Trumpeter Bria Skonberg and saxophonist Tia Fuller pose for a photo backstage between sets at the NJJS-sponsored Spring Jazz Concert at the Mayo Performing Arts Center in Morristown on March 30. Photo by Mitchell Seidel.

Young Horns, Vintage Jazz at NJJS/Mayo PAC Spring Show
S

pring has finally sprung, and with it, despite a rainy afternoon, a highly successful annual New Jersey Jazz Society concert at the Mayo Performing Arts Center in Morristown on Sunday, March 30, featuring the Bria Skonberg Quartet, with special guests alto saxophonist Tia Fuller and bassist and singer Nicki Parrott.

Although the final numbers are not yet in, we had an excellent turnout for this year’s Mayo concert, estimated preliminarily at more than 500. Bria and her cohorts presented two terrific sets of music in an incredible variety of styles, beginning with a classic traditional “St. Louis Blues” and ending with a samba duet by Bria and Nicki of “Brazil,” with lots of others in between, including, Joni Mitchell’s “Big Yellow Taxi” and Janis Joplin’s “Mercedes Benz,” both done in jazzy style as previously recorded by Bria.

The audience reaction was extremely favorable, judging both by the enthusiasm they displayed while the show was in progress and comments I and others received after it was over. One audience member wrote, “Thank you for [producing] a wonderful event…Bria blew us away with her talent as a trumpeter and killed us with that amazing, soul touching voice. And Tia with her deep, technical solos. I wish there were more young people in the audience to see this blending of talents and old and new of the ‘Jazz’ world.” Bria and Nicki of course are both very popular among our members, having appeared at many events in the New Jersey area, both those sponsored by NJJS and others run by different organizations. Tia Fuller, who was introduced to us by Bria, is less familiar to our audiences, and she also was a big hit with the numbers in which she was featured, including the standard “I Can’t Get Started” and “Windsor,” a composition by Tia’s sister, Shani Royston.

This year, we made a special effort to publicize the concert both in local print media and also by means of electronic media, including e-mail blasts, on-line newspapers, Facebook postings and blogs. We also benefitted from announcements and ticket giveaways through WBGO jazz radio. These clearly paid off in that many people who attended were new to us and had not been to NJJS events before.

I would like to publicly thank those whose efforts were instrumental in making this event the success that it was. First and foremost, Bria, who conceived the idea of highlighting Women’s History Month as a theme, and designed the entire program and selected the musicians, and coordinated extensively with us in creating promotional materials. Her creative skills are clearly on a par with her prodigious musical talents. Secondly, the personnel at the Mayo PAC,
Tell them you saw it in Jersey Jazz!

especially general manager Ed Kirchoffler, programming manager Cory Ness and marketing director Jean Leonard, who allowed us to present the concert there and worked with us on the logistical arrangements. Finally, those at NJJS who spent much of their time publicizing the event and working with the various media. In this connection I particularly wish to thank Sandy Josephson, who handled most of the publicity, and Jackie Wetcher and Linda Lobdell for all their help.

Bria, by the way, has just completed a new CD titled Into Your Own, to be released by Random Act Records on May 13. Several of the songs she presented at the concert will be on it. The CD will be celebrated that evening with a release party at the Iridium in New York City, which Jackie and I will be attending. Bria Skonberg is surely a rising star and we look for more really big things from her going forward!

We are working on several upcoming events in which NJJS will be participating and which we expect to announce soon. In the meantime, please plan on coming to our monthly socials at Shanghai Jazz and other programs which may be announced in the near future.

POSTSCRIPT: Last month, I thanked the many people who helped to make the Pee Wee Russell Memorial Stomp the success that it was, but inevitably, someone was left out, namely executive vice president and drummer Stew Schiffer, who provided the drums used by all the groups. Since the mid-1970s, Don Robertson has brought one of his drum sets to the Pee Wee, but this year due to a medical emergency a week before the Stomp, he was unable to do, and called upon Stew to step into the breach, and he agreed immediately, thus assuring a pleasant day for music chairman Mitchell Seidel and the drummers who used the set. Happily, Don reports that his medical problem is completely resolved. Don, thank you for bringing this oversight to my attention, and sorry Stew!

New Jersey Jazz Society membership makes a great gift! Plus, if you are already a member, a gift membership costs just $20! See page 43 for details!

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for updates and details.

