and he would see me — the young blood, the competition. The roof would come off the place... Halfway through, I'd go back to Condon's and do my set. And I'd look down the bar, and there's Roy Eldridge looking up at me."

Artin recalled another interest of Balaban's — fishing. "One of the less well-known fringe benefits accruing to members of the house band during Red's fishing seasons," he said, "was all the fresh bluefish we could haul away and eat. He would come in on summer evenings shortly before downbeat, wrestling a large cooler full of fish through the front door and along the bar past the bandstand to the kitchen where the day's catch would be distributed among the lucky few. The most memorable such gift was a whopper he gave me whole — so big I had to cut it in half to get it into my oven. It could easily have fed the whole Basie band, but I didn't have the Basie band as guests. As I recall, my cats and the local raccoons had to help me dispatch the monster."

Survivors include his wife, Micki; sister, Judith; sons Michael of New York City and Steven and wife, Kyle of San Diego and their children, Max and Bret; a daughter, Rachel and her husband John Burnham of Middletown, RI, and their children Isabel, Olivia and Sophia. He was also a first cousin of the actor Bob Balaban.

■ **Herman "Trigger" Alpert, 97, bassist, September 3, 1916, Indianapolis – December 21, 2013, Jacksonville Beach, FL.** Alpert is most remembered for his association with Glenn Miller. According to Matt Soergel, writing in *The Florida Times-Union* (January 1, 2014),

*continued on page 10*

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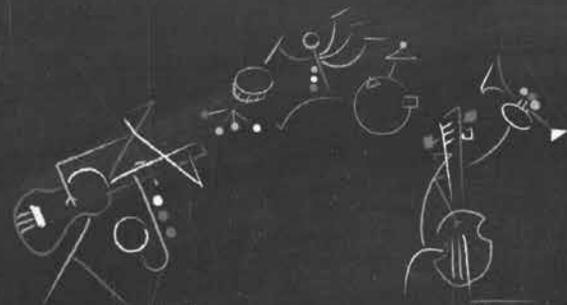


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## BIG BAND IN THE SKY

*continued from page 8*

Alpert was “an exuberant young stand-up bass player credited with adding some needed swing to Glenn Miller’s famous band.” Ron Ronzello, a Connecticut resident who is writing a book about musicians who played with Miller, told Soergel that he has spoken to more than 50 Miller band members, all of whom said Alpert added some life to “a rhythm section that many had labeled as stodgy.” In *The Big Bands* (Collier Books), George Simon wrote that arranger Jerry Gray told him, “I used to complain to Glenn about the rhythm section, but the minute Trigger joined the band it was the difference between night and day!”

Alpert had the nickname Trigger since he was five or six years old. In a 2009 interview with *The Times-Union*, he said he wasn’t sure how he got that nickname, but he was sure it was a better name for an aspiring musician than Herman. He played with both Miller’s civilian and military bands until the bandleader went missing in action on a flight from England to France in 1944. He continued playing with Miller’s band as it traveled through Europe entertaining troops in France and, eventually, Germany. In *The Times-Union* interview, Alpert said he was devastated by Miller’s disappearance and presumed death. “I loved the guy,” he said. “He was so good to me. He was like a father to me.”

After the war, Alpert and his wife Connie moved to Connecticut, and he worked with several popular musicians and vocalists including Frank Sinatra, Woody Herman and Artie Shaw. In 1970, he retired from music to concentrate on photography, and he and his wife moved to Ponte Vedra, FL, in the 1980s. He is survived by a daughter in New York and a grandson in Connecticut.

■ **Al Porcino, 88, trumpeter, May 14, 1925, Brooklyn – December 31, 2013, Munich, Germany.** Porcino was one of the top lead trumpet players from the 1940s thru the ’70s in bands led by Tommy Dorsey, Woody Herman, Stan Kenton and Thad Jones-Mel Lewis, among others. Then, he moved to Germany where he continued to lead a big band for most of the rest of his life.

Marvin Stamm, a trumpeter who played with Porcino in the Jones-Lewis Band, described him to *Jersey Jazz* as “one of the truly great lead trumpet players going back to the ’40s. He possessed a most natural feeling for

leading a big band brass section and was the consummate concertmaster for a big band. The sad fact is that American music changed so much that the need for someone of Al’s talents diminished greatly, leading him to move to Europe — to our great loss. He found his niche there, continuing to contribute his talents to the music.”

Porcino was rejected by the Army during World War II because he was color blind. Shortly after that, as a teenager, he received an audition with bandleader Louis Prima. “All the older guys were in the Army fighting,” he told Marc Myers of the jazz website, JazzWax.com, in 2011. Bassist Bill Crow, commenting online about an obituary of Porcino on Doug Ramsey’s RiffTides website, said he only played with the trumpeter in a couple of New York rehearsal bands, “but we hung out together at the union, Charlie’s Tavern and at jazz clubs, listening to music. When he was with Woody, I never missed hearing the band when it was in town. His lead playing style had a great positive influence on many bands.”

Porcino’s job, according to Peter Keepnews, writing in *The New York Times* (January 8, 2014) “was to lead not just his section, but, in effect, the entire ensemble in executing the often complex arrangements, making sure they were played with precision exactly as written.” In the JazzWax interview, Porcino told Myers that, “I never had great technique on the horn, but many different arrangers liked how I played their music and handled the trumpet section. I could swing.”

Porcino also sometimes toured with vocalists, such as Judy Garland, Frank Sinatra and Mel Torme. He was part of the ensemble that recorded on Torme’s Grammy-nominated 1975 Atlantic album, *Live at the Maisonette*.

He is survived by his wife, Erna Tom; two daughters, Debra Ogorzaly and Gia Krietzberg; four grandchildren; and three great-grandchildren.

■ **Boyd Lee Dunlop, 87, pianist, June 20, 1926, Winston-Salem, NC – December 29, 2013, Buffalo.** To say that Dunlop’s career developed late in life, would be a huge understatement. He recorded his first album at age 85, after being discovered in a Buffalo nursing home in the spring of 2010 by a photographer there to speak to a doctor about a photography project.

Freelance photographer Brendan Bannon had arrived at the Delaware Nursing and

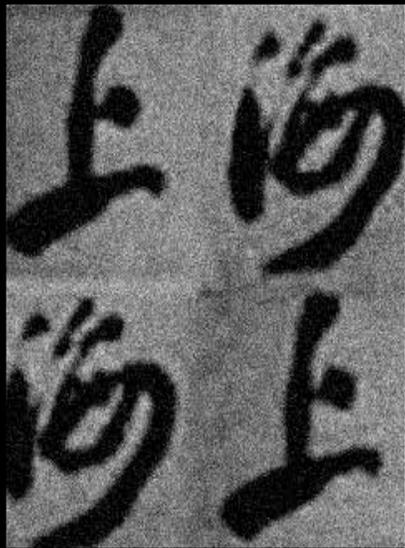
Rehabilitation Center to discuss an art project with nursing home administrators. Dunlop greeted Bannon at the door, thinking he was a doctor. “Hey doc,” he said, “Take my temperature.” According to Dan Barry, writing in *The New York Times* (December 9, 2011), “a bond quickly developed and, before long, Mr. Dunlop invited his new friend to hear him play what he referred to as ‘that thing they call a piano.’ Mr. Bannon, who knows his Mingus from his Monk, could not believe the distinctive, vital music emanating from a tapped-out piano missing a few keys.”

With the help of a music producer friend in New York, Allen Farmelo, Bannon rented a recording studio in February 2011, and Dunlop recorded with drummer Virgil Day and bassist Sabu Adeyola in what became *Boyd’s Blues* (CD Baby). A second, solo, album, *Lake Reflections (Mr. B Sharp)*, followed in 2012.

Dunlop’s family had moved to Buffalo from North Carolina when he was a child. They were following an aunt who had taken a job as the first African-American violinist with the Buffalo Philharmonic Orchestra. One day Dunlop found a broken down discarded piano outside his house, and his mother had a shed built so he could play it there. He earned a living working in the local steel mills and rail yards, but he played piano at night in clubs around the city. His brother Frankie Dunlop, who survives him, became a fairly successful jazz drummer, playing with such well-known musicians as Charles Mingus and Thelonious Monk. In 2012, the Buffalo Music Hall of Fame designated the brothers “members of jazz royalty” and gave them its President’s Award. According to Dunlop’s obituary in the *Buffalo News*, Bannon was often with Boyd as his health deteriorated. “We had a great friendship,” Bannon told the *News’s* Mary Kunz Goldman and Matthew Spina. The day after Dunlop died, a musicians’ tribute and open jam session was held at Buffalo’s historic Colored Musicians Club.

■ **George Buck, 84, record producer, music impresario, December 22, 1928, Elizabeth, NJ – December 11, 2013, New Orleans.** Buck produced his first jazz record in 1949, recording New Orleans clarinetist Tony Parenti and establishing the GHB label. Through the years, he purchased other record labels, such as American Music, Black Swan and Southland; started a second label of his own, Jazzology; and acquired several radio stations in Ohio,

*continued on page 12*



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## BIG BAND IN THE SKY

*continued from page 10*

Pennsylvania, South Carolina and Virginia. Some of the stations carried religious or talk formats, but many of them aired his “Jazzology” program which featured jazz and conversation.

Legally blind since college, Buck told the *New Orleans Times-Picayune* in 2002 that he loved jazz “from the first time I heard it. It spoke my language. It was me. It’s an emotional thing. You fall in love with jazz.” Dominic Massa of New Orleans television station WWLTV, reporting on the day of Buck’s death, said, “He had a near-encyclopedic knowledge of the music and musicians.” Buck moved to New Orleans in the 1980s and purchased a former French Market warehouse that became the Palm Court Jazz Café and the headquarters for his many record labels. The Palm Court, according to Massa, was “a bastion of traditional jazz lined with album covers and photographs of the many musicians who have performed there.”

In 1986, Buck created the GHB Jazz Foundation, which is the umbrella organization for his various record labels and has as its mission the preservation of all the music he recorded. Jon Pult, a friend who also worked as a writer, editor and producer for the foundation, told the *Baton Rouge Advocate* (December 15, 2013) that, “If you were a jazz fan, you were his friend. He followed one true religion, which was traditional jazz, even though he hated that term. He called it ‘authentic.’”

Buck is survived by his wife, Nina; a son, Bo; and four stepchildren.

■ **Dwayne Burno, 43, bassist, June 10, 1970, Philadelphia – December 28, 2013, New York City.** After moving to New York from Philadelphia in 1990, Burno began playing with some of jazz’s top stars including Freddie Hubbard, Herbie Hancock and Wynton Marsalis. He appeared on more than 50 recordings and played regularly at Smalls in Greenwich Village.

Pianist Spike Wilner, who owns Smalls, paid tribute to Burno in the club’s December 30 newsletter. “Dwayne struggled with his health,” he said. “He had issues with his kidneys... Amazingly, he played at Smalls with [guitarist] Peter Bernstein’s group on Wednesday and Thursday [December 25 and 26], and the feel of the band was incredible...”

After the show on Thursday, we sat together outside and talked about his health... There’s no way I could have known that it would be the last time I would ever see him.”

Survivors include his wife, Wendy; a son, Quinn; and brothers, Derrick Bruno, Jeffrey Bundy and Charlton Burno.

■ **Roy Campbell, 61, trumpeter, September 29, 1952, Los Angeles – January 9, 2014, Bronx, NY.** Campbell was one of the leading advocates of free jazz, sustaining a style created by such musicians as saxophonist Albert Ayler, trumpeter Don Cherry and pianist Cecil Taylor. His last album, recorded in 2007 at the Vision Festival in New York, was *Akhenaten Suite* (Aum Fidelity). According to Nate Chinen, writing in *The New York Times* (January 20, 2014), Campbell, “favored strong rhythm and folkloric texture, putting those elements together in Tazz, an energetic quartet featuring piano, bass and drums, and the Pyramid Trio with bassist William Parker and a succession of drummers.”

Campbell studied with bebop trumpeters Kenny Dorham, Howard McGhee and Lee Morgan. He majored in trumpet at the Borough of Manhattan Community College where he learned theory and composition from multi-reedist Yusef Lateef. He was very active in New York’s loft scene in the ’70s. His first album, *New Kingdom*, was released in 1991 on the Delmark label. Jeff Tamarkin, writing in *JazzTimes.com* (January 10, 2014), pointed out that his 2001 release *Ethnic Stew and Brew*, also on Delmark, was chosen at the Number 3 album of the year by *JazzTimes* critics.

Cause of death was hypertensive atherosclerotic cardiovascular disease, according to his sister, Valerie Campbell Morris, his only survivor.

■ **Amiri Baraka (Everett Leroy Jones), 79, poet, playwright, October 7, 1934, Newark – January 9, 2014, Newark.** Baraka was described by Margalit Fox of *The New York Times* on the day of his death as “one of the major forces in the Black Arts movement of the 1960s and ’70s, which sought to duplicate in fiction, poetry, drama and other mediums the aims of the black power movement in the political arena.”

Growing up, he took drum, piano and trumpet lessons, but his closest connection to jazz was his well-known and controversial book, *Blues People: Negro Music in White*

*America*, written in 1963 (now in paperback from Harper Perennial). At the time, Baraka was using the name Leroy Jones, having changed Leroy to Leroy as a tribute to the African-American journalist Roi Ottley, who died in 1960. *Blues People*, according to Eugene Holley, Jr., blogging on npr.org on July 26, 2013, “argues that, in their art, Louis Armstrong, Blind Lemon Jefferson, Robert Johnson, Duke Ellington, Charlie Parker, Dizzy Gillespie and countless other black bards confronted the forces of racism, poverty and Jim Crow... For Baraka, jazz is ‘the most cosmopolitan of any Negro music, able to utilize almost any foreign influence within its broader spectrum’ — a cultural achievement Baraka says was downplayed and ignored by Eurocentric whites.”

*The Times’s* Fox described *Blues People* as “a highly regarded historical survey,” and Vance Randolph, reviewing it in *The New York Times Book Review*, said it was “full of fascinating anecdotes, many of them concerned with social and economic matters.” Harvard University professor of African-American music Ingrid Monson, in a 2004 speech, said she assigns portions of the book “in virtually every course I teach to remind my students that cultural studies and critical race theory didn’t begin in the academy but in 20th-century African-American thought and intellectual practice...”

But not everyone was enamored with Baraka’s writing and views. Jazz writer Stanley Crouch, writing in the *New York Daily News* in 2002, characterized Baraka’s work since the late 1960s as “an incoherent mix of racism, anti-Semitism, homophobia, black nationalism, anarchy and ad hominem attacks relying on comic book and horror film characters and images that he has used over and over and over.” Also, in 2002, Baraka was widely criticized for a poem he wrote about September 11, 2001, in which he suggested Israel had prior knowledge of the attacks. As a result, his post as New Jersey’s poet laureate was eliminated.

Baraka received the PEN/Faulkner Award, the Rockefeller Foundation Award for Drama and membership in the American Academy of Arts and Letters. He is survived by his wife, Amia; sons, Ras, Obalaji, Amiri, Jr. and Ahi; four daughters, Dominique DiPrima, Lisa Jones Brown, Kellie Jones and Maria Jones; and several grandchildren and great-grandchildren.



*Sanford Josephson is the author of Jazz Notes: Interviews Across the Generations (Praeger/ABC-Clío). He has written extensively about jazz musicians in a variety of publications ranging from the New York Daily News to American Way magazine.*

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## Bobby McFerrin at JALC: Spreading Joy Over Four Octaves

By Sandy Ingham

Whether singing jazz or any of the other musical genres he's mastered over a four-decade career, Bobby McFerrin radiates joy with every often-unpredictable note.

He brought his Spirityouall band (he loves plays on words) to Jazz at Lincoln Center in New York Jan. 24-25 for two-plus hours of gospel music blended generously with blues, jazz, country, opera and whatever else popped into his imagination and out of his mouth.

"Joshua" was an aptly raucous recounting of the biblical battle in Jericho, and when the walls came tumbling down at the end, so did McFerrin's amazingly flexible voice, from tenor to baritone to rumbling bass. He's got a four-octave range, frequently demonstrated in pitch-perfect falsetto.

On the stomping "Fix Me, Jesus," McFerrin called on two front-row listeners to join in the refrain. Later, during the hit "He's Got the Whole World in His Hands" he passed a mic to a young woman in the second row who leaped on stage for some spot-on call and response, an audience-rousing duet that raised the question: was she a ringer? No matter, her ovation was well-deserved.

"Swing Low, Sweet Chariot" and Eric Clapton's "In the Presence of the Lord" were other crowd pleasers.

McFerrin has an uncanny ability to impersonate other voices. He sonically caricatured Bob Dylan, droning the lyrics to "Like a Rolling Stone"; Lawrence Welk ("Now, here's a nice polka"); spoofed Justin Timberlake's dance moves, and echoed Billie Holiday's heartbreaking blues, and an aging opera diva's effort to stay on key. He apologized for his "flights of musical fancy,"



Madison Goldstein harmonizes with Bobby McFerrin at JALC. Photo by Frank Stewart.

knowing full well they are among the charms of his shows.

His sextet is led by keyboardist/arranger Gil Goldstein and features his daughter, Madison, singing harmony. They're all masters, settling into bluesy grooves with ease, but ready to take off on whatever wild improvisational surprises McFerrin springs.

For an encore, McFerrin summoned a friend, gospel singer Joe Blake, from his

balcony seat for a collaboration on "Since I Lay My Burden Down." Earlier, in a voice that imagined David Frost playing a verbose English churchman, he'd implored listeners to take his musical message out into the world, to spread the joy. Judging from the gleeful post-concert reactions, he succeeded.

Sandy Ingham is Jersey Jazz's roving reporter.

In the summer of 2012, jazz great Dr. Lonnie Smith gave a 10-year-old girl a Hammond organ after hearing her on YouTube. A year later, Rudy Van Gelder recorded her with Miles Davis' star drummer, Jimmy Cobb. She was on fire! It's all captured here on Debut.