Saturday May 17
GET JAZZED: AN EVENING WITH AMERICAN JAZZ DRUMMER WINARD HARPER
West Windsor Arts Center
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www.westwindsorarts.org
see page 28

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+ $10 min. for all

NJJS Calendar
Jazz Trivia
By O. Howie Ponder
(answers on page 44)

NICKNAMES

We just celebrated another Stomp in honor of “Pee Wee” Russell, a musician whose nickname was so dominant that few knew his real name was Charles Ellsworth Russell. That’s pretty common with jazz musicians as you’ll see when you try to recall ever hearing what their parents named these artists.

1. Bunny Berigan
2. Chu Berry
3. Buck Clayton
4. Buddy DeFranco
5. Chico Freeman
6. Chico Hamilton
7. Slide Hampton
8. Peanuts Hucko
9. Sonny Igoe
10. Chubby Jackson

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

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Saturdays 6:30-10:00 with...
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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!

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You Oughta Be In Pictures

H

ave you always fancied yourself a potential movie mogul? Well, for just $1,000 you can see your name in the credits of a new documentary film about Nighthawks bandleader Vince Giordano called There’s a Future in the Past. The feature length film, produced by Hudson West Productions, is now crowd funding at the online platform Indiegogo.

Hudson West has been shooting footage of Vince and the band since 2012, sustained primarily by substantial contributions from a handful of devoted Giordano and Hudson West supporters. The producers are now reaching out to a wider network of music lovers to help raise the $168,000 needed to pay for post-production costs and the considerable music rights expenses required for a film of this sort. The goal is to complete the film this year for a 2015 release.

“Scintillating performances by ‘the best band in the land’ could make for an entertaining film in itself,” say the producers, “but the tension between those transcendent moments in the spotlight playing the music and doing what it takes to get there is where the story lies. Even those lucky enough to have seen The Nighthawks perform live have never seen the preparation, planning, and sheer grunt work that’s required to get to that first downbeat. Leading the Hot Jazz world into the 21st Century is anything but glamorous.

There’s a Future in the Past chronicles Vince’s day-to-day efforts to find gigs, keep track of band members, find artisans to repair period instruments, negotiate fees and distribute paychecks, and pick up side work to make extra money, all in order to do what he lives and breathes for — playing the most exciting, joyful music ever written, and playing it so well that his musical heroes of the 1920s and ‘30s would have hired him to play in their bands!”

Of course you can buy into the endeavor for lots less than the aforementioned thousand bucks. As with most crowd funding efforts there is a long menu of perks for contributions beginning at $25, including Nighthawks CDs, autographed copies of the movie, invitations to the film’s premier, free admission to the most crowd funding efforts there is a long menu of perks for contributions beginning at $25, including Nighthawks CDs, autographed copies of the movie, invitations to the film’s premier, free admission to the most.

You Oughta Be In Pictures

Vince Giordano posing with just a fraction of his many thousands of vintage jazz and big band arrangements in the garage of his Brooklyn home.
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Big Band in the Sky

By Sanford Josephson

Al Harewood, 90, drummer, June 3, 1923, Brooklyn – March 13, 2014, Pittsburgh. Harewood’s career received an unexpected boost in the mid-'50s when friend and fellow drummer, Arthur Edgehill, double-booked himself. According to the New Pittsburgh Courier (March 17, 2014), Edgehill “had the misfortune of having a booking conflict, having gigs with the great singer Dinah Washington and trombonist J.J. Johnson at the same time. Edgehill referred Al to substitute for him on the Johnson gig, which became the beginning of an illustrious career as a highly in-demand drummer playing on both recordings and live performances with some of the most important figures in jazz music history.” In addition to Johnson, Harewood performed with, among others, tenor saxophonists Dexter Gordon and Stanley Turrentine, bassist Ron Carter and pianist Lou Williams.

Composer/conductor/multi-instrumentalist David Amram recalled meeting Harewood in 1955. “I was playing with Charles Mingus,” Amram told Jersey Jazz, “and, a few months later, Al and I formed a quartet with tenor sax master George Barrow and bassist Arthur Phipps. Al made everything we did sound better than we ever imagined it could be. We not only played dinky clubs with out-of-tune pianos, parks programs, it could be. We not only played dinky clubs, then went on to the USA with no sound systems and Attica Prison, where you could go bowling and gave anyone and everyone lessons in how to bowl scientifically.”

Survivors include: his companion, Barbara Stephens; a cousin Cyril; niece Sandra; nephews Kevin, Norman, Jason and Todd; sister-in-law Jean; great-nieces Aura and Ebun; and great-nephews Jonathan and Cameron. His wife of 40 years, Geraldine, died in 1995.

Ralph Penland, 61, drummer, February 15, 1953, Cincinnati – March 14, 2014, Los Angeles. Over a 40-year stretch from 1973 to 2013, Penland performed and recorded with several well-known jazz stars including pianist Herbie Hancock, flutist Hubert Laws and guitarist/vocalist George Benson. But he is probably best-known for his association with trumpeter Freddie Hubbard with whom he recorded five albums, including Hubbard’s first recording for Columbia Records, High Energy (re-released by Columbia/Legacy in 2009).

Saxophonist/flutist Don Braden played on several gigs with Penland as a member of Hubbard’s band in the late ‘80s and early ‘90s. “Ralph took me under his wing,” Braden told Jersey Jazz, “and guided me through the repertoire and all the insider protocols and info. We also worked some other gigs together during the ‘90s, both mine and his. He was a brilliant drummer and a good, generous person. Unfortunately, he never got the notoriety he deserved, but he was certainly one of the best. We will certainly miss him.”

As a teenager in Cincinnati, Penland performed with jazz-pop guitarist Wilbert Longmire and was a percussionist with the Cincinnati Symphony. He moved to Boston where he studied and then taught at the New England Conservatory of Music before moving to the Los Angeles area where he became a faculty member in the jazz department of Pasadena City College. In addition to his many live performances and recording dates, Penland’s drumming can be heard on several movie soundtracks including When Harry Met Sally, Throw Momma from the Train and Midnight in the Garden of Good & Evil.

Several tributes to Penland were posted on his Facebook page. Vocalist Eloise Laws described him as “a talented and beautiful drummer. He will be sorely missed.” Vocalist Mary Bogue told JazzCorner.com (March 8, 2014), “hooked her on a career in jazz.” She moved to New York City in 1969 and led a trio that included bassist Brian Torff and drummer Curtis Boyd.

She was a regular in New York’s jazz clubs, particularly Bradley’s in Greenwich Village, until she moved to West Palm Beach in 1977. She played regularly at a club there called the Jazz Showcase and also traveled up and down the East Coast, appearing in clubs, concerts and festivals. In addition to leading her own groups, she worked as a sidewoman and accompanist for many well-known musicians such as trumpeter Clark Terry, tenor saxophonist Flip Phillips and vocalist Anita O’Day. JazzCorner.com pointed out that her singing was influenced by horn players, and that “the effect of [Bill] Evans on her piano is obvious.”

continued on page 10
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BIG BAND IN THE SKY

continued from page 8

Vocalist Roseanna Vitro posted a tribute on the JazzTimes.com website, saying, “Patti was a beautiful person and marvelous musician. She earned a loyal fan base in New York City. Many, many friends and fans will miss this beautiful singer and pianist.”

No information was available regarding survivors.

- Med Flory, 87, alto saxophonist, August 27, 1926, Logansport, IN – March 12, 2014, North Hollywood, CA. Flory had a double career as both a jazz musician and a character actor in several television series. He is best known as the founder, with bassist Buddy Clark, of Supersax, a nine-piece band that played the music of Charlie Parker and won a Grammy Award in 1974 for the album, Supersax Plays Bird (reissued in 1991 by Blue Note Records).

Flory’s career in music was inspired by his mother Florence. He began clarinet lessons at age 6 and played in his high school’s concert band when he was 12. His mother, he once told the JazzWax web blog, “was a real musician. She could sight-read three manual organ parts with pedals and everything...She also could improvise. She was twice the musician I’d ever be.”

After playing with big bands led by Woody Herman and Claude Thornhill in New York in the late 1940s and early 1950s, Flory moved to Los Angeles in the mid-’50s and became part of the cool jazz scene there. In the 1960s, he appeared as a character actor in such TV series as Wagon Train, The Rifleman and Maverick.

He is survived by his son Rex; daughter Ava; and two granddaughters.

- Iola Brubeck, 90, lyricist, publicist, August 14, 1923, Corning, CA – March 12, 2014, Wilton, CT. Long before the phrase “social media” became part of our lexicon, Iola Brubeck developed a method to get the word out. In the early 1950s, when her husband Dave was a struggling jazz pianist, she thought his quartet could become popular by playing on college campuses.

“I sat down and wrote to every college up and down the West Coast that I thought was within driving distance of where we lived in San Francisco and offered our services,” she said in a 2008 interview with the Library of Congress. The letters elicited a positive response and resulted, not only in concert appearances but in the release of several live albums such as Jazz at the College of the Pacific and Jazz at Oberlin (reissued on Original Jazz Classics), which made Brubeck a star. The peak of that success came in 1959 when the recording of “Take Five,” written by alto saxophonist Paul Desmond, became the best-selling jazz record of all time, and Dave Brubeck graced the cover of Time Magazine.