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*Leonieke will perform at Faith Lutheran Church at 524 South Street, New Providence on Sunday March 2nd for the 11:00am jazz service. Also performing are Steve Turre, Bill Crow, John Girvin and many others!*



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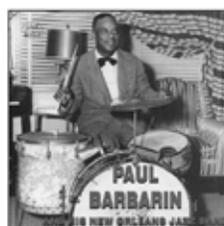
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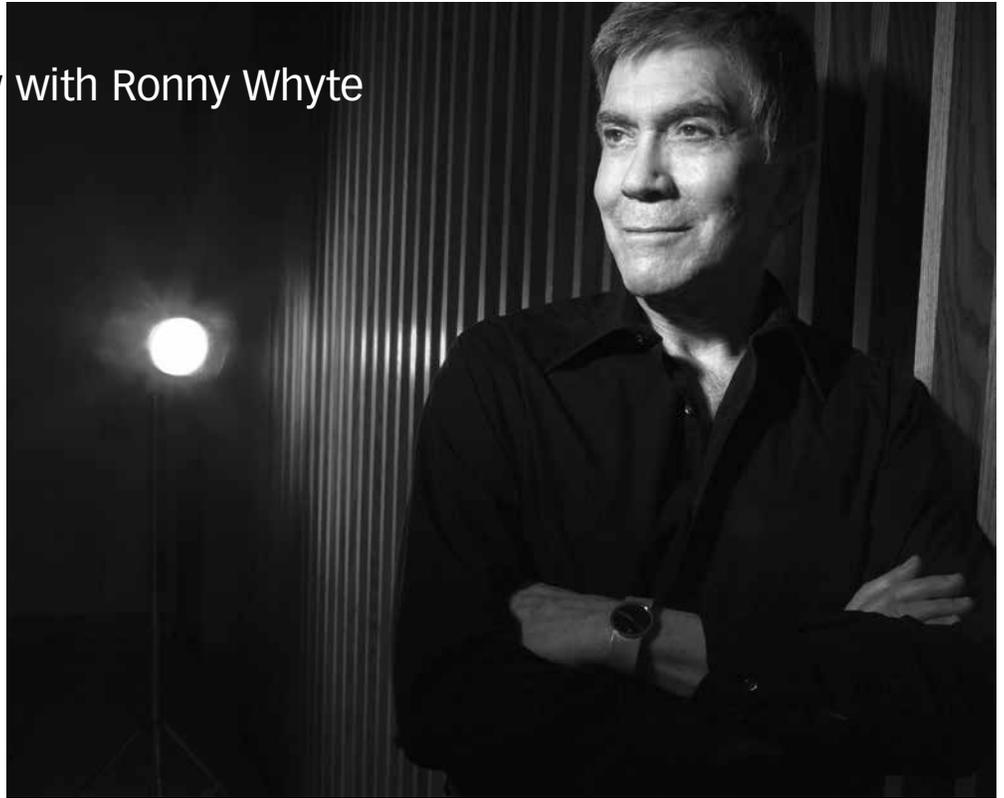
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## Talking Jazz

### A Jersey Jazz Interview with Ronny Whyte

By Schaen Fox

*If I were asked to list three entertainers who epitomized sophisticated New York nightlife I would go with Bobby Short, Mabel Mercer and Ronny Whyte. While Ronny may not be as active as he was in the past, he continues to run the jazz programming at St. Peter's Church on Manhattan's East Side. I spoke to him by phone in February of 2013 about his life and career and some of his good friends...such as Bobby Short and Mabel Mercer.*



**JJ:** I had trouble preparing for this interview. Your website has information about your career, but not much about you. I know you are from Seattle, but not much else.

**RW:** It doesn't talk about my education, which is minimal. I didn't go to college. I was in an Air Force band from '55 to '59; first in Massachusetts and then in Maine. That is where I learned to play jazz. I was in New York whenever I could be. Those days you could stay at The Algonquin for \$14 a night. I'd see a Broadway show and then hang out in the clubs. You could stand in the back of a club on 52nd Street for \$1.50. I think one night I saw Gerry Mulligan and Dave Brubeck on the same bill.

One night I was at The RSVP to see Mabel Mercer; the people that ran the place were Irvin Arthur and his wife Sandy. We were talking about my coming to New York. I was thinking of going back to Seattle after I got out of the Air Force to get my teaching degree. They said, "Ronny, if you want to be in this business, stay here and do it. If you go back to Seattle, we will never see you again." Don Shirley said the same thing.

**JJ:** Were there other musicians in that Air Force band that we would know?

**RW:** No there were not. I was stationed in northern Maine for the last two years I was in. It was a SAC base called Loring Air Force Base, which is now closed. There were some really good players and most were from New York. We would stay up all night jamming in the barracks because there was no one around to bother. I thought we would see them on the jazz scene but I never heard of them again. Which was kind of sad, but I guess they wanted more secure lifestyles. But I learned a lot hanging out. These cats all idolized Bird, Lester Young and were all trying to play like Sonny Rollins.

**JJ:** Is there a history of professional musicians in your family?

**RW:** My grandmother's brother was William C. Whyte. He was an Army band conductor in Washington, DC, Hawaii and also on Governor's Island. He did arrangements of things like Rossini overtures and symphonic works so that military bands could play them. Some of those arrangements are still used. He had actually played violin under Toscanini. And Percy Granger was a friend of his. He was a very modest, quiet man. I met him when I was in the Air Force. He had already retired by then.

**JJ:** Did he help with your career?

**RW:** He gave me advice and was very encouraging, but he was out of the scene by the time I met him. My sister's son's daughter is about to get her Masters in viola. She plays all over the West Coast with symphonies. Obviously, there is something in the genes.

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

**RW:** I wish I were more in the jazz scene. I think the problem there is that I hung out with the wrong people in the early days. I was hanging out at The Hickory House with those kinds of people and Marian McPartland is a friend from way back. When I moved to New York, I met Barbara Carroll and Bobby Short. Bobby was a good, good friend and a mentor right up to the end. He was always very kind. He would invite me to all his special parties. I was part of the A-group, I guess. [Chuckles] Mabel Mercer was a good friend; but a lot of people don't think of them in the jazz field. People think of me as cabaret and "cabaret" has become a dirty word.

**JJ:** How do you feel about being categorized like that?

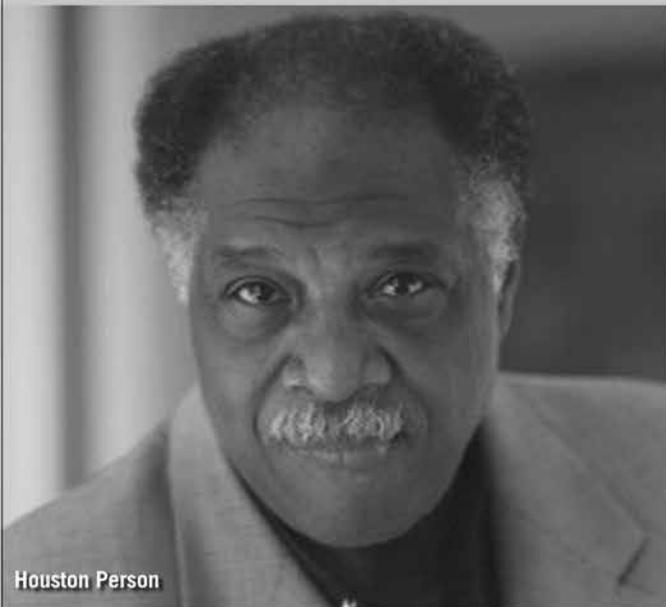
**RW:** I'm sorry because I am, at heart, a jazz man. I'm sort of this in-between... Well, for eight years, I worked at the Bemelman's Bar at the Carlyle. When Barbara wasn't there, I was there playing jazz. I think when you sing and play,

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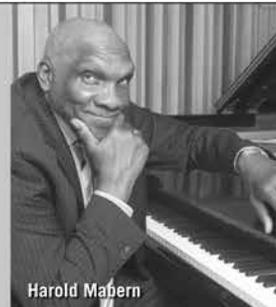
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**RONNY WHYTE** *continued from page 16*

people think you are not jazz. Matt Dennis was a friend and he would bring people like Jay Livingston and Ray Evans to see me. And Barbara Carroll would bring major jazz people in to hear me. Jose Feliciano always came in with friends after his show in the Cafe — he was very kind, and knew my voice. Also, and more important, when the MJQ was there, John Lewis would sit at the bar between sets, almost every night, and listen intently.

**JJ:** What was your early interest in music if you got interested in jazz while in the service?

**RW:** I was somewhat interested in it before that. I took a couple years of piano lessons while I was a kid. My parents loved ballroom dancing, so I was raised listening to Sinatra. I think “Sinatra” was one of the first words I could say. My mother played a little piano and she had a piano bench full of sheet music and it was all the great American standards. I was virtually raised with that. The minute I could speak, my mother had me singing. They thought it was really cute and, once I heard applause I became addicted. I would play pop stuff. I could read and I played stride and boogie woogie when I was 10. When I got into high school I got into a couple of bands. In fact, I had my own big band for a few weeks. We played church dances.

My school was a very hip high school. I really got a college education in high school. I was always in the choir and the drama department and all of that. The music teacher, Carl Pitzer, for example — Connie Towers was his protégé. He had connections with Richard Rodgers so we were the first high school allowed to do *Carousel*, and I played Mr. Snow. We had theater courses. I took three years of drama and music in high school.

I had some incredible teachers, not only in the music and drama department, but a great French teacher, a great creative writing teacher. They kept you on your toes and kept you growing. If I was kidding around they would say, “Ronny, you claim you want to be a professional. Just cut the crap. If you want this, you have got to want it more than anything in the world and be willing to sacrifice everything.” And I did.

I came to New York when I was 22. I had saved some money in the Air Force and I got a scholarship at The American Theatre Wing, which was then a school run by Helen Menken. She was very encouraging. It taught me that I didn’t know anything. I had to go on studying voice, dancing and all of that.

I auditioned for Juilliard in the fall of ‘59, but I didn’t make the cut. I told them I wasn’t aspiring to be a concert pianist. I wanted to be a better jazz pianist as that was Brubeck’s background (and Don Shirley’s). They didn’t have a jazz department then, so I don’t think they appreciated my ideas. Today, I book such Juilliard graduates as Aaron Diehl and Dominick Farinacci on *Midday Jazz*. (Dominick is also on my *Whyte on Whyte* CD.)

**JJ:** How did your parents react to your career choice?

**RW:** They kept saying, “You will starve to death.” My mother wanted me to go to college and become an engineer. I didn’t know what an engineer was. I thought it was somebody who drove a train.

**JJ:** How difficult was it to break into the music scene in the city?

**RW:** I managed to get into the musician’s union my first year in New York. Irvin Arthur got me a couple of gigs, one night here and one night there. This



was back in ‘59/‘60. On the East Side, every restaurant had a piano. Some of them weren’t in very good shape, but they were gigs. They didn’t pay very much — \$15 or \$25 a night. The agent would get you the gig and then you would have to send them a check for \$2.00 or \$2.50.

I’d been in New York about a year and I got into a place called Gatsby’s. It was not a very attentive place, but they had good people there. I was there for two weeks and got some good reviews out of it, but then things were real quiet. The summer of ‘61, I opened at the Showplace in the Village for a long engagement. They had a cabaret revue upstairs and downstairs they had a piano. I would do both. I would do the warm-up pre-show upstairs twice a night and do six or seven sets downstairs. I worked from nine until four in the morning. I think I was making \$75 dollars and giving a manager \$7.50.

**JJ:** But I’ll guess that you were enjoying it.

**RW:** Oh, I was. I was meeting all kinds of great people and I was in the business. I was very green. Then this manager sent me on the road for almost a year. I was working mostly in hotels all over the country, but mainly in the Midwest. I wasn’t making any money. By the time I paid for my train tickets, room and meals, I was just breaking even or getting into debt, [Chuckles] but I kept working.

**JJ:** You mentioned that you studied drama. Have you ever performed on Broadway?

**RW:** One of my goals was to be on Broadway, but I have never done that. I used to do a lot of summer stock and I was Off-Broadway for about a year and a half with *Our Sinatra*. Then I took it on tour.

**JJ:** How did 9/11 affect your career?

**RW:** I was in *Our Sinatra* at the time. It was really what closed the show. When it happened, we couldn’t even get into town to do the show. The city just shut down and we were off for three or four days. Then business was really slow. The tourists weren’t coming. One Sunday afternoon, we did the

The minute I could speak, my mother had me singing. They thought it was really cute, and once I heard applause I became addicted.

show for two people and only one, I think, spoke English.

**JJ:** You now run the Midday Jazz program at St. Peter's Church. How did that happen?

**RW:** Edmund Anderson, who wrote the lyrics for "Flamingo" and was a good friend of Duke Ellington, started this about 32 years ago. He also did concerts in the atrium at City Corps. He had a sort of stock company. I would do stuff for him in the atrium along with Barbara Lea, Daryl Sherman, and Richard Sudhalter. I would do

it once or twice a year. I always loved doing it because there was a whole different audience from what you would see in the clubs.

When he died, Barbara Lea took it over. We were very close friends. She was extremely bright and erudite and always had well-thought-out opinions about everything. Something was going wrong and I said to Edmund's widow, "I don't know what is going on, but if I can be of any help, let me know." Barbara was getting Alzheimer's and wasn't able to handle it. She recently died. A few months later Edmund's widow, Joan, called me and said, "I think we really need you." I'm now in my eighth year of doing this.

When I volunteered, I didn't know it was a paying position. There is a small stipend, which makes it nice because I spend a lot of time and money going to see people. Also I try to be supportive of our regulars. Barry Harris does it for us once a year and I always try to catch him at the Vanguard. We have a big band about once a month. They want to do it because the venue is great; also, what else are you doing at one o'clock on a Wednesday afternoon? Why don't you play with your buddies and have a good time? Our audiences are so hip, as you know; somebody can take an eight bar solo and get applause. Nobody is serving drinks or food and it is big bargain at 10 dollars for an hour of great jazz.

**JJ:** What are the proper manners regarding bowing out of a gig? I've heard so many stories about being stuck when someone

calls at the last minute to say they won't be there.

**RW:** That is really bad and not good business, actually. That has happened to me with a few people who will be nameless. I really resent that. I had somebody that was supposed to do a gig with me three nights a week for a month. I think he actually did the gig four times. I have to say I met some good musicians because of that, but he shouldn't have taken the gig. And he had come after me to work with me. I have it set up with Midday Jazz that if you get a road gig or something major, I can get somebody two or three days in advance. There are so many people beating down the door it is not hard to find somebody, fortunately. It is just hard to publicize that.

The people I work with let me know well enough in advance. I can't take attitude on a gig, either. I'm a very positive person and I don't want you to come into the gig saying, "Oh, man, I am so tired." I'm sorry. Don't lay that on me. We have three or four hours to play here. I want you to come in with all the energy you can summon raring to go. I'm very careful to avoid that kind of person.

**JJ:** I'm always impressed that St. Peter's has Billy Strayhorn's piano. Do you get many questions about it?

**RW:** The reason we have it is Edmond Anderson. He was a friend of Duke and Billy and he had Billy will it to the church. It is like people would go to the Waldorf and look in the Cole Porter piano like his body would be in there. I said, "He is not there." It used to be used for Midday Jazz. It is where they now have the lunches. We had to stop doing Midday Jazz there because Midday Jazz got so big, there wasn't room for the paying people. The seniors can come and have lunch there. It is a senior center. It wasn't when it started. It was just Midday Jazz. Now the seniors, if they pay for their lunch, can come into the concert free. We encourage them to pay something, because as I say, "It is not for profit, but it is also not for loss." So we used to use the Billy Strayhorn piano, which was totally rebuilt. In the sanctuary, we have a Baldwin which was also totally rebuilt. They are in great shape now.

**JJ:** Well, after that Cole Porter remark, I guess I should ask for any other humorous stories.

**RW:** I did a concert at one of the colleges in New Jersey and they wanted a title for the evening. I said, "Let's call it Gershwin, Sinatra and More." Some tipsy ladies came in and said, "He's not Sinatra," and wanted their money back. Sinatra had been dead for 10 years. One of my favorite stories

has been published in Bill Crow's column [The Band Room in *Allegro* magazine and From the Crow's Nest in *Jersey Jazz*]. We were in the South somewhere with *Our Sinatra* and our motel was right next to a restaurant. Their marquee said, "Catfish Today" and I love catfish. I went in and for \$4.00 it was on the all-you-could-eat buffet. I'm sitting there and the waitress said to me in her Southern drawl, "Excuse me, but by any chance are you a singer?" I said, "As a matter of fact, I am." She said, "We have a singer's discount every Tuesday. If you're a singer you get a dollar off." I said, "Do I have to sing anything?" She said, "No. Just tell the cashier you are a singer when you pay your bill." When I went up I told the cashier, "The waitress told me to tell you that you have a singer's discount and I am a singer." She said, "That is 'senior discount.'"

**JJ:** I love it. Might as well take advantage of the senior discount because it is the only perk I have for my age.

**RW:** Oh, I do. My father used to ask if there was a senior discount at the liquor store.

**JJ:** Your career has been so diverse. Was there something special that we haven't covered that you wish to mention?

**RW:** One of my greatest thrills was having Billy VerPlanck orchestrate my "Porgy and Bess Medley" for symphony orchestra, which I've played several times around the country. It was premiered at the 92nd Street Y. I also play the "Rhapsody in Blue," the "Concerto in F" and the "Second Rhapsody" whenever given the chance! I had never aspired to play with a symphony, but once I did it, there's nothing like the thrill, and I love it!

**JJ:** I've always thought of you as a Manhattanite so I was surprised to see you live in Milford, PA as well as Jersey City, NJ. What brought you to our fair state?

**RW:** I lived in the Village for years and had a rent-stabilized apartment that was really ridiculous, about \$235 a month. My garage cost more than that, so I started parking on the street and was getting broken into all the time. I would go out in my tux to go to the Carlyle and there was broken glass all over the seat. They would get in, but there was nothing to steal, but it would be a mess. I just got tired of that so I moved to New Jersey 20 years ago. I am thinking of trying to find a place in the city again.

I still like Milford because I like to garden and I like to ski although lately I haven't gotten much in. I have over-landscaped about four different properties now. [Chuckles] It is a nice break. I spend about half my time in the country. I've been in Milford about 20 years now. It is a charming old

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## RONNY WHYTE

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semi-Victorian, one square mile town on the Delaware River. They have been restoring it a lot. I have a lot of friends up there and it is very nice, quite beautiful.