Although she had accompanied her husband on a State Department-sponsored tour of Eastern Europe in 1958, Iola Brubeck usually stayed at home in Connecticut to raise their six children. She also began to write lyrics for some of her husband’s compositions such as “In Your Own Sweet Way,” “Strange Meadowlark” and “Summer Song.” And the Brubecks collaborated with Louis Armstrong on the music and book of The Real Ambassadors, the satirical story of a black American jazz musician who visits Africa on a State Department tour. The musical addressed racial injustice in the midst of the civil rights movement in the U.S. It was performed only once, at the 1962 Monterey Jazz Festival, and there was a studio recording featuring Armstrong, the Brubeck Quartet, Carmen McRae and Lambert Hendricks & Ross. It was scheduled for a live performance on April 11 and 12 in the Appel Room of Jazz at Lincoln Center and is also the subject of an exhibition that opened on April 1 at the Louis Armstrong House Museum in Queens.

Dave Brubeck refused to yield to some college deans in the ’50s who requested that his African-American bassist Eugene Wright not perform at college campuses. And Brubeck declined a 1958 tour in South Africa rather than sign a contract specifying that his band would be all white. So, when Iola Brubeck held a celebration of his life and music on May 11, 2013, at The Cathedral Church of Saint John the Divine in New York, it was fitting and very emotional when Wright, the last living member of the classic Dave Brubeck Quartet, took the stage to play a duet, with Brubeck’s son Darius on piano, of “King for a Day,” a song written by Iola and Dave Brubeck for Armstrong.

In an interview with The Washington Post on March 18, 2014, another Brubeck son, bassist/trombonist Chris Brubeck, said, “There is absolutely no way Dave Brubeck would have become ‘Dave Brubeck’ if it weren’t for my mom’s involvement and support.” Brubeck’s biographer Fred M. Hall (It’s About Time: The Dave Brubeck Story/University of Arkansas Press: 1996) wrote that, “It’s arguable that Dave would never have known the success he achieved without the rock-steady support, inspiration and good sense of Iola.”

The Brubecks met while students at the College of the Pacific (now the University of the Pacific), and Pamela A. Eibeck, the current UP president said, “We have lost a truly cherished member of the Pacific family, and I have lost a dear friend. Iola was a strong, intelligent and confident woman who collaborated with her husband to achieve greatness in jazz and in life.”

Simon Rowe, executive director of the University’s Brubeck Institute, described Iola Brubeck as “a keenly intelligent woman, a very talented artistic collaborator and gifted at directing and managing her husband’s life and career.”

Susan Childs Matheson wrote her 1999 Stanford University master’s thesis about Iola Brubeck. It was titled, “In the Stream of Time: Iola Brubeck’s Contribution to Jazz.” Matheson had talked to Iola about her first meeting with Dave. He had asked her to dance, but, instead of dancing, they ended up on the Calaveras River levee, talking away the evening. “We talked and talked and talked,” she said in a 1997 interview with Matheson. “When the evening was over, he had decided he wanted to marry me, and I had decided this is one interesting person . . . (for whom) I really felt a very strong attraction.”

In addition to Darius and Chris, Iola Brubeck is survived by two other sons, Daniel and Matthew, and a daughter, Catherine. Another son, Michael, died in 2009.
Talking Jazz
(Another) Jersey Jazz Interview with Warren Vaché
By Schaen Fox

New Jersey’s own Warren Vaché has long been a favorite headliner at our Society’s performances as well as around the world. Those fortunate enough to hear him live know that on stage he is a laconic performer content to make music rather than conversation. Offstage, however, he is a wonderful raconteur with a supply of stories that he should put in book form. He has shared some of these in the past. (See previous interviews with Warren in the February and March, 2010 and June, 2011 issues,) so when we spoke by phone in December I focused on his memories of other jazz greats he has known personally or heard about from older musicians.

JJ: Hi, Warren, is this still a good time to do the interview?

WV: It is just crazy. I don’t know about your life, but mine is beginning to spin out of control. I can’t get over the number of people who think they are more entitled to my money than I am, but let’s go.

JJ: This time I’d just like to name some people you have known or known about to see what memories come to mind. Let’s start with Emily Remler.