**JJ:** We used to love to go up to hike in that area and stay for the jazz at The Deer Head Inn.

**RW:** Years ago, I worked there every Saturday night for the whole summer. It was fun. There was a pianist there, once in a while he would moan, "This is a song I wrote about the whales." Then he would play some nerdy little thing and my friends were, "What the hell is that?" He got out of the business, but I don't think he was really in it.

**JJ:** Since we are talking about your places, do you have any career souvenirs there that you show your guests?

**RW:** I've got so much. In my house in Pennsylvania I've got a Wall of Fame. It started with letters from people like Mary Rodgers, Gershwin's sister Francis, Kay Swift, Howard Dietz, Stephen Sondheim, Burton Lane, Matt Dennis, Hal David, Dave Frishberg and Lily Tomlin. These were all people I've known through the years. For most there is a framed picture and letter. For many, in the back there is an envelope with even more letters in them. Those are treasures for me.

**JJ:** It sounds like it must take people a long time to get through your Hall. Is there a film or novel that you would recommend to give us non-musicians an idea of what a musician's life is like?

**RW:** [Chuckles] Golly, I can't think of anything offhand. *Road House* with Ida Lupino and Celeste Holm; Ida Lupino supposedly sings and plays the piano in it. It is a film noir murder mystery about a smoky old road house, but it is not an accurate picture, just representative. There are several films that Ida directed that always had Matt Dennis in a scene or two at the piano. Ginny Dennis is still a friend, and she said Ida loved Matt, and any time she could put him in a movie, she would. I wish I knew somebody like that.

**JJ:** I see in that article you wrote about piano bars that you worked with Ruth Buzzi and Mama Cass Elliott at The Showplace.

**RW:** They were good friends. I even did a little revue with Ruth before she went to California. I haven't seen her in years. Mama Cass was a very good friend. She had a sublet apartment in the

Village once when I was on the road. She died much too young. She was really finding herself artistically. I liked The Mamas and Papas but she didn't need them. She was good on her own. She didn't have the confidence. She felt she needed to be surrounded with other performers. She worked Vegas and did a wonderful record there, but she was gone shortly after. It was really a shame. She would sit next to me on the piano bench and sing "Melancholy Baby," which was an old warhorse that nobody really wanted to hear. She would do it and have the whole room in tears. The quality of her voice was so touching and special.

**JJ:** I want to ask for your thoughts about a few more of your friends starting with Margaret Whiting.

**RW:** She was a dear friend right to the end. We used to hang out. One night she, Bobby Short and Johnny Meyers and I stayed up most of the night drinking wonderful wine and chatting. She was a very bright, special lady. She was very kind to a lot of people and did some very nice things for me, recommending me for gigs and things like that. I was always appearing in benefits with her. She was always impeccably groomed and behaved. One time she intentionally did a show at the Algonquin with no mic at all and it was wonderful. Another night a friend and I saw her at Michael's Pub and it was the second show. I think there were three other people in the audience and she had a five piece band. And she went on anyway and knocked herself out. She did it brilliantly.

**JJ:** How about Bobby Short?

**RW:** Bobby was an inspiration to me early on. I met him and Barbara Carroll on the same night. They were working the same club years ago. Bobby gave me advice on how to dress and suggested where I could buy clothes that weren't terribly expensive but were quality. He said, "You must get a mailing list and let people know where you are." I always did that until e-mail. I used to spend a fortune on printing and postage. Yet again I used to be somewhere for four weeks to six months so it wouldn't be so terrible but to send out 600 cards for one night, well...the scene has changed so much. I don't envy people who are starting out in show business or the music business today, unless they are really into rock or pop or whatever they call that stuff today. He was charming and stayed my friend right up to the end. Before he died, I was playing through some of his old LPs, and I have every LP he ever made. It dawned on me that I should write him a letter thanking him for being such an inspiration and a friend. He got it about a week before he died.

One night after 9/11, I took the three other people of *Our Sinatra* over to the Carlyle because they had never seen Bobby Short. I said, "Let's go over and you will be my guests at the bar and we will see him." We got there and there were two other couples there. I said to Bobby, "We'll come back another night, don't do the show." He had the head waiter move us to a table and insisted on doing the show with his full band anyway. He knocked himself out and two of the people who were there left halfway through the show. So there were more people on stage. You have to admire that. It is real show business dedication. That is the kind of thing I learned from those people, but if somebody said that to me and I had nobody in the audience I'd say, "Thank you. I'll buy you a drink or something."

**JJ:** Cy Coleman?

**RW:** He came to see me a lot right up to just before he died. I'm just sorry, being also an actor that I never said to him, "If there is some little part in a show you are writing please have me audition." I don't think I ever auditioned for a Cy Coleman show. I just never laid that on him and he was a kind person. He probably would have said, "Sure." I don't think there is anything wrong with that. People ask me for favors and if I can do it, I'll do it. If I can't I'll say, "I'm sorry, I can't." We should try to help each other.

**JJ:** Mabel Mercer?

**RW:** She was a dear friend for many years. She first heard me at Ramondo's and said, "Oh, my dear, you are so much like me." I said, "That is because I am inspired by you." People would call her and ask, "Mabel, are you working anywhere?" She would say, "No, but Ronny Whyte is singing all my songs." People would show up and say, "Mabel Mercer sent us to see you." We did a concert together one time. I didn't play for her. Jimmy Lyon played. It was a benefit for the Humane Society. It was really a thrill. I still have an autographed poster. It is on my Wall of Fame. She was so kind and caring. I'm the last person she sang with. We were at a dinner party of four and sitting around after dinner I said, "Mabel, do you feel like singing?" So she sang a couple of songs with me and she was gone about a week later. That is a thrilling memory.

**JJ:** That is a good point to end with. Thank you so much for doing this.

**RW:** Thank you for your patience and interest. It's very heart-warming to look back at the things I've loved doing all these years and I always feel "The Best Is Yet to Come." 

*Ronny tells us he has a new CD due out in May or June. Other recordings are available at: [www.ronnywhyte.com](http://www.ronnywhyte.com).*

*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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**Dan's Den | On Frank Wess and NEA Masters** By Dan Morgenstern



Frank Wess was a great musician and a great man. He died October 30, 2013. On January 4, which would have been his 92nd birthday, his

friends gathered at Saint Peter's Church in Manhattan to celebrate Frank's long life. This was a celebration, not a memorial, as emcee Dennis Mackrel pointed out. "Memorials," he said, "were meant to make you remember, but no one who knew Frank Wess would ever forget him." Dennis, along with the musical directors Jimmy Owens and Jerry Dodgion, deserve a standing ovation for making this a superb event of its kind. What followed made it clear just why.

First we watched a marvelous video provided by the documentary filmmaker Bret Primack, in which the late Dr. Billy Taylor introduced and then accompanied Frank, on tenor, playing Billy Strayhorn's "Lush Life." A prime performance, capped by a wondrous cadenza, and a hard act to follow. A slide show was screened all evening, documenting Frank's life and career. But no audiovisual could top the live performance of an all-star cast of musicians, every one of whom had been touched by Frank Wess.

A quintet billed as Frank's, with Terell Stafford, trumpet; Michael Weiss, piano; Rufus Reid, bass; Akira Tana, drums, and Lew Tabackin standing in for the departed leader, offered a Wess original, "Backfire." It swung. Each performance, by the way, was introduced, briefly and tellingly, by Mackrel. Next came a highlight, Joe Temperley on bass clarinet, backed by

Kenny Barron's piano, doing Ellington's "Single Petal of a Rose." I have been fortunate to hear Joe do this several times, and it keeps getting better — that tone alone is a thing of beauty.

I'll be brief about the next interlude, the only one that was too long, and could have been omitted, since the subject was what almost everyone there either already knew, or could have looked up. The welcome music that followed was introduced by Scott Robinson, who often collaborated with Frank. This was the Wess Nonet, with Scott on baritone, Ted Nash on tenor, Stafford and Greg Gisbert trumpets; Steve Turre's trombone, Weiss at the piano, Norika Ueda, bass and Mackrel himself on drums. The piece, one of Frank's most attractive originals, was "Small Talk." And without much of that, Scott alone followed with Kenny Burrell's "Listen to the Dawn," on the seldom heard and seen bass flute, vying in tonal quality with Joe's bass clarinet. An encore by the Nonet, with slightly different personnel (Frank Greene for Gisbert, Richard Wyands for Weiss, and Winard Harper for Mackrel), offered "Tryin' to Make My Blues Turn Green," another fetching Wess composition.

Frank was a marvelous teacher, and the next group was made up of his students: Ilya Lushtak, guitar; Tadataka Unno, piano; Tal Ronen, bass; Winard Harper, drums, and special guest Antonio Hart on alto saxophone. They did well by Frank's "Menage a Bleu." Larry Ridley, master bassist and teacher who brought jazz to the Rutgers curriculum many years ago, spoke warmly, well and not too long, and then Jimmy Owens, on that special flugelhorn of his, and Michael Weiss, joined forces on Frank's lovely ballad "Placitude."

Jerry Dodgion's The Joy of Sax — a saxophone quintet plus rhythm



The late Frank Wess. Photo by Ronald K. Marsh.

section — proved true to its name with a high octane ride through "Cottontail" with great ensemble stuff and a star turn by Doug Lawrence on tenor. The other sax men were leader Dodgion and Steve Wilson on altos, Dan Block on the other tenor, and Jay Brandford on baritone, buoyed by the springy rhythm team of Wyands, Reid and Mackrel. From five saxes to one: Jimmy Heath's tenor, with Kenny Barron's piano, doing justice to one of my favorite ballads, "Easy Living." And then, unannounced but instantly recognized by all, Wynton Marsalis, with Kenny remaining at the keyboard, launched an intriguing exploration of "Embraceable You," virtuosic but never exhibitionistic, and truly original.

Now, as the stage was being prepared for the finale, a most entertaining interlude, in keeping with our digital age: video excerpts from Frank's 90th birthday party. Needless to say, a record of a happy occasion.

Meanwhile, the Count Basie Orchestra had taken its places. Directed by trumpeter Scotty Barnhart, with a very special guest, non-playing but taking his old place in the section, Barnhart's predecessor, bass trombonist Bill Hughes (not so incidentally, one of the several key players brought into the band by Frank), the "ghosts" offered two by Frank, "Half Moon Street," and the masterpiece "Segue in C," on which guest pianist Monty Alexander shone. And then, by special request from the Wess family, "Shiny Stockings," by Frank's first-namesake and fellow tenor star, fellow

*continued on page 24*

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**Emily Asher's** band has been steadily growing in popularity in recent years, experiencing success from New York City to Seattle to Israel. She'll be bringing her swinging small group to Ocean County College for an evening featuring the music of her heroes including Hoagy Carmichael, Jack Teagarden, Louis Armstrong, and more.

## BOB MILNE AT THE PIANO

Wednesday, May 28 • 8 pm

Ragtime & boogie-woogie specialist, **Bob Milne**, will be making a special appearance in Toms River for an unforgettable evening of stomping solo piano.

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**DAN'S DEN** *continued from page 22*

arranger and friend Mr. Foster as a most appropriate finale to a splendid tribute to a splendid man.

**NEA Masters Awards**

The Wess tribute started at 6:30 — almost on time — and ended some three hours later, time well spent. A week later, this year's NEA Jazz Masters Awards Ceremony and Concert, at Lincoln Center's Allen Room, started not too long after 7:30, ended some three-and-a-half hours later, and seemed even longer.

It was certainly the oddest of these events, which began under the enlightened and jazz-friendly NEA leadership of Dana Gioia in 2004. For the first 22 years, the awards were not publicly presented. But the kicker this time was that each of the four recipients was given as much time as desired to speak, prior to the musical selection in their honor and after their award presenter's introduction. First at bat was the noted jazz educator Jamey Aebersold, this year's Jazz Advocacy winner. He was introduced by Dave Liebman, who had just performed the opening musical selection, "Bolivia." by Cedar Walton, one of the six NEA Masters who died in 2013. Liebman led a quintet of younger players. Aebersold, whose popular "Play-A-Long" books and records have taught the basic tools of improvisation to generations of students, did not follow his model but read a prepared speech, as long as it was well meant. He then played "Ornithology" on the alto saxophone, in the style of its composer (if you don't know who that is, I'll reveal it next month), with a rhythm section half his age, or less.

I should have mentioned that the evening was hosted by Wynton Marsalis, the present NEA Deputy Chairman, Joan Shigekawa (President Obama has yet to nominate a chairman), and a pretty journalist, Soledad O'Brien, CEO of the Starfish Media Group, all mercifully brief, as were the video biographies of the new Masters, produced by no less than "60 Minutes." Marsalis and O'Brien alternated in introducing the presenters, the next of whom was Muhal Richard Abrams, for Anthony Braxton, the composer and multi-instrumentalist, who

spoke for half an hour but was quite interesting, even when somewhat opaque — his thinking ranges wide, as does his music. He has a sense of humor, and that was evident in the brief but effective selection from his opera "Trillium J," performed by two singers (the soprano Anne Rhodes was terrific), a cornetist, a tenor saxophonist, and guitarist Mary Halvorson.

The talk was preceded by Jobim's famous "Wave," featuring vocalist Anne Hampton Calloway and a recent winner of the Thelonious Monk International Competition, tenor saxophonist Melissa Aldana. Its relationship to Braxton seemed mysterious. Braxton spoke of the big influence Dave Brubeck had on him. When I first met Braxton in Chicago in 1967, he asked me if I could introduce him to Paul Desmond, whose name he also evoked in his talk. Fishing in that pond would have been more appropriate, and Ms. Calloway was certainly overshadowed by Ms. Rhodes.

Next up was the great bassist Richard Davis, who has been a professor at the University of Wisconsin (Madison) since 1977 and is seldom seen in these parts. He was preceded by a tribute by A.B. Spellman, the poet and former NEA Deputy Chairman for whom the NEA Jazz Advocacy Award is named, to the Jazz Masters who died in 2013: Donald Byrd, Jim Hall, Chico Hamilton, Marian McPartland, Cedar Walton, Yusef Lateef and Frank Wess. The music that followed was Wess's "Placitude," performed, as at the Wess Celebration, by Jimmy Owens, but this time with Kenny Barron at the piano, and even more moving, not least due to the better acoustics. Davis spoke about his early years in Chicago and had already mentioned his years with Sarah Vaughan, in a trio with pianist Jimmy Jones and drummer Roy Haynes, when he spotted Haynes (a fellow Jazz Master but a late arrival) in the audience and broke into a long spell of laughter, interspersed with "Roy" exclamations. It was a bright moment. Davis also played a bass solo that showed he had lost nothing at near 84. His musical tribute, Kenny Dorham's "Blue Bossa," was vigorously interpreted by a quintet featuring Joe Lovano's always welcome tenor sax, which made us wonder why Joe has not yet joined the Jazz Master ranks. The last, and least

longwinded, of the new crop of Jazz Masters was Keith Jarrett, whose speech was the most extemporaneous and argued against anything that holds an artist back and all rules. As he neared conclusion, he forgot what he'd wanted to say but was not concerned, stating that if you forget what chord you wanted to play, that's perfect, "that's improvisation." At times, Jarrett reminded me a bit of Woody Allen. The piece played for him, by guitarist Bill Frisell and pianist Jason Moran, was his composition "Memories of Tomorrow," stately and thoughtful. The evening finally ended with 2003 Jazz Master Jimmy Heath doing his own "New Picture" and giving most of the solo space to the aforementioned Melissa Aldana, who acquitted herself well. Also on hand was the trio that had backed Jamey Aebersold what seemed ages ago, pianist Chris Pattishill, bassist Russell Hall, and drummer Jamison Ross, like Melissa, a Monk Competition winner.

For someone like yours truly, who's been involved, one way or the other, with NEA's jazz program since its very beginning, in 1967, the event this year ended on a nostalgic note as I shook hands with Wayne S. Brown, for many years the Director of Music and Opera at NEA, who is retiring. A true friend of jazz, he will be missed.

I'll end on a culinary note: The day began with the traditional reunion luncheon hosted by BMI, once again at the Essex House. And once again, the main course was chicken. And once again, the main course at the dinner hosted by Jazz at Lincoln Center, and held at the Atrium there, was chicken. Faithful readers of Dan's Den will remember my suggestion last year that the chefs compare notes prior to the event, but no such luck. I must say, though, that last year's JALC dinner, held at Dizzy's, was much better. This year's chicken was definitely a loser, though the cheesecake was passable.

**CODA:** An extreme contrast to the Jazz Masters event is the current Broadway show *After Midnight*, which flashes by in 90 wonderful minutes (no intermission) filled with marvelous music and dance. I'll have more to say about it next month, but meanwhile, don't miss it.

*And so long until April!*



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## Arbors Lives On

By Mitchell Seidel

The new advertisement for the swing-oriented Arbors Records includes the slogan: “Great Jazz Lives On.” To fans and musicians who were saddened by the death of label founder Mat Domber, it is certainly good news.

The last 15 months have been uncertain times for fans of the label run by the late Mat Domber and his wife Rachel. Since Domber’s death in September 2012 following a bout with cancer, the label’s affairs have been in something of stasis as Rachel tended to his estate and prepared to get on with the rest of her life. The good news for jazz fans is that Rachel Domber’s life includes carrying on the work of Arbors Records, producing new albums.

The late Mat Domber was known for his heartfelt support of mainstream swing, producing albums that went against the tide of post-bop jazz. If Rachel Domber’s first album as executive producer, *It’s a Good Day* — a delightful trio date with Arbors veterans Rossano Sportiello on piano, Ed Metz on drums and Nicki Parrott on bass — is any indication, that tradition will continue. Indeed, saxophonist Harry Allen was in Nola studios in Manhattan in December recording his first bossa nova album for an American label, while releases by vocalists Rebecca Kilgore and Kat Gang with support by Allen, Warren Vache, John Allred, Bucky Pizzarelli and others are also on the Arbors release schedule for the coming months.

Those who were used to seeing Rachel helping out at various Arbors jazz parties might be surprised to know that her role was far more than that of a supportive spouse. “I always let him be the big guy, if you know what I mean,” she said recently at the company’s Clearwater, Florida offices. And people who always thought that Mat Domber’s strangely flamboyant festival garb of psychedelically patterned Jams brand pants from Hawaii were his idea might be amused to discover they were actually part of Rachel’s effort to spiffy up the staid wardrobe of the real estate lawyer. (“I

bought one pair for him and one for his law partner. His law partner refused to wear them.”)

“I just knew there was something else inside of him,” she said. “I got him into jeans. I got him into country music. It just sort of developed. His whole new personality just came out.”

Also surprising is that the contents of Mat Domber’s personal CD collection which until recently dominated the rooms of their golf course-side condo included a good amount of country music, the result of Rachel’s influence, she said. “When he went to country western, he really went nuts over it. (Eventually) he knew more than I did and I’d been listening to it for years.”

A visit to the Arbors offices might make one think that Mat Domber is still very much alive. The hallways are covered with the ephemera of a life of jazz, with everything from Bob Haggard watercolors to signed posters from various Arbors festivals. The small alcove with the photocopier and mailing machines is a shrine to the late saxophonist Flip Phillips, a Florida friend whose gifts to the couple include a portrait and a flattened tenor sax.

“We were framing everything,” Rachel said of their collection. “We ran out of wall space.”

The indefatigably cheery Rachel seems to smile whenever she comes upon another reminder of her life together with Mat, whether it’s a coffee pot lifted from the famous Nick’s jazz club by noted trumpeter and kleptomaniac Wild Bill Davison or a



Rachel Domber with a young portrait of Arbors Records founder Mat Domber, her late husband. Photo by Mitchell Seidel.

favorite New Yorker cartoon with the punchline “Yeah, but for a fat guy who doesn’t exercise I’m in pretty good shape.”

“I really miss him, because he was a really good friend,” she said of her late husband.

Another part of Rachel’s continued commitment to jazz comes with her assuming Mat’s seat on the board of the Suncoast Jazz Classic, a festival making the transition from an all-Dixieland event to something slightly more modern. Their efforts may be bearing fruit, as last year’s festival made \$24,000 for the nonprofit organization’s educational programs, she said.

Rachel said she was quite touched from the tributes to Mat that have been coming in from around the jazz world. The next one comes May 19 from the Sidney Bechet Society, with an all-star tribute led by trumpeter Randy Sandke at Symphony Space in New York. Performers will include Metz, Vache, Allen, Kilgore, Bob Wilber and Anat Cohen. Tickets are \$35 and available at Symphony Space, 95th Street and Broadway, by phone at 212-864-5400 and via Internet at <http://www.symphonyspace.org/>.

Although tributes to Mat continue to occur, Arbors Records is still very much a going concern. “The company is going to keep going as long as I’m alive,” Rachel said. **W**

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## A Peek Inside the 2014 NEA Jazz Masters Awards

Text and photos by Fran Kaufman

*The 2014 NEA Jazz Masters Awards were presented in The Allen Room, Jazz at Lincoln Center, on Monday, January 13. The room was filled with past masters, journalists, and members of the jazz community, both “official” and ad hoc. Outside the Allen Room, devoted fans gathered in an attempt to make their way into the ceremony. Luckily for them, the entire event was live streamed and available to anyone who cared to attend.*

*This year’s honorees are: Jamey Aebersold, Anthony Braxton, Richard Davis and Keith Jarrett.*



The event begins each year with a group shot of Jazz Masters, past and present. It’s a huge class picture, but dwindling every year, as we lose too many of the greats. This year, I especially mourned the greats Cedar Walton and Frank Wess. NEA’s Victoria Hutter tries to herd the “cats.”



The very debonair NEA Jazz Master Cecil Taylor strikes a pose for an admiring fan.



The fun really begins when Jon Hendricks shows up. Randy Weston channels his mischievous side as a surprised Annie Ross looks on.



2014 honoree Anthony Braxton talks at length about his life and career.



2014 honoree Richard Davis's improvised solo was a highlight of the ceremony.



2014 honoree Keith Jarrett talked about his early musical start, drumming on the kitchen table, age two, with carrots and celery sticks.

### See (and Hear) For Yourself

For the 4th consecutive year, audiences around the world were able to watch the NEA Jazz Masters Awards Ceremony and Concert live via a webcast from the Allen Room in Rose Hall at Jazz at Lincoln Center. The event's audio was also simulcast on several radio networks, including Sirius XM.

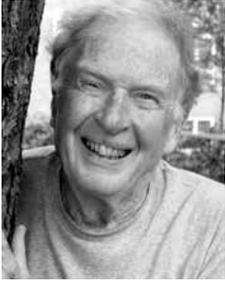
A video archive of the entire ceremony and concert — all 3 hours and 27 minutes — is now available for viewing on the NEA website at [www.jalc.org/nejazzmasters](http://www.jalc.org/nejazzmasters).



Honoree Jamey Aebersold proudly showed the first jazz album he ever purchased: Clifford Jordan's "Cliff Craft."



NEA Jazz Master Jimmy Heath (2003) and 2013 Thelonious Monk competition first prize winner Melissa Aldana play a duet of Jimmy's "New Picture." Jimmy assured the audience that the future of jazz was alive and well and pointed to Melissa as a prime example.



## Noteworthy

Fradley Garner International Editor *Jersey Jazz*

**TAKE A VOCAL COURSE, GET A GIG IN THE APPLE...GUESS THIS MUSICIAN'S NAME, WIN HIS CD...WHY MORE CHICK SINGERS THAN MEN?...RONNIE SCOTT'S WIDOW AND DAUGHTER PEN A MEMOIR, RUN A BOOKING AGENCY IN BROOKLYN**

### AMAZING GRACE SHE IS:

A vocal jazz teacher on the faculty of New York University whose own flourishing career was compromised by a rare brain inflammation that left her “prone to seizures and damaged my vocal instrument.” There’s more. Grace Testani has had four breast cancer operations. So what does the lady do? Pours more energy into Grace Notes Music & Creative Computing Center. Coaches private vocal classes, including a course for fledgling vocalists, “Sing Anywhere Performance Prep.” A live Manhattan club gig is guaranteed. Grace gets a JAZZ2U grant from the Jazz Education Network and Herb Alpert Foundation and goes online this year for the first time to teach Lush Lives — Jazz Vocalists. “We talk about why Billie [Holiday] is such a big influence on all singers. And still endures today,” adds Ms. Testani. The lady still manages to perform in New York. She rues a late-nineties New Year’s gig in Wayne, NJ. “They filed for bankruptcy next day because they couldn’t pay for all the acts they hired.” Still with her are “my favorite pianist Jim McNeely who lives in Montclair, and bassist Mike Richmond from Teaneck. They back me on my album, *Something’s Coming*.” Sample it on Amazon, And do visit [www.gracenotesmusic.com](http://www.gracenotesmusic.com) or call 212-222-6632.

**WHO WROTE THIS?** The right answer could win you his latest CD: “Whew...this music, in all its varied forms, has the most-stamped passport in the world! It travels to all nations and crosses all borders. It is endlessly adaptable and makes friends everywhere. In its way, it is more powerful



Ronnie Scott's Club, 47 Frith Street, Soho, London, England.  
Photo by Adrian Pingstone.

than any world leader, as it is welcomed unconditionally in more places. Thank you Louis Armstrong! — and many others — for giving this music to the world. Under often adverse conditions, they built this road that I — and so many others — am able to tread so easily today...a road that goes around and around our globe. If I can find a way to perform in Antarctica, the music goddess will have taken me to every continent.” A New York-based master of most wind instruments wrote this in his January newsletter. First three readers (NJJS officers and JJ staff excluded) who email me his name win the musician’s new CD. Hint: His first name starts with S. Deadline: March 15, 2014. [FradleyGarner@gmail.com](mailto:FradleyGarner@gmail.com).

**WHY ARE THERE** more female than male jazz singers? The question was raised by “Nia C” on the LinkedIn blog, Jazz Friends. Lawrence Boisen, a freelance writer and composer believes it’s because men are more likely to learn an instrument. “If the

female vocalist does play an instrument,” he writes, “90 percent of the time it’s piano. There aren’t a hell of a lot of female trumpet, trombone or sax players.” Aberjhani, the nom de plume of an author and journalist, notes that “Women were not as readily accepted as instrumentalist[s] during the development of jazz ... but they were as vocalists, partly because of their beauty, partly...their voices.” This became a tradition, although nowadays “more women are beginning to expand their roles in the music.”

**RONNIE SCOTT DAY** was celebrated January 28 by the daily Long Island-based online site, [JazzOnTheTube.com](http://JazzOnTheTube.com). The name should ring a bell in rhythmic music circles. It may toll louder here in Northern Europe, where fans connect it with the London-based tenor saxophonist who founded Europe’s best-known jazz venue, Ronnie Scott’s Jazz Club. Ronnie liked to say his main claim to fame was that, as a young boy, “I was taught to play by Vera Lynn’s father-in-law.” In fact, it’s the SoHo club that has kept his name alive since he passed in 1996. Last year, while the club was being redecorated, a huge sign with a giant photo of its founder greeted passersby on the Frith Street façade — along with his one-liner: “I love this place, it’s just like home, filthy and full of strangers.” Few know that Ronnie’s widow, Mary Scott, lives in Brooklyn, NY, and runs a management and booking agency for musicians. She and her daughter, Rebecca Scott, have written a memoir, *A Fine Kind of Madness: Ronnie Scott Remembered*, with a foreword by Spike Milligan. Check it on Amazon.com. 

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

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## Swing University at JALC: Coming to Grips with Art Tatum

By Jim Gerard

More than a half century after his untimely death, Art Tatum remains an enigma. How could any human — much less a virtually blind, African-American man in the early decades of the 20th century about whose life we know relatively little — become a pianist of such other-worldly gifts? What factors resulted in a keyboard wizardry whose impeccable touch, glistening sonorities, technical virtuosity, improvisational skills and musical imagination leave listeners bereft of superlatives and led his peers to hold him in the awe normally reserved for deities? (Fats Waller, playing one night in a club, noticed Tatum entering the joint and said, “I just play the piano, but God is in the house!”)

Yet, while Tatum’s fellow musicians genuflected before his playing, some critics to this day consider his art to be all surface and little depth, a glittering cataract of notes that stuns the mind but fails to reach the heart. These nitpickers also tend to be anal-compulsive categorizers who have difficulty slotting Tatum into a neat package of “swing” or “bop.” That was the otherwise insightful Gunther Schuller’s verdict (in *The Swing Era*), along with contentions that Tatum was neither an original harmonist nor a first-rate melodist.

But even Schuller admitted a speechlessness about Tatum’s playing, which he wrote, “had to be heard to be believed.”

And serious listening will be at the heart of a unique, four-week course in Tatum’s music, to be presented by Felicity Howlett at Swing University, Jazz at Lincoln Center’s educational wing, starting on Wednesday, February 26.

I recently spoke to Howlett, a pianist and musicologist who completed her dissertation on Tatum’s music and is teaching the course for the first time.

**JJ:** When did you first encounter Tatum’s music?

**FH:** I was introduced to Tatum by my piano teacher, Margaret Chaloff, Serge Chaloff’s mother, who loved Tatum. I became fascinated by Tatum’s music.

**JJ:** What made you decide to study him in depth?

**FH:** My area was 20th century music, so for my dissertation it seemed reasonable to study

Tatum, and there weren’t that many people doing it at the time, so I had to come to New York to find people who knew him. I was playing cocktail music in bars and the organ in church. I came to New York in 1974 and met Phil Schaap, who introduced me to musicians who had known Tatum, and Jack Bradley, who had a store and knew everybody and put me in touch with Arnold Laubish, who with Ray Spencer, the leading Tatum scholar, had written a discography of Tatum’s LPs. [*Art Tatum: A Guide to His Recorded Music* (Scarecrow Press, 1982). I thought I would be able to listen to the records and write the music down easily, but it was very rough. J. Lawrence Cook, who made more piano rolls than anyone, made incredible transcriptions of Tatum and other musicians. So it was a combination of asking questions of the musicians, studying the transcriptions and listening by putting the records on tape and slowing them down.

**JJ:** What approach do you take in presenting his music to modern listeners?

**FH:** Tatum is almost daunting; there’s so much going on. Unless you get used to it, you don’t know how to listen. So what we’re going to be concentrating on him in the class is how to hear and appreciate all the things going on, both in Tatum and his contemporaries. We’re going to talk about texture and tonal quality, rhythm, pedaling, touch. I think these things are available to anyone, not just musicians. I’ll take his style as a whole and break it down into individual elements and show how they relate to each other. I’m thinking of starting with simple bass lines and then explaining what Tatum did with his left hand: a walking tenth with filled in notes. Another thing we’ll do is listen to the same piece played by different performers, such as Bud Powell, Roger Williams and Liberace, just to familiarize students with the melodies of certain tunes.

**JJ:** Are there any particular records on which you’ll focus?

**FH:** He made 600 performances, so it’s going to be hard to sift through everything. I’m going to concentrate on the solo piano records.

**JJ:** What do you think of his critics who accused him of preparing his “improvisations”?

**FH:** Oscar Peterson said he could play 100 choruses and none of them would be the same. Tatum was a master of the development of an improvisation. It’s a whole cloth and you can’t cut out a couple of choruses and think it will hang together. He had an extremely powerful compositional talent.

**JJ:** What is his place in jazz history? Is he part of the Swing Era? A proto-bop player?

**FH:** I don’t like to put people on shelves. I think he’s a man for all seasons. I think it’s important to examine some of the context of his life and the things he heard and where he came from, his experiences, people he met and the music he heard, and how people came to perceive him.

**JJ:** What biographical details will you present?

**FH:** Tatum had traditional working parents; he had two siblings who went to college and helped him tremendously. As a teenager in Toledo, Ohio, he was running up to Detroit to play in the back rooms and late night clubs. Many musicians came through Toledo, and singer Adelaide Hall, who had been with Ellington, took him out of Toledo. He had his own radio program in the early 1930s in Toledo. He had a child, two wives — the second of which outlived him by many years. [Tatum died in 1956.] His interests included playing cards, going to ballgames (and possessing an encyclopedic knowledge of players’ batting averages).

**JJ:** Any concluding thoughts?

**JJ:** Some people talk of musicians having a story to tell. I don’t know what his text would’ve been, but Tatum certainly had an idea of what his story was, how it would be developed, extended and concluded, and he conveys that. There are so many great jazz musicians who still carry around the world with them Tatum tapes, because every time they listen to him they learn something new. He had immense creative ability and a touch like silk, and nobody can listen to him without being moved. It doesn’t matter what level you are, you can take this stuff and begin this journey. 

For more information on this and other courses at Swing University, visit <http://academy.jalc.org/swing-university-winter-2014/>.

## The Jazz Arts Project's "Enchanted Evening of Song"

Champion Fulton



The Red Bank-based Jazz Arts Project is one of the state's most active non-profit organizations with a jazz mission. The group produces some 25 to 30 events each year, from intimate jazz cafe nights to large scale concert hall events. They also present educational workshops and special programs for youth through the Jazz Arts Academy, a year-round comprehensive training program providing real world

experience to aspiring teen jazz musicians, presented in association with the Count Basie Theatre Performing Arts Academy.

On Friday evening, March 1, the group will present "An Enchanted Evening of Song" at the Two River Theatre, Red Bank, with proceeds to benefit a Head Start music program for at-risk youth from challenged communities in the area. Under the musical direction of Joe Muccioli, the show features Bob Tuzzo, Tony Corrao and special guest Champion Fulton who will perform classics from the Great American Songbook with the Red Bank Jazz Orchestra. VIP Tickets at \$75 include prime seating and access to pre-show cocktail hour. General Admission Tickets are \$42 each. For more information and to purchase tickets visit [www.tworivertheater.org](http://www.tworivertheater.org).





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**The President Emeritus writes...**

## **Bobby Gordon: A Favored Son**

By Jack Stine

Word has reached us that Bobby Gordon, one of the most important contributing musicians of the early days of the New Jersey Jazz Society, died on New Year's Eve at his home in San Diego. Needless to say, it was upsetting news, especially to the few charter members of the Society still standing who retain memories of the first shaky attempts to establish a jazz presence in Jersey. Bobby figured very prominently in those efforts. I don't think it would be overstatement to say he might well have been part of the linchpin along with Chuck Slate and Warren Vaché, Sr. that held us together as a musical force.

This is a hard column to write, because Bobby had such a difficult life and career. Years ago Jim Cullum called me to say he needed a clarinet fast and did I know of one. At this time Bobby had been a regular with the gang in Chester [at the Hillside Lounge] for a year or so and was beginning to be a pain in the ass with drinking and drugs. I mentioned this to Jim, but told him he'd never have a better clarinet if he could control him. Jim said he'd take the chance. So I bundled Bobby up and sent him to Texas. I think it was the best part of his career. But then the old habits took over and Jim personally took Bobby to his parents out in California and that was that.

But Jesus what a horn.

Bobby passed quietly, as the news had it, and this is the way his last moments on earth should have been. He was a quiet person, a man of few words and his playing was just as spare. Thus, when he did speak or take a clarinet solo, you were drawn in to listen carefully. It was then you came to realize that this taciturnity was as personal as his signature and nothing less. If Bobby's playing for you did not have the immediate appeal of the more sensational stuff of Shaw or Goodman, that's okay. You've simply missed a very big point that jazz tries to make. It's an awfully big territory that a lot goes with and there's plenty of room in it for differences like these. It's what makes the whole thing worth while.

Of course there was only one Pee Wee Russell, and I guess we're all better off because of that. Bobby was easily mentioned with Pee Wee



**Bobby Gordon in an undated photo.**  
Jack Stine collection.

because they shared a disregard for convention and crowd approval when they played. Bobby's sound was actually closer (I thought) to Joe Marsala's, his first teacher, but that comparison gave way to the more easily spotted eccentricity that was purely Pee Wee-esque.

During the early days at the Lounge Chuck Slate used to season things by bringing name players in for one night stands. This is how we got to know such musicians as Bobby Hackett, Max Kaminsky, Bob Haggart, Jimmy McPartland, George Wettling first hand. Bobby Gordon was one of those Chuck brought to Chester and it was a matter of love at first sight. The first members of the New Jersey Jazz Society went for Bobby and his clarinet like a favored son despite the fact that Bobby's style was nothing like that of the stars in the big bands.