WV: I met Emily in California at one of the Concord Festivals. I was impressed: She played beautifully. It was one of those complicated things. I didn’t think we were ever going to hit it off or play well together. She seemed like a very sweet, complicated human being.

JJ: Glenn Miller?

WV: There were guys like Al Klink, who played with him for a very long time, being given leave when his wife was giving birth and Glenn kept him on the payroll for a month or so. He had redeeming qualities, I’m sure, but nobody I ever met that worked for him had a kind word to say for him. I remember Bernie Privin telling me that Glenn liked nothing more than (having) that rank. He loved the army. He liked to give orders. Lots of guys used to say, “It is a shame that Glenn Miller died and his music lived.”

Pee Wee Erwin told me that when Glenn wrote his original arrangements to start his band all of those high clarinet parts were written for Pee Wee. Pee Wee was one of the few people who could play in that range consistently. It turned out Pee Wee couldn’t do it. Glenn, rather than rewrite the book, figured the clarinet was the only instrument that could play in that register. So, the Glenn Miller sound came from Pee Wee Erwin taking another job or deciding there was something else he wanted to do. [Chuckles]

JJ: You made one recording with Dennis Erwin. What are your thoughts about him?

continued on page 14
Upcoming Jazz performances!

**My Favorite Things: A Tribute to Richard Rodgers**

Bill Charlap, Sandy Stewart, Jaleel Shaw, Terrell Stafford, John Allred, Peter Washington, Willie Jones and Freddy Cole

Friday, May 9 at 7:30pm

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WARREN VACHÉ continued from page 12

WV: Ah, a wonderful, sweet, very intelligent and quiet human being. I didn’t work with him much, but when I did he was extremely helpful and impressive and did the job. He was a mensch and he left us way too early. He cared about music. I wish I had had the opportunity to record with him more often, but it didn’t work out that way.

I’m pins and needles; not the most comfortable guy in the studio. I remember Dennis being very encouraging and enjoying it. It was a ball. Between Eddie Lock, Bill Charlap and Dennis Erwin there wasn’t much I could do to screw it up — although God knows I tried.

JJ: Did you talk much about Wild Bill Davison?

WV: That is all he talked about. Because of that I did meet Jabo Smith — and at one point, at one of the Nice Festivals, I did a set and it was me, Doc Cheatham, Jabo Smith and Wild Bill Davison. It dawned on me while I was up there that I was the only guy with my own teeth. When I met Jabo he was very old and frail and, of course, he wasn’t playing anything like he had on those records. I’m sure he was a sweet guy.

JJ: Do you have any stories about Wild Bill Davison?

WV: That is all he talked about. Because of that schnoz he had, some of us thought he might have been Bill’s illegitimate son. [Laugh] He loved Bill, and who didn’t? The way Bill played was unique and absolutely enthralling.

JJ: Ray Brown?

WV: Tommy a big lovable huggy-bear. He was a sweetheart, always laughing. We played one or two sets together at jazz festivals or parties. We didn’t work together a lot, but every time we got together there was always a lot of drinking and a lot of laughing going on. There was a guy who knew how to have a good time.

JJ: Bobby Short?

WV: That is all he talked about. Because of that schnoz he had, some of us thought he might have been Bill’s illegitimate son. [Laugh] He loved Bill, and who didn’t? The way Bill played was unique and absolutely enthralling.

JJ: What was he like on the golf course?

WV: Well, thank you very much. I’ve had to develop it over the years. Truth be told, I’d rather stay home and phone my part in. I’m not comfortable with people. Bobby was wonderful and just before he died — and this is something I’m extremely flattered about — I had made that recording with Charlap and Eddie Locke and on it I had the nerve to sing, “Not Exactly Paris.” Well, I’m sitting in the car and my phone rang and it was Bobby Short who called to tell me he had taken my record to France on his vacation. He was calling to tell me how much he liked the way I sang “Not Exactly Paris.” Trust me, that don’t happen much. I’m still thrilled about the whole thing. Nice man, Bobby. Imagine taking the time out of his life to call me.

JJ: What is the music you are most comfortable with?

WV: People like Bobby [Short] are entertainers, their focus is the audience. My focus is the music. I’m so wrapped up in what I am doing I forget I’m doing it in front of people.
other than they did playing golf. [Chuckles] I can’t hit a golf ball to save my ass, but it was at least a nice walk in the sun.

JJ: Earl May?

WV: Ach, what a sweetheart. I mean a lovely guy, just a delight. Earl was apologetic all the time. He would walk in saying, “I don’t know any of these tunes.” He played like an angel. On the surface he was calm, but I have a hunch that Earl had an inner life that was much more complicated. [Chuckles] On the surface you got that wonderfully sweet, calm accepting human being — sort of a Zen-like thing. You couldn’t rattle Earl, but he was sort of always rattled. He was very worried about how he played.

JJ: You mentioned Bernie Privin. How about him?

WV: The Merchant of Venom. Everyone called him that, however, this was a loving title. Bernie was one of those guys that very creatively rattled your cage. It was done with love, and you had to understand that. I remember playing a club in Yonkers called De Femia’s, which was very near where Bernie lived. Bernie showed up one night and heard me play and said, “very nice,” and went home. A week later in the mail I get a postcard. It is a guy wearing lederhosen with a tuba and on the back it said, “it’s not too late. Love, Bernie.” [laughs] We were doing a Vinnie Giordano date at the Red Blazer II, and it’s me and Bernie in the trumpet section. Bernie doesn’t want to play lead, so I am and I’m not the world’s best reader. We were playing something and I made a colossal gaffe as usual, just ended up with egg on my face. I put the horn down, knowing I’ve screwed up reading the part and I’m trying to count the bar’s rest so I don’t screw up the next entrance. I see a hand come over and take the mouthpiece out of my horn. I look over and it is Bernie Privin and he said to me, “It’s for your own good.” [laughs] That was Bernie and you loved him for it.

JJ: Joe Puma?

WV: Not a day goes by I don’t miss him. Joe had Sicilian Alzheimer’s. He forgot everything but the grudges. [laughs] He carried to his grave grudges against people he had been with in the third grade. We worked an awful lot together and I learned a great deal from him about how to be a human being and how to be a musician. He was, again, a remarkably individualistic character, to the point where he made his own guitar. He played like no one else; he thought like no one else and there is only gonna be one of him. When he got sick, I went up to visit him. I put him in my car and we go for a drive and got some lunch. On the way up, he told me he had cancer and was not long for the world.

His daughter was taking care of him, but he was having trouble just getting along in his apartment. She called me and the two of us convinced him he should be in a hospice. One day we put him in the car and took him to Cabrini up in the Bronx. The first day I’m in there it is just Joe and me, in walks the healthiest looking 80-year-old Catholic priest you have ever seen. This guy is a cancer survivor now working in the hospice and he has come to visit Joe. I make myself scarce. I see the priest leave the room, I go back in, and Puma winked at me and said, “I converted him.” [laughs] That’s Joe. The last record we did together, which was for Nagel-Hire; he was having problems moving his hand around the fret board, but that is one of my favorite records because it brings me so close to Joe.

JJ: Speaking of your recordings, I’m interested in your CD The London Sessions; which I don’t have yet.

WV: That is relatively new. I don’t have it either. Alan Barnes is one of the most intelligent people I have ever met. He loves writing and he does it extremely well. He knew I had arranged to be in London for a couple of days so he put together a recording date with the finest musicians in London. These guys are monsters; a trombone player named Mark Nightingale who will frighten you, with Andy Panayi on tenor and bari, and John Pearce on piano. “Barnesie” had written all of the arrangements. I think it is a wonderful record. Alan’s writing is brilliant. It’s easy to interpret and full of freedom. You have a chance to be you while playing somebody else’s thoughts and this is rare. Barnes is a wonderful musician, great alto player and the funniest guy that ever walked the planet.

JJ: Do you have any examples of his humor?

WV: Oh God, now I have to justify this. Okay. He is great with word play, puns and anagrams and all that. We did the party in Norwich last year and Dan Block, God bless him, wrote a lot of arrangements a la John Kirby. I wasn’t in it, but Barnesie was rehearsing all day for a one-hour set they did that evening. When the set was over, Barnes came up to me at the bar and looked at me and said, “I used to suffer from writer’s block. Now I am suffering from Block’s writing.”

continued on page 16
Guy's like Hank [Jones], and most of the people I've talked to you about, from a musical standpoint, you could not be in a better place. They were just the most advanced and musically deep people I've ever met. Even though most of them are gone now, it still gives me something to strive for.