Our early members certainly marveled at but were not completely bowled over by the high decibel, high velocity playing of great clarinetists like Artie Shaw and Benny Goodman. They understood, unlike the droves of bobby soxers who jammed theaters and dance halls across the land, that easy habits of improvisation never intruded when Bobby took a solo. In this special way, he revealed his own allegiance to the styles of Joe Marsala and Pee Wee Russell. You can hear this in the great number of recordings he left behind, most notably the CDs led by Marty Grosz and those he cut with Jim Cullum's Jazz Band in Texas.

If it's a complete account of Bobby's life and career that you want, your computer's Wikipedia can give it to you. If what you want is an account of what it was that guided him in fashioning his career in music, you'll have to go to a higher authority where it tells how the matching of the precision of a musical phrase can be fused with sound and meaning to make gorgeous jazz. This is the stuff and mission of the unique individuality of genius. Every solo Bobby played tells us this.

So now he's left us. His life and music are secure in the protected custody of history.

Bobby Gordon...been here and gone.



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## Other Views

By Joe Lang Past NJJS President

Once again the CDs have come pouring into my mailbox, and I want to cover the best of them.

■ **MIKE VAX** is one of the people most dedicated to jazz education that I have come to know. He is also committed to carrying on the tradition of creative big band jazz that was the guiding force in the life of Stan Kenton in whose band Vax served for a spell as the lead trumpet player. He has combined these passions for the last 22 years by fronting the **STAN KENTON ALUMNI BAND**, taking the band on the road, whenever it has been financially possible, to present clinics for high school musicians. An important part of the tours is giving concerts to help raise funds for the music programs at the schools where the clinics are held.

In 2013, the tour was concentrated on the East Coast, with a closing gig at J.P. Stevens High School in Edison, New Jersey. Musical highlights of that tour can be found on **Road Scholars Live (Summit – 618)**, a 14-track compilation of performances by this outstanding band. Vax has been adamant that this not be a nostalgia band, rather one that combines a mix of charts from the Kenton book, and new material written in a manner that advances the music in ways that Kenton always strove to achieve. Having 12 Kenton alumni among the 20 band members helps to push the music in this direction. They are all players of high caliber, excellent at achieving tight ensemble playing, and all capable of shining in the solo spotlight. Space precludes me mentioning all of the selections, but attention must be given to their swinging rendition of the classic Bill Holman chart on “Stompin’ at the Savoy,” Scott Whitfield’s masterful arrangement of Puccini’s “Nessun Dorma” from *Turandot* that features some spectacular high note trumpet work from Vax, and an early Kenton chart that Vax has

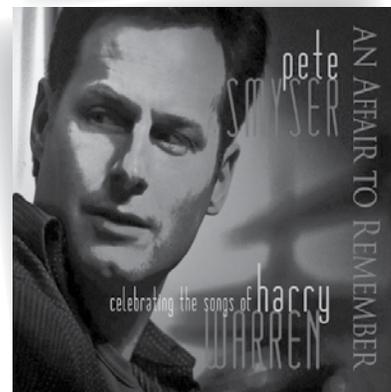
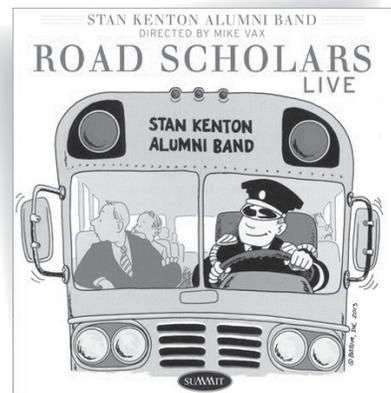
wisely chosen to resurrect, “Reed Rapture.” The excitement created by a first tier big band is among life’s great pleasures, and *Road Scholars Live* is as fine an example of this as has come along in recent years. ([www.summitrecords.com](http://www.summitrecords.com))

■ The big bands formed by branches of the United States Armed Forces are generally outstanding. They have good musicians, play great charts, and have plenty of rehearsal time, so things are perfect for good results. Illustrative of the high quality output from these bands is **Foe Destroyer** by **THE COMMANDERS JAZZ ENSEMBLE** — the United States Air Force Band of the Golden West. The 10 tracks are wonderfully arranged and come from a variety of sources. The selections include familiar songs like “Harlem Nocturne,” “Bye Bye Blues,” “My Favorite Things,” “I Left My heart in San Francisco” and “America the Beautiful,” as well as five jazz tunes, including a Mike Abene arrangement from his days on the early 1960s Maynard Ferguson band, “Knarf.” This is terrific music, and is available for free as a download at ([www.cdbaby.com](http://www.cdbaby.com)) or as a free CD from (<http://www.bandofthegoldenwest.af.mil/>).

■ **It’s a Good Day (Arbors – 19431)** is the second album by the trio of pianist **ROSSANO SPORTIELLO**, drummer **ED METZ** and bassist/vocalist **NICKI PARROTT**. These are three musicians who sound like they were born to play together. The album has 13 selections, and it is an eclectic program that has mostly standards, but also a couple of Sportiello improvisations on classical themes, and a few jazz tunes. Parrott adds her vocal artistry to “Pick Yourself Up,” “It’s a Good Day” and “Too Late Now.” Sportiello’s solo take on “This Is No Laughing Matter” is simply sublime. Metz is a marvelously musical drummer, a master of accents, and a timekeeper supreme. This is an album that creates such a joyful response that you will want to share with as many others as possible. *It’s a Good Day* is the first album produced by

Rachel Domber since the passing of husband Mat, and it indicates that she will do his legacy full justice. ([www.arborsrecords.com](http://www.arborsrecords.com))

■ As guitarist **PETE SMYSER** points out in his liner notes to **An Affair to Remember: Celebrating the Songs of Harry Warren (Pete Smyser)**, Warren was a giant among songwriters who never sought or gained wide public





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recognition. Despite this, he had more #1 song hits than any of his contemporaries. Smyser and his band mates, tenor saxophonist Larry McKenna, pianist Tom Lawton, bassist Madison Rast and drummer Dan Monaghan present a tasteful program of 13 Warren evergreens including "The More I See You," "Boulevard of Broken Dreams," "My Heart Tells Me," "Jeepers Creepers," "You Must Have Been a Beautiful Baby," "September in the Rain," "I'll String Along with You," "Lulu's Back in Town," "Serenade in Blue," "You're My Everything," "I Wish I Knew," "Lullaby of Broadway" and "An Affair to Remember." The session was recorded in concert at Moravian College where Smyser is on the music faculty. Smyser is a bit reflective of Warren in that he is a master of his art who has not achieved the kind of widespread recognition that he deserves. The same could be said of McKenna, one of the best mainstream jazz tenor players to be found anywhere. All of the cats involved in this recording do an artful job of lending their swinging talents to these Warren gems. Since this program only scratches the surface of his rich catalog, another volume or two dedicated to the Warren oeuvre would be welcome. ([www.smyser.com](http://www.smyser.com))

■ One of the benefits of hearing the releases in the Jazz Haus series of material from the vaults of German radio stations is hearing the saxophone artistry of **HANS KOLLER** on the releases under the leadership of Zoot Sims, Oscar Pettiford and Jutta Hipp. On **Hans Koller & Friends (Jazz Haus – 101733)** Koller is the leader for two sessions. The first is from November 13, 1959 and includes Koller on tenor sax, Michel de Villiers on baritone sax, Roger Guérin on trumpet and flugelhorn, Martial Solal on piano, Fred Dutton or Percy Heath on bass, and Hartwig Bartz or Connie Kay on drums. They perform five Koller originals and "All the Things You Are." The second set of tunes was recorded with the Hans Koller Brass Ensemble on September 20, 1960 at SDR Treffpunkt Jazz Stuttgart. The four tunes are all Koller originals. Koller's roots are in swing and bebop, and these sides show that he was a man with a great sense of swing as both a player and a composer. This is a collection that should satisfy those folks who dig mainstream tenor sounds. ([www.jazzhaus-label.com](http://www.jazzhaus-label.com))

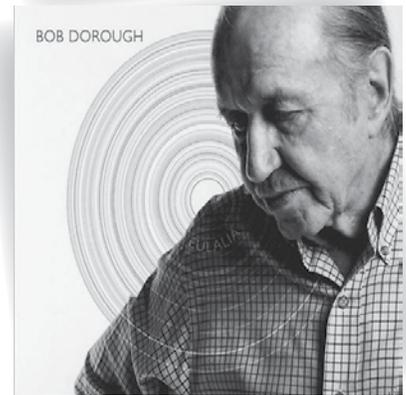
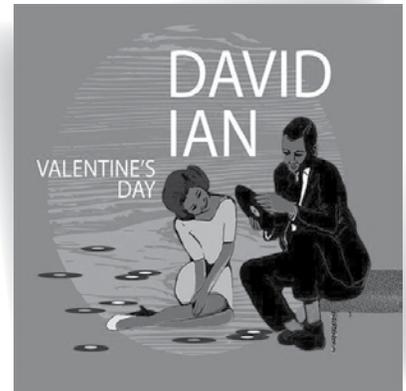
■ **From the Hip (BFM Jazz – 00014)** was recorded by pianist **DAVID KIKOSKI**, bassist **DAVE CARPENTER**, drummer **GARY NOVAK** and saxophonist **BOB SHEPPARD** in 2006, but is just receiving its initial release. This was a one-time meeting between the New York-based Kikoski, and three West Coast stalwarts for a private party. They meshed musically in the magic way that top jazz musicians seem to be able to do so often. They knew the tunes, "Star Eyes," "From Ton to Tom," "Bolivia," "My One and Only Love," "How Deep Is

the Ocean," "If You Could See Me Now," "Autumn Leaves," "Tones for Joan's Bones" and "Mr. PC," and played them like they had done so together before. Sheppard and Kikoski garner most of the solo opportunities, and both are outstanding. Carpenter and Novak are both solid rhythm cats, and have creative approaches to their instruments. The music slips between mainstream and more modern, but the essential swing is always present. This is an impressive outing for four superb jazz players who fed nicely off of each other's artistry. ([www.bfmjazz.com](http://www.bfmjazz.com))

■ If things fell neatly into place, **Valentine's Day (Prescott Records – 003)** by **DAVID IAN** would have been covered in the last issue, but the disc reached my desk too late for inclusion in that issue, which would have arrived in your hands prior to the day referred to in the title. It is a minor quibble, however, as Ian has put together a tastefully executed collection of romantic songs that have universal appeal. The basic trio of Ian on piano or guitar, Jon Estes on bass and Josh Hunt on drums, is abetted by Elizabeth Estes and Matt Nelson on violin and cello for some selections. There are ten songs including "Autumn Leaves," "My Funny Valentine" with a vocal by Kevin Max, "Stella by Starlight," "Solitude," vocal by Acacia, "Someday My Prince Will Come," "Emily," "Young and Foolish," sung by Andre Miguel Mayo, "Summertime," with Talitha Walters-Wulffing contributing the vocal, "Night and Day" and "There Will Never Be Another You." Also included is a bonus track that speaks to eternal love, the classic hymn "Sweet Bye and Bye," with the words sincerely rendered by Russ Taff. The word that best describes the music on *Valentine's Day* is understated, but effectively so. ([www.iantunes.com](http://www.iantunes.com))

■ Charming is a word that is not often applied to jazz based music, but it certainly applies to **Beautiful Love (Shrinktunes Media/Jazzmin Records)**, a collection of love songs by singer/guitarist **PAULINHO GARCIA**. Garcia is a Brazilian-born artist who has resided in Chicago since 1979. This album finds him addressing a selection of songs, mostly standards, with his gentle vocalizing complemented

*continued on page 38*



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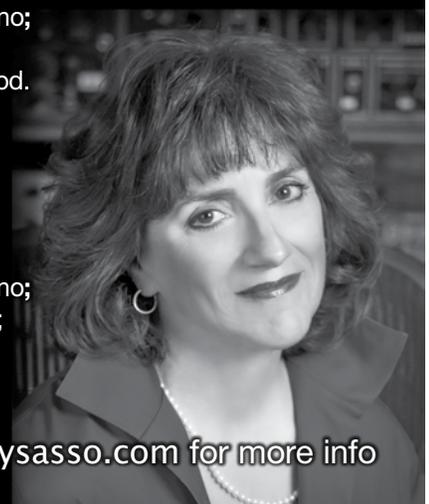
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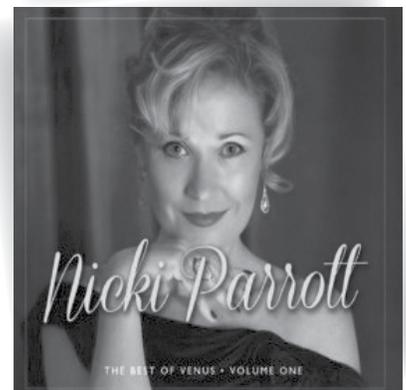
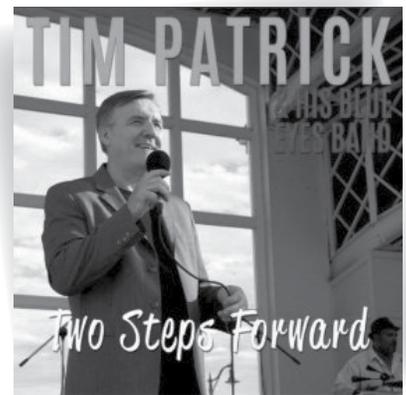
perfectly by his self-accompanying guitar. Garcia's phrasing is spot on, and his slight Brazilian accent is appealing. Among the songs are "When Fall in Love," "If You Could See Me Now," "I Wonder Who's Kissing Her Now," "Bluesette" and "But Beautiful." His original, "Do You Remember Me" blends in nicely with the more familiar material. He opens and closes with two Brazilian tunes sung in Portuguese, and places a nice selection in Spanish, "Historia de un amor," right in the middle of the program. *Beautiful Love* is the perfect choice for setting a romantic mood. ([www.paulinhogarcia.com](http://www.paulinhogarcia.com))

■ **BOB DOROUGH** recently celebrated his 90th birthday. He has to be one of the most well-seasoned hipsters around the scene now, and his new album *Eulalia* (**Merry Lane Records**) shows that he is still a vibrant and creative jazz musician. His vocalizing is distinct and appealing, and he is a jazz pianist of the first echelon. This disc has nine tracks, three instrumental, and the others featuring Dorough vocals. Bookending the program is "Eulalia," a piece that Dorough wrote for the great jazz flute master Sam Most about 60 years ago, featuring Aralee Dorough, the leader's daughter on flute. This haunting tune is reminiscent of Billy Strayhorn's "Chelsea Bridge." Dorough wrote both words and music for three pieces, "But for Now," "To Be or Not to Bop" and "I've Got Just About Everything." He collaborated with lyricists Dan Greenberg and Monty Ghertler on "Love (Webster's

Dictionary)," Bill Loughborough on "What Ever Happened to Love Songs," and Fran Landesman on "A Few Days of Glory." The last of these is a modern spiritual that includes support from a gospel choir. In addition to the Doroughs, the musicians include Phil Woods on alto sax, Dennis Dotson on trumpet, Thomas Hultén on trombone and tuba, Warren Sneed on tenor and soprano saxophones, Steve Gilmore on bass and Herman Matthews on drums. Dorough's arrangements are superb, with the mix of players varying from track to track. Bob Dorough is a singular talent, and *Eulalia* is a fine sampling of his genius. ([www.cdbaby.com](http://www.cdbaby.com))

■ **Collage** (**Unit Records – 4488**) is an interesting album from vocalist **BEAT KAESTLI**. It is a collection of mostly French songs that Kaestli put together for an event at the Swiss Embassy in Mexico. Kaestli is a Swiss-born resident of New York who studied at the Manhattan School of Music. He has a terrific voice and style. For this session he is accompanied by Jesse Lewis on guitar, Will Holshauser on accordion, Matt Wigton on bass and Fred Kennedy on drums and percussion. Some of the selections are widely familiar such as "La Mer," "Bésame Mucho," "Frère Jacques," "I Wish You Love" and "La Vie en Rose." An interesting inclusion is "Autour de Minuit," a French language take on "Round Midnight." Kaestli has produced a unique and appealing album that grows on you more and more with each listening. ([www.unitrecords.com](http://www.unitrecords.com))

■ Checking out the website for **TIM PATRICK & HIS BLUE EYES BAND**, I found his story about how he came to vocalizing fascinating. Like so many others, he dreamed of singing, but was too unsure of himself. It took a chance sitting in at a club in Minneapolis to give him a taste of being taken seriously by listeners. From that evening, he was hooked, and followed a path that led him to getting a few roles in musical theater productions, making a demo disc for friends and family, having it heard by a professional accompanist who encouraged him, and ultimately led to his forming and fronting his Blue Eyes Band. **Two Steps Forward** (**Tim Patrick**) is the first full album by Patrick and his band, and it is a swinging winner. Patrick is out of the Sinatra school of vocalists. He has a nice baritone, knows how to swing, and sounds like he is having a ball, something that gives energy to his music in a way that is instantly appealing. The program is a mix of standards and originals, with the latter fitting right in with the better-known selections. He is not aiming for high art, but has mastered the art of reaching out to folks who dig sounds that make their feet tap, and will draw many of them out onto a dance floor. Tim Patrick has found his right place in life. ([www.timpatrickmusic.us](http://www.timpatrickmusic.us))



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■ Trombonist/vocalist **TODD LONDAGIN** has a nice feeling for classic pop tunes, but also is comfortable with some more contemporary material. This eclecticism is evident on **Look Out for Love (Todd Londagin)**. He joins with guitarist Pete Smith, pianist Matt Ray, bassist Jennifer Vincent and drummer David Berger for a 10-tune outing that concentrates on standards like "Bye, Bye Baby," "I Concentrate on You," "Pennies from Heaven" and "You Go to My Head" before turning to Stevie Wonder's "I Can't Help It," and "Bust Your Windows," a R&B hit for Jazmine Sullivan. Londagin has a pleasant sound to his singing, more Harry Connick than Frank Sinatra. His has a nice mainstream trombone style that fits well with the material. His band mates swing neatly in support. This is a pleasant outing that breaks no new ground, but has a gentle appeal that carries the day. ([www.toddlondagin.com](http://www.toddlondagin.com))