I did several tours in Japan. We would go over and play with a Japanese saxophone player named Saturo Oda. We would do just about the month of December in Japan. Saturo would always, thankfully, come up with a recording date. It would be Hank and myself, oh, probably Mads Vendig and I remember Billy Hart on one of them. One time we go in and there was a Japanese singer and we are recording Japanese songs. Japanese songs are all pentatonic which is a five note scale. Somebody would give Hank a sheet of music with the melody written on it and Hank would spend 10 to 15 minutes on each tune re-harmonizing them. There was a lesson in music you could not pay a hundred thousand dollars to get. It was just amazing and again, even on tour, Hank was always encouraging, always polite, always a gentleman and one of the deepest musicians I've ever had the pleasure of standing next to.

One night we were playing with Saturo and George Mraz was on this one. There is an old bebop trick; if you have a 2/5 sequence where the 2 chord lasts 2 beats and the 5 chord lasts 2 beats what the old beboppers used to do was either start a half-step below or a half-step on top and make them one beat a piece. So instead of, like, F minor 7 to B flat 7, for 2 beats a piece, you would have F sharp minor 7 to B 7; F minor 7 to B 7, one beat a piece. It is kind of a game. You don't know if they are going to start a half-step below or a half-step on top. We'd play this game for a while and always end up laughing and giggling trying to figure out which way Hank was going to go. Even George was having a ball with it. The next morning I'm taking a walk and I find a bicycle shop that is open. I bought a battery-operated bicycle turn signal. I got back to the hotel and knocked on Hank's door. He opened it and I handed him the battery operated turn signal and said, "Put this on the end of the piano. When you are going down, signal left." [Laughs] We had a good laugh over that one.

Guys like Hank, and most of the people I've talked to you about, from a musical standpoint, you could not be in a better place. They were just the most advanced and musically deep people I've ever met. Even though most of them are gone now, it still gives me something to strive for. What these men did during their lifetimes was absolutely wonderful. I remember doing sort of a panel interview in Sweden and Ray Brown was also on. Somebody asked him about this sort of thing. Ray said, "You've got to realize that music for these men, was as serious as cancer. They took it extremely seriously and they got very fuckin' good."

[Chuckles] Music, for the serious of mind, is not something you throw away. The whole aspect of being able to make music that is important, and that expresses your personality, requires an awful lot of thought, practice and time. These guys were just an inspiration to me.

JJ: That is a good thought to end with. Thanks again for doing this.

WV: Okay, Schaen, be well and have a good holiday.

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.
Bigger and Better:  
NYC Hot Jazz Fest Set for May 18  
16 Bands, Nearly 12 Hours of Continuous Music

Organizers aren’t waiting a full year to reprise last August’s sold-out inaugural New York Hot Jazz Festival. This year the event date has been moved up to May 18, while the venue has moved uptown to the more spacious Player’s Club in Gramercy Park.

Producers Michael Katsobashvili, Bria Skonberg and Patrick Soluri seem to have booked the entire “Who’s Who” of New York’s bustling traditional jazz scene, including the Grammy Award-winning Vince Giordano and the Nighthawks with special guest vocalist Catherine Russell. Festival co-founder Bria Skonberg leads the Brass Kicker Brass Band; swing clarinetist/saxophonist Ken Peplowski performs with a surprise superstar vocal guest; and Gypsy guitar wizard Frank Vignola is paired with his regular cohort, the sizzling Vinny Raniolo. Up and comers on the bill include 2013 Sarah Vaughan Vocal Rising Star award-winner Kate Davis, Gypsy swing violinist Adrien Chevalier and 22-year-old trumpet sensation Mike Davis and his New Wonders. Also on the bill are Birdland regulars David Ostwald’s Louis Armstrong Eternity Band; banjo virtuoso Cynthia Sayer & Sparks Fly with JALC’s lead trombonist Vincent Gardner; swing star Dan Levinson’s Gotham SophistiCats with vocalist Molly Ryan and vocalist/multi-instrumentalist Jerron “Blind Boy” Paxton; the exciting reedman Adrian Cunningham with Professor Cunningham and His Old School, featuring tap dance star Andrew Nemr, and many more — 16 acts in all. The night will be capped off by an all-hands-on-deck jam session led by Dennis Lichtman, the multi-instrumentalist founder of the famed hot jazz weekly jam sessions at Mona’s bar in NYC’s Alphabet City. This year’s New York Hot Jazz Festival is attracting young musicians from all over the globe, with players hailing from Australia, Canada, France, Israel, Brazil, Sweden and beyond. The festival offers the audience a rare opportunity to hear the wide breadth and scope of early jazz, from the beginnings in Storyville (the legendary red light district of old New Orleans) — through the music’s storied migration to Chicago and then Harlem — on through the Roaring ’20s, the Prohibition Era and into the beginning of swing.