■ For the past several years bassist/vocalist **NICKI PARROTT** has recorded a series of outstanding albums for the Venus label from Japan. They have been only sparsely available on this side of the Pacific, and usually at a steep price. Now Parrott has obtained the right to release some of the material domestically, and the first release is **THE BEST OF VENUS, VOLUME ONE (Oroo Records – 01213)**. This compilation is taken from a cross-section of her Venus releases. The quality of the performances from the opener "It Might As Well Be Spring" to the closing selection "C'est Si Bon," is consistently high. The variety of musicians who are found among the tracks include many of the most accomplished players in jazz, cats like saxophonists Lisa Parrott, Harry Allen, Ken Peplowski, and Houston Person; trumpeter Dominic Farinacci; guitarists Paul Meyers and Jacob Fisher; cellist Martin Wind; drummers Tim Horner and Billy Drummond; and the gentleman responsible for most of the arrangements, pianist John di Martino. Parrott is an outstanding bassist, and has evolved into one of the

premier jazz singers currently performing. If you have missed out on the wealth of material that Nicki Parrott has recorded for *Venus*, this is a great place to start catching up on some great music. ([www.nickiparrott.com](http://www.nickiparrott.com))

■ **The Changing Lights (Warner Bros. UK)**, the latest album from vocalist **STACEY KENT** is greatly influenced by her love for Brazilian music. The program is a mix of Brazilian songs and originals by saxophonist Jim Tomlinson with lyricists Antonio Ladeia, Kazuo Ishiguro and Bernie Beauvère. Kent has a distinctive voice, an understated approach to songs, and phrases beautifully. While her oeuvre is jazz, she gives the music the feeling that one senses when hearing what have become known as art songs. There is an overall gentleness to this collection, but also a deep inner strength. Kent draws you into her world, and makes you care

about what she is singing, even when she is singing in a language other than English. There are a few tunes that are well known like "This Happy Madness," "One Note Samba," "How Insensitive," "Like a Lover" and the one song that is neither Brazilian nor an original, "Smile." Tomlinson adds many wonderful accents, and the guitarists — Roberto Menescal and John Parcelli — set subtle beds of sweet sounds for Kent's singing. This is a wonderfully personal and engaging collection of lovely music. ([www.StaceyKent.com](http://www.StaceyKent.com))

■ **AMY CERVINI** is one of the brightest lights on the vocal jazz scene in New York. One of the things that she has made a consistent effort to explore is the joining of the sounds of jazz with those of country music. This is reflected in her latest release, **Jazz Country (Anzic – 0044)**. Cervini has put together a program that has a little bit of this with a little bit of that, and arrives at a place that is not really jazz nor country, but it is completely satisfying for the strength

of her vocals, and the support of guitarist Jesse Lewis and bassist Matt Aronoff. If you were told that someone was going to combine songs by Rodgers and Hart, Hank Williams, Neal Young and Dave Frishberg onto one album and make it and the other diverse songs feel like a natural blend, it would probably cause some raised eyebrows. Then you hear *Jazz Country*, and suddenly the raised eyebrows reflect stunned admiration rather than skepticism. Special mention should be made of how Cervini has made perfect use of occasional guest appearances by clarinetist Anat Cohen, saxophonist Marty Erlich, pianist Oded Lev-Ari, vocalist Nellie McKay, trumpeter Nadje Noordhuis and accordionist Gary Versace. Cervini has created a very special album. ([amycervini.com](http://amycervini.com))

■ The **DAVE MILLER TRIO** with **REBECCA DUMAINE** have released their second album, **Better Than Anything (Summit – 619)**, and they have a good thing going. DuMaine is a lady with a voice that is immediately appealing. She has a jazz sensitivity in her approach to each song, and her phrasing reflects that bent. The trio of Miller on piano, Mario Suraci on bass and Bill Belasco on drums provide a perfect instrumental bed for her singing. The 15 tunes are mostly familiar, but other than "It Might As Well Be Spring" and "Cheek to Cheek," they are not what would be considered major standards, rather good tunes that are performed by discerning singers like DuMaine. Among these tunes are "What Is There to Say," "I'm Gonna Go Fishin'," "I Just Found Our About Love" and "Lucky to Be Me." DuMaine and Miller have recorded an album that is fresh, fun, extremely well conceived and confidently executed. ([www.summitrecords.com](http://www.summitrecords.com))

■ Put a singer in the company of cornetist Warren Vaché, pianist John di Martino, guitarist Paul Meyers, bassist Boris Kozlov and drummer Shinnosuke Takahashi, and you have a perfect blend of support. On **Love Lost and Found (Barbara Levy Daniels)**, **BARBARA LEVY DANIELS** takes full advantage of this musical setting. The quality of the musicians is equaled by the program of songs, one that includes among the 13 selections "It Could Happen to You," "Say It Isn't So," "I Got Lost in His Arms," "Comes Love," "The Nearness of You" and "For All We Know." Daniels has a knowing way with the lyrics, and her voice has traces of experience that lend validity to her reading of the words. Vaché is ever a delight to hear. He is one of the best at playing just the right notes behind a vocalist. There is no more sensitive piano accompanist than di Martino. Put it all together, and you have a richly satisfying album of wonderful songs well performed. ([barbaralevydaniels.com](http://barbaralevydaniels.com))



## On The Road | Harris, Burton and Locke...Oh My!

By Gloria Krolak

Like Dorothy minus pigtails, I landed in Emerald City (Neptune, NJ) on an icy January day. Little did I know the road I'd taken these last four years creating a radio show featuring the vibraphone had become a one-way street to Oz. And now, having arrived, I found myself in the company of some of the best vibraphone players anywhere. I was here at the First World Vibes Congress not as an adoring fan (which I am), but as a journalist and ally in educating non-musicians on the vibraphone.

Hosted by Mallettech, maker not only of mallets, but marimbas and a versatile line of vibraphones, owner Leigh Stevens rearranged his factory to become the meeting place. The benevolent wizard at the controls was Philly vibes player, composer and educator Tony Miceli. Tony's website, [www.vibesworkshop.com](http://www.vibesworkshop.com), is a virtual gathering place for mallet masters and students from all over. Miceli wants to create an organization to promote the instrument so that music fans today are as familiar with it as their grandparents were during Lionel Hampton's reign. Some 50 vibes players, including three female students, accepted Miceli's invitation to meet at Stevens' factory to discuss the possibilities.

The two-day conference began with a tour of the Mallettech facility, where a surprising amount of work is still done manually by skilled craftsmen. A marimba is a deep-toned xylophone of African origin. The modern form was developed in the United States ca. 1910. Rosewood marimba bars are still tuned by hand, while computer-controlled machines are programmed to manufacture the vibraphones' aluminum alloy bars, which are struck by the mallets. It remains a slow, labor-intensive process. Each marimba, for example, eats 120 labor hours. Mallettech is also a major distributor of sheet music for these instruments and method books, some written by Stevens, a classical composer and musician who plays the marimba. The company prints and binds its own materials.



The guiding panel of Stefon Harris, Gary Burton and Joe Locke shown at the First World Vibes Congress in Neptune, NJ. Photo by Michael J. Ryan.

The first day was filled with discussions, some led by vibist and audiophile Steve Shapiro, on tech subjects such as microphones and amplification systems. Mario DeCiutiis, president of Alternate Mode Inc., which makes the malletKAT, a synthesizer disguised as a vibraphone, was on hand to demonstrate the instrument now owned by Radio City.

But music, maestro, please. It was time to play and listen. The laid-back master of ceremonies, Miceli invited players to sample Mallettech's new Love and Omega lines of vibes. Recent Temple graduate and Miceli student Joe Veltry — the Wizard had already bestowed him courage to volunteer first — played a sweet version of "How High the Moon." Carolyn Stallard, from Albany, NY, shared the stage with Behn Gillece on "Summertime." Then Stefon Harris and his student Joel Ross embarked on a percussive romp over the bars, the appetizer to many courses that night at Asbury Park's Berkeley Hotel, where most of the entourage stayed overnight.

At 7:30 PM it was standing room only at the bar. Imagine, if you will, Gary Burton — who waited hours in a Florida airport for his delayed flight to Newark — and Joe Locke wailing on the Milt Jackson tune, "Bags' Groove." Stefon Harris takes over for Locke, Locke comes back, all three searing the

stage. We weren't in New Jersey anymore. We were somewhere over the rainbow. The night swung on with a euphoric display of vibes talent by Christos Rafalides, Tony Miceli, Stefan Bauer, Steve Shapiro, Behn Gillece, Arthur Lipner and Ed Smith, who played his composition "Neptune" in honor of our host.

Students, intoxicated by Burton's introduction, tried their hands, too. Some played alone, others duets, with the gutsy Mike Pope on bass and unflagging Ludwig Alonso on drums. A rhythm section that took just a few quick breaks in three and a half hours, Pope and Alonso knew this night was special. Would we sight this constellation in our telescopes ever again? Maybe not, so play on.

The Sunday panel was anticlimactic, the thrill of the evening before giving way to morning fatigue and the chill of the cement factory floor. All agreed that an organization of players to educate and promote the vibraphone was the next move. Guided by Burton's many years' experience as an administrator at the Berklee College of Music, they agreed to form a steering committee, draft a mission statement and select a board of directors. Then, see you in 2015 — when, hopefully, more sponsors and a larger venue will push the movement to become truly global. 

Gloria Krolak is host of Good Vibes at [www.jazzon2.org](http://www.jazzon2.org).

# Caught in the Act

By Joe Lang  
Past NJJS President

## LYRICS & LYRICISTS GOING HOLLYWOOD: MGM MUSICALS

Theresa L. Kaufmann Concert Hall  
92nd Street Y, NYC, Jan. 11-13

This season of Lyrics & Lyricists got off to a splendidly tuneful start with a program devoted to the music from the classic MGM film musicals.

Conceived, directed, choreographed and hosted by Kathleen Marshall, and performed by the exuberant cast of Cameron Adams, Renée Elise Goldsberry, Joshua Henry, Jeremy Jordan, Rob McClure and Rachel York, *Going Hollywood: MGM Musicals*, brought fresh life to selections from films like *The Wizard of Oz*, *Meet Me in St. Louis*, *Easter Parade*, *An American in Paris*, *Singin' in the Rain*, *The Band Wagon* and *Gigi*.

Arthur Freed headed the unit at Metro-Goldwyn-Mayer that created these films. Freed was not only a stellar producer, but was also an accomplished lyricist. Many of the songs that he wrote with composer Nacio Herb Brown found their way into films.

Fittingly, the program opened with three songs from early musicals containing songs containing Freed/Brown tunes, "The Broadway Melody," "Broadway Rhythm" and "Going Hollywood," and closed with a medley of songs, "Good Morning," "You Are My Lucky Star," "All I Do Is Dream of You," "You Were Meant for Me," "Fit As a Fiddle" and "Singin' in the Rain," from *Singin' in the Rain*, the score having been comprised of songs

written by Freed and Brown.

In between, there was a rich blending of songs by most of the giants of the Great American Songbook, among them Irving Berlin, Cole Porter, Jerome Kern, George Gershwin, Harry Warren, Harold Arlen, Arthur Schwartz, Burton Lane, Frederick Lowe, Hugh Martin, Ralph Blaine, Johnny Mercer, Oscar Hammerstein II, Ira Gershwin, Howard Dietz, Alan Jay Lerner and E.Y. "Yip" Harburg. They were performed in the films by the likes of Judy Garland, Fred Astaire, Gene Kelly, Frank Sinatra, Ann Miller, Donald O'Connor, Debbie Reynolds, Kathryn Grayson, Howard Keel, Betty Hutton, and many, many more.

Each of the performers for this program had extensive musical theater experience, and



New York's 92nd Street Y.  
Photo by Jim Henderson.

proved to have the range of vocal, dancing and interpretive talents necessary to make for a memorable concert. Give them material like "Zing! Went the Strings of My Heart," "The Trolley Song," "Better Luck Next Time," "All of You," "Get Happy," "The Last Time I Saw Paris," "Over the Rainbow," "Gigi," "On the Atchison, Topeka and the Santa Fe," "How About You," "Just One of Those

Things," "Happiness Is Just a Thing Called Joe," "The Boy Next Door" and "Love Is Here to Stay," to name but some of the songs included in the program, and they had perfect springboards for their talents.

Among the moments that stuck with me were York's "Better Luck Next Time," Jordan's "Shine on Your Shoes," Goldsberry's "Over the Rainbow," Adams and McClure's "A Couple of Swells," and Henry's "I Guess I'll Have to Change My Plans."

The five-piece band led by pianist/music director David Chase, and manned by Steve Kenyon on reeds, Brian Pareschi on trumpet, Neal Caine on bass and Paul Pizzuti on drums, got a much larger sound than the number of musicians would indicate. They provided perfect settings for the singers.

Marshall chose to keep her commentary limited, giving just enough of the MGM musicals story to set the concert into perspective. She let the music and the performers have the spotlight, and they glimmered all the way through the program. □

For information about upcoming shows in the 92nd St. Y's Lyrics & Lyricists series, visit: [www.92y.org](http://www.92y.org).

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BOOK REVIEW

Verve: The Sound of America

By Richard Havers | Thames & Hudson, New York | 400 Pages, 2013, \$75.00

By Joe Lang

The on-line version of the *Merriam-Webster Dictionary* defines verve as “the spirit and enthusiasm animating artistic composition or performance.” When Norman Granz named the record label that is the subject of the new book *Verve: The Sound of America* he made an apt choice, and Richard Havers has done a fine job of telling the story of the label that is among the significant sources for recorded jazz music.

In relating the story of the legendary label, it was natural for Havers to also tell the story of Norman Granz, and his importance to the history of jazz.

Following a brief overview of the developments in jazz prior to the time when Granz presented his first Jazz at the Philharmonic concert in 1944, he presents an introduction to Granz, and how he came to present his first concert, an event that was significant to both musical and sociological evolution.

He traces the development of JATP from its modest beginnings in Los Angeles to its becoming an international event. In conjunction with the concerts, Granz eventually began to release recordings from the concerts, initially through the Asch label in 1945, then through his development of the Clef label as a jazz subsidiary of Mercury Records in 1947. As he developed Clef, he began making studio recordings by jazz musicians, mostly players who had participated in JATP concerts. In 1953, Granz left his arrangement with Mercury, and continued Clef as an independent label. A year later, he launched the Norgran label, and in 1955 announced the formation of Verve, which incorporated all his catalogs under that name.

The list of performers who recorded for Verve under Granz is astounding. It included Charlie Parker, Lester Young, Illinois Jacquet, Ben Webster, Coleman Hawkins, Stan Getz, Gerry Mulligan, Dizzy Gillespie, Roy Eldridge, Harry “Sweets” Edison, Buddy DeFranco, Art Tatum, Oscar Peterson, Count Basie, Woody Herman, Louis Bellson, Buddy Rich, Tal Farlow, Herb Ellis, Ray Brown, Ella Fitzgerald, Anita O’Day, Joe Williams, Mel Tormé and Blossom Dearie.

The year 1960 was a significant one for Verve as Granz sold the label to MGM records. The label continued to release top-notch jazz, adding the likes of Bill Evans, Jimmy Smith, Cal Tjader and

Wes Montgomery to its roster. Creed Taylor became the guiding hand at the label, and he made an effort to produce releases that had a more general commercial appeal rather than limiting its audience to hardcore jazz enthusiasts. By the mid-1960s, the rock revolution had become deeply entrenched on the popular music scene, and Verve dipped its toes into those waters, signing groups like the Velvet Underground and the Mothers of Invention. It also launched the Verve Forecast label that signed new rock and folk performers.

In 1972 MGM, which had seen a dramatic fall-off in sales, was sold to the newly formed PolyGram family of labels, and the Verve imprint became essentially moribund. Soon thereafter, Granz established a new label, Pablo, which recorded many of the same artists who had recorded for Granz while he had the Verve label.

The emerging jazz reissue market of the late 1970s and early 1980s, gaining its initial impetus in Japan and Europe, found a renewed interest in the Verve catalog. This was abetted by the appearance of the compact disc, opening up many new marketing opportunities. PolyGram, which also owned the Mercury and Philips jazz catalogs, began to rerelease albums from these labels as well as Verve, and eventually began to release compilation discs that included material from all of the jazz catalogs under the control of PolyGram. In addition, Verve became active once again in the new issue market, signing artists like Kenny Burrell, Joe Henderson, Shirley Horn and Herbie Hancock. The most successful of their new artist signings was Diana Krall, who continues to produce hit albums for the label.

This story is related in interesting detail by Havers, but he avoids sliding into the kind of extraneous details that often bog down books relating to jazz history. A helpful feature of the book is the brief biographical sketches that he provides of most of the major contributors to the Verve catalog. They are interspersed throughout the book, being placed at points most relevant to their importance to the story being told.

This is a large book, not the kind that you take along to read casually while commuting to work. You really need to have a comfortable place to set it down, and explore it. I say explore because there

is much visual content to the book in addition to the text. The photos that are included are extensive, and add much to the experience of reading *Verve: The Sound of America*. Another plus is the inclusion of many classic album covers from the Clef, Norgran and Verve releases.

For anyone who grew up immersed in jazz, and haunted record stores looking through the jazz sections, the visual aspects, especially the cover art, of this volume will bring back many pleasant memories. Reading the background information will enhance your appreciation for the music that you have heard from these recordings over the years, and, if you are like me, continue to do so to this day.

To add to your pleasure, Verve has released a five-disc set titled *Verve: The Sound of America – The Singles Collection* (UMGD/Verve – 5345561). It contains 100 tracks of music recorded between 1947 and 1972, with one exception, that being Diana Krall’s recording of “The Look of Love” from 2001. Verve is not a label that is normally associated with success in the singles market, but they did have 31 selections that made the Billboard Best Selling Singles charts. Among those that would be familiar to most of our readers are “April in Paris” by Count Basie, “Mack the Knife” by Ella Fitzgerald, “Walk on the Wild Side” by Jimmy Smith, “Desafinado” by Stan Getz, “More (Theme from Mondo Cane),” and “The Girl from Ipanema” by Astrid Gilberto. There are tracks by a diverse group of musicians including Charlie Parker, Lester Young, Billie Holiday, Joe Williams, Dizzy Gillespie, Anita O’Day, Gene Krupa, Oscar Peterson, Mel Tormé, Gerry Mulligan, Antonio Carlos Jobim, Bill Evans, Wes Montgomery and Willie Bobo. The most frequent contributor to the set is Ella Fitzgerald who has credit for 17 of the 100 tracks.

This is a superb collection of quality music, and is the perfect background music for digging into the equally impressive volume that inspired this CD set, making for a comfortable merging of the aural and the visual.





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'Round Jersey

Morris Jazz

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

*We are almost there.* After what we northerners have been through it is hard to believe, but Monday, March 20, is the first day of "spring." Let's party! We start out with several Bickford regulars on March 3rd, a day before Mardi Gras, in **The Shane Gang and the Cotton Club Parade.**

Pianist extraordinaire **Mark Shane** brings some familiar faces with him to pay homage to a venerable New York City jazz institution and the composers and musicians who made it famous. Playing the music of Harold Arlen, Jimmy McHugh, and others with **Mark** will be **Dan Levinson** on reeds, **Brian Nalepka** on bass and vocals, **Kevin Dorn** on drums plus singer **Terry Blaine.** We will also be graced with the appearance on piano and vocals of special guest **Alice Nielsen Shane!** Did you know that March 3 will be national "I want you to be Happy Day?" Well, there ya go!



Seems like yesterday, but on March 8, 1903, the world welcomed a future legend in little Bix Beiderbecke. **Dan Levinson** returns with all his reeds on Wednesday, March 12 for his **Bix Birthday Bash**, celebrating in grand style the all too short career of the cornet great. In sartorial splendor, **Mike Davis** will recreate the Bix style on trumpet, **Josh Holcomb** will be on the trombone with **Dalton Ridenhour** at his familiar seat at the Kawai Grand and **Kevin Dorn** will be behind his drums. This group always brings in a crowd.

They may not be in any of the published "Who's Who" books, but delighted audiences keep wondering who's who? **The Andersons, Peter and Will,** arrive at the Bickford on Tuesday, March 18. "Virtuosos on clarinet and saxophone," (*New York Times*) the brothers are indistinguishable in

appearance and talent. They were born and raised in Washington, DC, but now reside in New York City and take their talent all over the east coast. They are favorites of Wynton Marsalis, Jimmy Heath, Wycliffe Gordon, the Village Vanguard Orchestra, and will soon become yours as well. Having left his native California to become a real New Yorker, guitarist **Alex Wintz** takes time out from performing all over the world to bring his exciting style to the show. He was called "one of the best young guitarist coming up on the scene today" by Dave Stryker. Here is a chance to hear some great musicians that you will be talking about forever.

Jazz at the Bickford was started by Bruce Gast over 25 years ago in an effort to support and promote live jazz. When you get to experience young musicians like the Andersons and Alex Wintz, you can feel reassured that the future of jazz is in good hands.

It has been said that "The foundation of every state is the education of its youth." This applies to academics, sports, the humanities and the arts.

Fortunately, there are programs in our schools that are really providing the world with the jazz stars of the future. On Monday, March 24, you will get to be witness to many of these stars. The evening will begin with the **Scotch Plains-Fanwood High School Jazz Ensemble.** Under the direction of **Vincent Turturiello,** Supervisor of Art and Music, the "Moonglowers," as the group is known, are the oldest high school jazz band in New Jersey having been formed in 1949. If you heard them playing for a \$40 cover in NYC, you would think they were pros. They play classic and traditional jazz providing a great foundation for their future studies. Following the "Moonglowers" will be the **New Jersey City University Jazz Ensemble.** The NJCU Jazz Ensemble has evolved into one of the most respected in the country under the direction of **Dr. Edward Joffe.** The band of 17 instrumentalists and a singer perform music that spans the history of jazz — from Fletcher Henderson to Maria Schneider to Darcy James Argue. The ensemble has

recorded six albums and performed at prestigious jazz venues such as Dizzy's Club Coca-Cola, The Blue Note, Birdland, Trumpets, Crossroads, The Bayonne Arts Factory, the JVC Jazz Festival, NJMEA Conference, and on radio station WBGO. Don't miss this opportunity to show your support for these talented students. You will not believe your eyes and ears and will have an amazing, exciting, and rewarding evening. **GUARANTEED!**

Enjoy an evening out at a reasonable price, with free parking, at a beautiful venue, with a chance to dance, to win a prize, and hear incredible musicians playing the best jazz around — LIVE! The future is coming to the Bickford Theater! — *Ray Richards*

Jazz For Shore

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

*The first time I saw Kevin Dorn play the drums,* he was with David Ostwald's Louis Armstrong Centennial Band at Birdland in 2008. Ostwald continuously referred to him as "Young Kevin Dorn" and surely, his youthful appearance seemed worthy of mention. But once I actually listened, I couldn't quite believe what I was hearing: the ghosts of Baby Dodds, Cliff Leeman, Dave Tough, George Wettling, Lionel Hampton and so many other greats all came alive during Dorn's playing. I was immediately a fan and thanked him for the way he played.

Soon after, I learned that Dorn led a group, the Traditional Jazz Collective, featuring more of these young masters adept at invoking the pre-bop masters. It turned out to be something of an incubator for the tremendous youth movement on the New York and New Jersey jazz scene, something that really flourished in 2013, receiving national media attention in places like *Vanity Fair.*

Today, Dorn is busier than ever thanks to this resurgence of traditional jazz and the MidWeek Jazz series at Ocean County College is happy to have him back to lead a trio on Wednesday, March 5, at 8 PM.

Dorn, who hasn't yet hit 40 though he has become a veteran of the scene, was inspired to play the drums when he saw the film *The Gene Krupa Story* at the age of 14. He immediately knew he wanted to invoke the swinging styles of the pioneer drummers, but hit a roadblock at the Manhattan School of Music when the teachers there only wanted to steer him towards modern jazz.



Kevin Dorn

Dorn left after a single year and began studying privately with drum masters Jake Hanna, Ed Shaughnessy and Chuck Riggs before making a name for himself playing with the likes of Dan Levinson, Ed Polcer and Dan Barrett. When he found other like-minded young musicians and formed his Traditional Jazz Collective, he

knew that his kind of jazz was going to not only survive, but thrive in the hands of the younger musicians who were eager to learn from the experiences of the veterans.

"I've learned so much from being around these great musicians who have instilled in me the importance of putting the music first, doing your homework, knowing recordings, concentrating on 'time,' developing your own sound, and sticking with it," Dorn told writer Lew Shaw. "I've been so fortunate that these old pros reached out to me because so many young players today have not had the same opportunities I have had, or at least to the same degree."

On March 5, Dorn will be fronting a trio made up of two such "old pros," each of whom is among the finest on their instrument. Bassist **Brian Nalepka** has combined with Dorn frequently over the years to make up quite a dynamic rhythm team, as evidenced at Molly Ryan's MidWeek Jazz performance this past September. Nalepka is perhaps best known for his group the Manhattan Rhythm Kings, which Dorn has also played with in the past. And when it comes to classic jazz piano, few are better today than **Mark Shane**, who encompasses the entire world of pre-bop pianists — from James P. Johnson to Teddy Wilson to Count Basie and back again — every time he takes a solo.

One of my favorite aspects of Dorn's playing is when he'll insert a classic lick into his solos, something only the die-hards can spot. One of his favorites — and mine, too — is a four-bar drum break Cliff Leeman took on the end of Eddie Condon's Columbia recording of "Beale Street Blues." The first time I heard Dorn quote it, I almost fell off my chair and couldn't wait to tell him. Since then, it's become something of a game where Dorn tries to stick it into his performances at least once a night. On March 5, keep your ears open and look out for that break, though it's bound to be surrounded by some furiously swinging music before and after it!

— Ricky Riccardi



**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.

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free concerts

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■ **March 11, 2014, 2:00 – 4:00 PM**

**WARREN VACHÉ QUARTET:** Trumpeter Warren Vaché, Jr. was born in Rahway, NJ. He studied with Swing era trumpeter Pee Wee Erwin. Vaché has spent years playing with such greats as Rosemary Clooney, Benny Goodman, Hank Jones, Gerry Mulligan, Woody Herman, Bobby Short, and Benny Carter. He has been a prolific recording artist since the 1970s and has also performed at Condon's, Michael's Pub, the Blue Note and other nightclubs and venues throughout the world. Vaché has played at major jazz festivals such as the Newport Jazz Festival, the JVC Jazz Festival, the Playboy Jazz Festival, and in the Nice, Marciac and Bayonne Festivals in France, the North Sea Jazz Festival in Holland; the Pori Festival in Finland, Perugia, Rome and Milan Festivals in Italy, as well as in most European countries, Japan, Australia and Hong Kong.

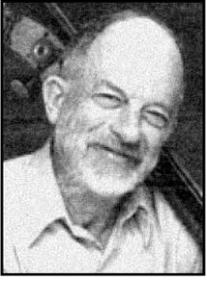
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■ Watch for upcoming announcements.

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



## From the Crow's Nest

By Bill Crow

■ The late Frank Wess was nicknamed "Magic" by his colleagues. He certainly worked wonders with his saxophone and flute. I first met him when I was at Birdland with the Terry Gibbs Quartet, and Frank was with the new Basie band. We became friends for life. He was an ornament with that band for over ten years, and then went on to play with everyone else. Fortunately for us all, he recorded a lot. In 2007 the NEA gave him the Jazz Masters award, well earned.

Frank was known for his pithy humor. He often crystallized the immediate situation with an apt remark that would crack everyone up. Back in the fifties, I was playing with Marian McPartland's trio for a week in Columbus, Ohio. The Basie band came through town, so I dropped over to their hotel one afternoon for a visit. Everyone was sitting in Henry Coker's room waiting for Basie to arrive with the week's payroll. Finally, Coker's phone rang, and he answered briefly and hung up. He said, "Basie says he's on his way over, but he don't have any change." Frank Wess groaned, "That mother already owes me two months salary in change!"

■ Bill Mays is preparing a book, to be titled, *55 Years In The Music Biz: Stories of the Road, the Studios, Sidemen & Singers*. He sent me this excerpt:

During my Hollywood studio years I often was called to play the annual Jerry Lewis *Muscular Dystrophy Telethon*. It was a lengthy affair, lasting over 24 hours. The big band would play dozens of acts, sometimes getting a quick rehearsal during commercial, or often sight-reading the charts. It was challenging, and given the live aspect and the long hours, everyone's nerves were stretched.

Several hours into it Pia Zadora, who had just recorded an album, showed up to sing "The Man Who Got Away." We were afforded a few minutes to rehearse her chart. She had, amongst her entourage, a personal assistant who would express the diva's needs and desires, as if Zadora couldn't speak directly to the band.

I played the solo piano intro as written. Pia, standing only five feet from me, said to her P.A., "Please tell the pianist to play the intro exactly as written."

He: "Ms. Zadora would like the intro as written."

Me, to P.A.: "Please tell Ms. Zadora I'm playing the written notes of the intro exactly as the arranger has scored it."

Intro played again.

Pia whimpers: "Tell the pianist something's just not right"

P.A.: "Ms. Zadora says something's just not right."

Me: "Perhaps Ms. Zadora would like me to forget the written

notes, and, using the chord symbols provided, do something a little different."

That was relayed, replayed, rejected and it was requested the notes be tried again. I did, but petulant Pia, almost stomping her foot, shouted, "I want it AS WRITTEN, note for note!"

To which I offered, "Please tell Ms. Zadora I'll play it again, exactly as written, EVERY F\*\*\*ING NOTE!"

The P.A. turned to her and said, "You heard him!"

■ Tony Middleton sent this one from England, from a BBC quiz show:

Stewart White: Who had a worldwide hit with "What A Wonderful World?"

Contestant: I don't know.

Stewart White: I'll give you some clues: what do you call the part between your hand and your elbow?

Contestant: Arm.

Stewart White: Correct. And if you're not weak, you're...?

Contestant: Strong.

Stewart White: Correct — and what was Lord Mountbatten's first name?

Contestant: Louis.

Stewart White: Well, there we are then. So who had a worldwide hit with the song "What A Wonderful World?"

Contestant: Frank Sinatra?

■ Bob Shankin told me about a gig he was once on, playing for a singer at Carnegie Hall. On the same bill was comedian Joan Rivers. As the band members were exiting the stage door, Ms. Rivers came out swathed from chin to toes in a fantastic mink coat. Burt Collins took one look, and said, "That's what I'm getting my wife for Christmas. A brown coat."

■ Larry Luger told Bill Wurtzel that when he played for a singer she called "My Funny Valentine" in C. Larry asked, "Is that C minor for E flat or C for A minor?" The singer replied, "Listen, do you know the song or not?"

■ An aspiring singer told Wurtzel he did the tune a half step up from the original. Seeing the digital tuner clipped on Bill's guitar headstock, he said, "It shouldn't be a problem because you have a capo."

■ Jeff Ganz tells me his pal Andy Bassford was asked by a leader, "Why aren't you playing the intro?" Andy asked, "What intro?" Leader: "The one I wrote at the bottom of the page!"

■ Before the war John Altman's mother was in a London pub with Fats Waller and a group of people. Someone asked Fats to play something on the pub piano, but as he made his way towards it, the landlord yelled, "Oi, don't touch that! Professionals have to use it!" 

*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.*

## NJJS Offers Patron Level Benefits

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

In an effort to encourage higher-level memberships, New Jersey Jazz Society has defined several new categories of benefits for such donors.

**Fan** (\$75 – 99): acknowledgement in Jersey Jazz

**Jazzier** (\$100 – 249): acknowledgement in Jersey Jazz, 1 Pee Wee Stomp ticket plus preferred, reserved seating

**Sideman** (\$250 – 499): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 1 Jazzfest ticket, plus preferred, reserved seating at both events

**Bandleader** (\$500+): acknowledgement in Jersey Jazz, 2 Pee Wee Stomp tickets, 4 Jazzfest tickets, plus preferred, reserved seating at both events

Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at [membership@njjs.org](mailto:membership@njjs.org) or call 973-366-8818. To make a donation right away, send a check to NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.



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## About NJJS

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

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

Founded in 1972, the Society is run by a board of directors who meet monthly to conduct the business of staging our music 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](http://www.njjs.org), e-mail [info@njjs.org](mailto: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 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](http://www.njjs.org) and *Jersey Jazz* for updates.
- **FREE Film Series** — See [www.njjs.org](http://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](mailto:pres@njjs.org) for a catalog.

## Join NJJS

**MEMBERSHIP LEVELS** Member benefits are subject to update.

- **Family \$40:** See above for details.
- **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.
- **Fan (\$75 – \$99/family)**
- **Jazzier (\$100 – \$249/family)**
- **Sideman (\$250 – \$499/family)**
- **Bandleader \$500+/family)**
- **Corporate Membership (\$100)**

} Members at Jazzier 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 **Caryl Anne McBride** Vice President, Membership at **973-366-8818** or [membership@njjs.org](mailto:membership@njjs.org)  
OR visit [www.njjs.org](http://www.njjs.org)

OR simply send a check payable to "NJJS" to:  
NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.

## Our Favorite African/Mexican/British Pianist/Vocalist/Arranger



Photo by Mitchell Seidel

The globe-trotting pianist Conal Fowkes, who also plays the bass and sings, was raised on three continents and has performed in 34 countries. He also set an unofficial record for the New Jersey Jazz Society when he played for our January Jazz Social at Shanghai Jazz in Madison. It marked the third time in less than a year that he performed for our group. The first time came last February when he accompanied multi-instrumentalist Scott Robinson. Then, in May, banjo Diva Cynthia Sayer brought him along. As a soloist this time around Mr. Fowkes entertained us with his broad selection of classic jazz, as well as stories about what it's like to work with filmmaker, and amateur New Orleans clarinetist, Woody Allen.

You can learn more about Conal and hear his music at [www.conalfowkes.com](http://www.conalfowkes.com).



### JAZZ TRIVIA ANSWERS

questions on page 4

1. Charles Ellsworth
2. A nickname from a childhood band that stayed with him through his life
3. Violin, piano and drums
4. Alcide "Yellow" Nunez.
5. "Pee Wee's Blues"
6. Oil painting
7. B'Nai Abraham Cemetery in Union, next to his wife Mary who was Jewish.



Great Gift Idea!

## Jazz Up Your Wardrobe



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

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

#### Styles — choose from:

- white shirt with red NJJS logo
- black shirt with red NJJS logo
- white shirt with red+black Pee Wee art

#### Sizes — choose:

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

Make check payable to NJJS. Mail to NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940. BE SURE to specify style and size, and give us clear mailing instructions. Please also provide your telephone number and email address in case we have questions about your order. Do YOU have questions? contact Linda Lobdell at 201-306-2769 or [LLobdeLL@optonline.net](mailto:LLobdeLL@optonline.net).

## What's New?

### Members new and renewed

We welcome these friends of jazz who recently joined NJJS or renewed their memberships. We'll eventually see *everyone's* name here as they renew at their particular renewal months. (Members with an asterisk have taken advantage of our three-years-for-\$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. Bob Ackerman, Bethlehem, PA  
 Mr. Joseph Arena, Hillsborough, NJ  
 Mr. Gregory Babula, Bloomfield, NJ  
 Mr. Peter Ballance, Upper Montclair, NJ  
 Ms. Ann Bergquist, Morris Plains, NJ  
 Mr. & Mrs. James M. Blackwood, Mountainside, NJ  
 Mr. & Mrs. J. Kent Blair, Jr., Summit, NJ \*  
 Mr. Gerry Cappuccio, Passaic, NJ  
 Mr. & Mrs. Marsha & David Cerner, Randolph, NJ  
 Rio Clemente, Randolph, NJ  
 Keith and Dalya Danish, Leonia, NJ  
 Dr. & Mrs. Frank Dauster, Skillman, NJ  
 Edward T. Dechant, Fort Lauderdale, FL  
 William J. Dodwell, Florham Park, NJ \*  
 Mrs. William H. Earnest, Warwick, NY  
 Mr. Robert Fitterer, Lakewood, NJ  
 Mr. & Mrs. Wayne Frey, Somerset, NJ  
 Doris and Bernard Goldstein, Fair Lawn, NJ  
 Marcia Graff, Basking Ridge, NJ  
 Jim & Judy Hancock, Watchung, NJ  
 Mr. & Mrs. Jack Hawkins, Bound Brook, NJ \*  
 Ms. Edythe Hittcon, Iselin, NJ  
 Mr. & Mrs. Brandy & Seth Johnson, Denville, NJ \*  
 Ms. Judy Kendall, Morristown, NJ  
 Mr. Luke Klisart, Washington, NJ  
 Mr. & Mrs. Paige L'Hommidieu, Convent Station, NJ \*  
 The Mainstay, Rock Hill, MD  
 Mr. & Mrs. Frank Marrapodi, Watchung, NJ

Barbara Marshall, Morris Plains, NJ  
 Wendy Matthews & Greg Doyle, Bethel, CT  
 Nicole McKinney, Cranford, NJ  
 Edward & Sharon Meyer, Austin, TX  
 Mr. Linc Milliman, Pomona, NY  
 Mr. & Mrs. John J. Moore, Murray Hill, NJ  
 Mr. Robert W. Moore, Stockholm, NJ  
 Mr. Stanley J. Myers, Newark, NJ  
 Mr. & Mrs. Fernando Nunez, Ridgefield, NJ  
 Mr. & Mrs. Bruce J. Revesz, Cedar Grove, NJ  
 Ellen Rothseid, West Orange, NJ \*  
 Rutgers U. Distributed Technical Services, New Brunswick, NJ

Mr. Frederick Salmon, Sparta, NJ  
 Jan Scheerer, Morganville, NJ  
 Mr. Bob Seeley, Flemington, NJ  
 Mr. George W. Siver, Marlboro, NJ  
 Mr. & Mrs. Bud Smith, Boynton Beach, FL  
 Lynn Smith, Verona, NJ  
 Mr. & Mrs. Robert V. Smith, Murray Hill, NJ  
 Mr. Lawrence Stauffer, Glen Ridge, NJ  
 Wayne & Barbara Thoen, Teaneck, NJ  
 Mr. Myles E. Tierney, Whippany, NJ  
 Mr. & Mrs. Alfred R. White, Jr., Pine Bluff, AR  
 Mr. John Yanas, Albany, NY

#### New Members

Clemente Communications Group, LLC, Glen Rock, NJ \*  
 Noel Brown, Springfield, NJ  
 Laraine Celebre, New Providence, NJ  
 Sarah Chapman, Madison, NJ  
 Mark Clemente, Glen Rock, NJ \*  
 Patrice Jegou, West Long Branch, NJ  
 Karen King, Boonton Township, NJ  
 Nancy O'Donnell, Great Meadows, NJ  
 Suzanne Reeves, Newfoundland, NJ  
 Kathleen A. Rogers-Van Leeuwen, Madison, NJ  
 Don & Sharey Slimowitz, Livingston, NJ  
 Michael and Joan Sobel, Maplewood, NJ  
 Alex E. Soudah, Somerset, NJ  
 Marcy Thompson, Succasunna, NJ  
 Gregg Toffoli, Bound Brook, NJ  
 Lois E. Weinstein, West Orange, NJ  
 Claire Whitcomb, Madison, NJ



Fran Kaufman photo

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

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

See what's happening—with a new photo every day—  
on the [WBGO Photoblog](http://www.wbgo.org/photoblog).

Check out where Fran's hanging,  
and see what she sees, at  
[www.wbgo.org/photoblog](http://www.wbgo.org/photoblog)

# Somewhere There's Music

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

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

## Asbury Park

**HOTEL TIDES**  
408 Seventh Ave.  
732-897-7744

**LANGOSTA RESTAURANT**  
100 Ocean Ave.  
732-455-3275

**TIM McLOONE'S SUPPER CLUB**  
1200 Ocean Ave.  
732-744-1400

**MOONSTRUCK**  
517 Lake Ave.  
732-988-0123

**THE SAINT**  
601 Main St.  
732-775-9144

**URBAN NEST**  
631 Lake Ave. 07712  
732-774-5299

## Atlantic City

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

## Basking Ridge

**BAMBOO GRILLE**  
185 Madisonville Road  
908-766-9499

## Belmar

**NICCHIO RESTAURANTE**  
1000 Main St.  
732-280-1132

## Bernardsville

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

## Boonton

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

## Bridgewater

**THEATER OF SOMERSET COUNTY VO-TECH**  
14 Vogt Dr., 08807  
908-526-8900

## Cape May

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

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

**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 - 9:30 PM

## Closter

**HARVEST BISTRO & BAR**  
252 Schraalenburgh Road  
201-750-9966  
Thursdays & Fridays

## Convent Station

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

## Cresskill

**GRIFFIN'S RESTAURANT**  
44 East Madison Ave.  
201-541-7575  
Every Tuesday & Wednesday

## Dunellen

**ROXY & DUKES ROADHOUSE**  
745 Bound Brook Road  
732-529-4464

## Edison

**THE COFFEE HOUSE**  
931 Amboy Ave. 08837  
732-486-3400

## Englewood

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

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

## Ewing

**VILLA ROSA RESTAURANTE**  
41 Scotch Road  
609-882-6841

## Fairfield

**BRUSCHETTA RESTAURANT**  
292 Passaic Avenue  
973-227-6164  
Live piano bar every night

**CALANDRA'S MEDITERRANEAN GRILLE**  
118 US Highway 46  
973-575-6500  
Piano - Friday & Saturday

**CALANDRA'S CUCINA**  
216-234 Route 46  
973-575-7720

## Garwood

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

## Glen Rock

**GLEN ROCK INN**  
222 Rock Road  
201-445-2362  
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

**STONY HILL INN**  
231 Polifly Road  
201-342-4085  
Friday & Saturday evenings

## Haddonfield

**HADDONFIELD METHODIST CHURCH**  
29 Warwick Road  
Tri-State Jazz Society  
usual venue  
Some Sundays 2:00 PM

## Hawthorne

**ALEX BISTRO**  
142 Goffle Road  
973-310-3019

## Highland Park

**ITALIAN BISTRO**  
441 Raritan Ave.  
732-640-1959

## P's Coffee

**P'S COFFEE**  
315 Raritan Ave.  
732-828-2323  
Sunday 1-5 PM Somersett Jazz Consortium Open Jam

## Hoboken

**PILSENER HAUS & BIERGARTEN**  
1422 Grand Street  
201-683-5465  
Live music Thursday, 8-12 PM,  
no cover charge

## Hopatcong

**PAVINCI RESTAURANT**  
453 River Styx Road  
973-770-4300  
3rd Tuesday of the Month  
(Big Band)

## Hope

**THE INN AT MILLRACE ROAD**  
313 Hope Johnsonburg Rd.  
07844  
908-459-4884

## Jersey City

**CASA DANTE RESTAURANTE**  
737 Newark Ave.  
201-795-2750

**MADAME CLAUDE CAFÉ**  
364 Fourth St.  
201-876-8800

**MOORE'S LOUNGE (BILL & RUTH'S)**  
189 Monticello Ave., 07304  
201-332-4309  
Fridays Open Jazz Jam

Open to All Musicians,  
Vocalists, Dancers and  
Spoken Word Artists;  
Hosted by Winard Harper  
and Rosalind Grant  
8:30PM-midnight  
First Sundays 6-10PM  
Featuring Winard Harper and  
Special Guests; \$10 cover

## Lambertville

**DEANNA'S RESTAURANT**  
54 N. Franklin St. 08530  
609-397-8957

## Lincroft

**BROOKDALE COMMUNITY COLLEGE**  
765 Newman Springs Road  
732-224-2390

## Linden

**ROBIN'S NEST RHYTHM & BLUES**  
3103 Tremley Point Road  
Linden, NJ 07036  
908-275-3043

## Starbucks

693 West Edger Road  
908-862-8545  
Mondays

## Lyndhurst

**WHISKEY CAFÉ**  
1050 Wall St. West,  
201-939-4889  
One Sunday/month  
swing dance + lesson

## Madison

**SHANGHAI JAZZ**  
24 Main St.  
973-822-2899  
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

## Manalapan

**MONMOUTH COUNTY LIBRARY**  
125 Symmes Drive  
732-431-7220  
Free monthly jazz concerts  
September - June

## Manville

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

## Maplewood

**BURGDORF CULTURAL CENTER**  
10 Durand St.  
973-378-2133

**HIGHLAND PLACE/CRANES**  
5 Highland Place  
(973) 763-3083

## Parkwood Diner

1958 Springfield Ave.  
973-313-3990  
Mondays

## Matawan

**CAFE 34 BISTRO**  
787 Route 34  
732-583-9700

## Maywood

**SESSION BISTRO**  
245 Maywood Ave.  
201-880-7810

## Mendham

**BLACK HORSE TAVERN**  
1 West Main St.  
973-543-7300  
Saturday Nights

## Metuchen

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

**NOVITA**  
New & Pearl Streets  
732-549-5306  
No cover

## Montclair

**DLV LOUNGE**  
300 Bloomfield Ave.  
973-783-6988  
Open Jam Tuesdays

**FIRST CONGREGATIONAL CHURCH**  
40 South Fullerton Ave.  
973-744-6560

**PALAZZO RESTAURANT**  
11 South Fullerton Ave.  
Friday/Saturday 7:00 PM

**TRUMPETS**  
6 Depot Square  
973-744-2600  
Tuesday/Thursday/Sunday 7:30 pm,  
Friday/Saturday 8:30 pm

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

**THE COMMUNITY THEATRE**  
100 South St.  
973-539-8008

**HIBISCUS RESTAURANT**  
At Best Western Morristown Inn  
270 South St. | 866-497-3638  
Tuesday, Friday, Saturday  
Sunday brunch

**ROD'S STEAK & SEAFOOD GRILLE**  
One Convent Road  
(Madison Ave.)  
973-539-6666

**THE SIDEBAR AT THE FARMISHED FROG**  
18 Washington St.  
973-540-9601

## Mount Holly

**THE FIREHOUSE CAFE**  
20 Washington Street  
609-261-4502

## Newark

**DINOSAUR BAR-B-QUE**  
224 Market Street  
862-214-6100  
Music 5:30 pm to 8:30 pm  
Thursdays

**27 MIX**  
27 Halsey Street  
973-648-9643

**BETHANY BAPTIST CHURCH**  
275 Market Street  
973-623-8161

**IDEAL LOUNGE**  
219 Frelinghuysen Ave.  
973-824-9308

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

## Tell them you saw it in Jersey Jazz!

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

- NJPAC**  
1 Center St.  
888-466-5722
- THE PRIORY**  
233 West Market St.  
973-242-8012  
Friday 7:00 PM  
No cover
- New Brunswick**
- DELTA'S**  
19 Dennis St.  
732-249-1551  
Saturdays 7-11 PM
- THE HYATT REGENCY  
NEW BRUNSWICK**  
2 Albany Street  
732-873-1234  
NO COVER  
New Brunswick Jazz  
Project presents live Jazz  
Wednesdays, 7:30-10:30 PM
- MAKEDA ETHIOPIAN  
RESTAURANT**  
338 George St.  
732-545-5115  
NO COVER  
New Brunswick Jazz Project  
presents live Jazz Thursdays,  
7:30 - 10:30 PM
- STATE THEATRE**  
15 Livingston Ave.  
732-246-7469
- TUMULTY'S**  
361 George St.  
732-545-6205  
New Brunswick Jazz Project  
presents live Jazz & Jam  
Session Tuesdays 8-11 PM
- Newfield**
- LAKE HOUSE RESTAURANT**  
611 Taylor Pl., 08344  
856-694-5700
- 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
- North Bergen**
- WATERSIDE RESTAURANT**  
7800 B River Road  
201-861-7767
- North Branch**
- STONEY BROOK GRILLE**  
1285 State Highway 28  
908-725-0011
- Oak Ridge**
- THE GRILLE ROOM**  
(Bowling Green Golf Course)  
53 Schoolhouse Rd.  
973-679-8688
- Orange**
- HAT CITY KITCHEN**  
459 Valley St.  
862-252-9147
- PRIVATE PLACE LOUNGE**  
29 South Center St.  
973-675-6620
- Paterson**
- CORTINA RISTORANTE**  
118 Berkshire Ave.  
Wednesdays 6:30-10:30,  
Joe Licari/Mark Shane
- Princeton**
- MCCARTER THEATRE**  
91 University Place  
609-258-2787
- MEDITERRA**  
29 Hulfish St.  
609-252-9680  
NO COVER
- SALT CREEK GRILLE**  
1 Rockingham Row,  
Forrestal Village  
609-419-4200
- WITHERSPOON GRILL**  
57 Witherspoon Street  
609-924-6011  
Tuesday night jazz  
6:30-9:30 PM
- Rahway**
- THE RAIL HOUSE**  
1449 Irving St.  
732-388-1699
- UNION COUNTY  
PERFORMING ARTS  
CENTER**  
1601 Irving Street  
732-499-0441  
(Call for schedule)
- Red Bank**
- COUNT BASIE THEATRE**  
99 Monmouth St.  
732-842-9000
- JAZZ ARTS PROJECT**  
Various venues  
throughout the year...refer to  
www.jazzartsproject.org for  
schedules and details
- MOLLY PITCHER INN**  
88 Riverside Ave.  
800-221-1372
- SIAM GARDEN**  
2 Bridge Ave., 07701  
732-224-1233
- Somers Point**
- SANDI POINTE COASTAL  
BISTRO**  
908 Shore Road  
609-927-2300
- Somerville**
- PINYO RESTAURANT  
& GOODS**  
18 Division St. 08876  
908-450-9878
- South Amboy**
- BLUE MOON**  
114 South Broadway  
732-525-0014  
Jazz jams Sundays, 3-7 p.m.
- South Orange**
- PAPILON 25**  
25 Valley St.  
973-761-5299
- SOUTH ORANGE  
PERFORMING ARTS  
CENTER**  
One SOPAC Way  
973-235-1114
- South River**
- LATAVOLA CUCINA  
RISTORANTE**  
700 Old Bridge Turnpike  
South River, NJ 08882  
732-238-2111  
The New World Order  
Open Jam Session  
Every Thursday 7:30-11 PM  
No cover, half-price drink  
specials
- Spring Lake  
Heights**
- THE MILL**  
101 Old Mill Road  
732-449-1800
- Stanhope**
- STANHOPE HOUSE**  
45 Main St.  
973-347-7777  
Blues
- Succasunna**
- ROXBURY ARTS ALLIANCE**  
Horseshoe Lake Park Complex  
72 Eycland Ave.  
201-745-7718
- Teaneck**
- THE JAZZBERRY PATCH  
AT THE CLASSIC  
QUICHE CAFE**  
330 Queen Anne Rd.  
Teaneck, NJ 07666  
201-692-0150  
No cover Friday nights.
- PUFFIN CULTURAL FORUM**  
20 East Oakdene Ave.  
201-836-8923
- ST. PAUL'S LUTHERAN  
CHURCH**  
61 Church St.  
201-837-3189  
Sundays
- ULTRABAR KITCHEN  
& COCKTAILS**  
400 Cedar Lane  
201-357-8618
- Tinton Falls**
- PALUMBO'S TAVERN**  
4057 Asbury Ave.  
732-922-6690
- Tom's River**
- OCEAN COUNTY COLLEGE  
FINE ARTS CENTER**  
College Drive  
732-255-0400  
Some Wednesdays
- Trenton**
- AMICI MILANO**  
600 Chestnut Ave  
www.jazztrenton.com  
609-396-6300
- CANDLELIGHT LOUNGE**  
24 Passaic St  
609-695-9612  
Saturdays 3-7 PM
- Union**
- SALEM ROADHOUSE CAFE**  
(Townley Presbyterian Church)  
829 Salem Road  
908-686-1028
- VAN GOGH'S EAR CAFE**  
1017 Stuyvesant Ave.  
908-810-1844  
Sundays 8 PM  
\$3 cover
- Watchung**
- WATCHUNG ARTS CENTER**  
18 Stirling Road  
908-753-0190  
www.watchungarts.org  
check for details
- Wayne**
- WILLIAM PATERSON  
UNIVERSITY**  
300 Pompton Road  
973-720-2371  
Sundays 4:00 PM
- Westfield**
- 16 PROSPECT WINE BAR  
& BISTRO**  
16 Prospect St. 07090  
908-232-7320  
Jazz on Tue-Wed-Thu | 8 PM
- SORRENTO RESTAURANTE**  
631 Central Ave.  
908-301-1285
- West Orange**
- HIGHLAWN PAVILION**  
Eagle Rock Reservation  
973-731-3463  
Fridays
- LUNA STAGE**  
555 Valley Road  
973-395-5551
- MCCLOONE'S BOATHOUSE**  
9 Cherry Lane (Northfield Ave)  
862-252-7108
- OSKAR SCHINDLER PAC**  
4 Boland Drive 07052  
973-669-7385
- SUZU QUE'S**  
34 South Valley Road  
973-736-7899
- Westwood**
- BIBIZ LOUNGE**  
582 Rahway Ave., 07075  
201-722-8600
- Woodbridge**
- BARRON ARTS CENTER**  
582 Rahway Ave. 07095  
732-634-0413
- Wood Ridge**
- MARTINI GRILL**  
187 Hackensack St.  
201-939-2000  
Friday-Saturday

For a link to each venue's website, visit [www.njjs.org](http://www.njjs.org), click on "venues," and scroll down to the desired venue.

Also visit Andy McDonough's [njjazzlist.com](http://njjazzlist.com)

## The Name Dropper

Recommendations may be sent to [editor@njjs.org](mailto:editor@njjs.org).

**CARRIE JACKSON** at Trumpets, Montclair w/Radam Schwartz, piano; Thaddeus Expose, bass; Gordon Lane, drums. Special guest, Frank Noviello, and book signing with Barbara Kukla, author of *America's Music: Jazz in Newark*, Mar. 2, 6-10 PM

**CLAUDIO RODITTI** at Shanghai Jazz, Madison, Mar. 13 and 14

**MICKEY FREEMAN JAZZ TRIO** at The Grill Room at Bowling Green Golf Club, Oak Ridge, Mar. 8

**KATE BAKER QUINTET** March 15, w/Vic Juris, guitar; Helio Alves, piano; Harvey S, bass; Adriano Santos, drums at Trumpets, Montclair, sets at 8 PM AND 10 PM



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