Hot Jazz 2014 will feature multiple stages for continuous live music. Two rooms will host featured bands, while another room will be dedicated to Ragtime and stride piano styles. In yet another room, the festival will be the first to showcase a pair of special film showings, curated by author and archivist of the Louis Armstrong House Museum, Ricky Riccardi. The first — THE SATCHMO-THON — will present six hours of footage of vintage Armstrong performances with discussion lead by Riccardi. During the festival’s second half, THE HOT JAZZ CLIP FEST takes over the projector, featuring all things Hot Jazz as presented in film.

The Players Club, the new home of The New York Hot Jazz Festival overlooks the beautiful Gramercy Park area. The building is home to more than a century of social club history, boasting founding members such as Mark Twain, Laurence Hutton, and William Tecumseh Sherman. Today, the venue’s goal is to cultivate an ambiance of conviviality, culture, history and comfort making it the perfect setting for the New York Hot Jazz Festival.

After the music ends at The Player’s Club, it starts right back up again with a jam session at the Late Night Supper After-Party at Mona’s at 224 Avenue B from 1–4 AM.

NYC HOT JAZZ FESTIVAL AFTERNOON SCHEDULE

**Ballroom**
1:30 – 2:30   Emily Asher’s Garden Party
2:45 – 3:45   The Hot Sardines
4:00 – 5:00   Vince Giordano and the Nighthawks with Catherine Russell!
5:15 – 6:15   Dan Levinson’s Gotham SophistiCats

**Library**
1:45 – 2:45   Cynthia Sayer & Sparks Fly
3:00 – 4:00   Xylopholks
4:15 – 5:05   Scrub Board Serenaders
5:15 – 6:15   Frank Vignola & Vinny Raniolo

**Piano Room**
2:00 – 6:00   Peter Yarin, Mark Shane, Jerron “Blind Boy” Paxton, Ehud Asherie

**Grill Room**
1:00 – 6:15   SATCHMO-THON curated by Ricky Riccardi

NYC HOT JAZZ FESTIVAL EVENING SCHEDULE

**Ballroom**
7:15 – 8:15   Ken Peplowski’s New Swing
8:30 – 9:30   Dave Ostwald’s Louis Armstrong Eternity Band
9:45 – 10:45  Professor Cunningham’s Old School
11:00 – 12:00  Bria Skonberg’s Brass Kicker

**Library**
7:45 – 8:45   Baby Soda
9:00 – 10:00  Mike Davis’s New Wonders
10:15 – 11:15  Adrien Chevalier’s Hot Club of New York
11:30 – 12:30  The Ladybugs

**Piano Room**
7:45 – 11:45  Ehud Asherie, Dalton Ridenhour, Jon Weber, Jesse Gelber (w/Tamar Korn)
11:45 – 12:45  Festival Jam Session w/Dennis Lichtman

**Grill Room**
6:45 – 12:45  Hot Jazz Clip Fest

For more information and tickets visit: www.nyhotjazzfest.com

Jon Weber, Jesse Gelber (w/Tamar Korn)

For more information and tickets visit: www.nyhotjazzfest.com
"Jazz Woman" Shows Her Super Powers at Dorthaan’s Place

In a newspaper interview before her appearance at the Dorthaan Kirk-curated NJPAC Sunday jazz brunch series singer Antoinette Montague described her recent efforts to grow the jazz audience. “Everyone is saying...we need to get younger people out to the shows. Well, kids love superheroes. I decided to get a gold cape and create a hero called Jazz Woman. For the last eight months, I’ve been bringing Jazz Woman to school presentations, and I think the kids really do love it.”

And while she left that gold cape home for her two sold-out shows at Niko Kitchen + Bar on March 23 she didn’t neglect to bring her super powers. In the words of one enthused attendee, “She ripped it up!”

The “Dorthaan’s Place” 2013/14 series also presented Paquito D’Rivera, Steve Turre, Cecil Brooks III and Jon Faddis, and the popular program is expected to return for a third season in November.

On stage at Niko Kitchen + Bar at NJPAC (l-r): Danny Mixon (piano), Lisle Atkinson (bass), Antoinette Montague and Bobby Sanabria (drums). Photo by Tony Graves.
BOB MILNE AT THE PIANO
Wednesday, May 28 • 8pm
Ragtime & boogie-woogie specialist, Bob Milne, will be making a special appearance in Toms River for an unforgettable evening of stomping solo piano.

BUCKY PIZZARELLI
Wednesday, June 11 • 8pm
A true living legend! Guitarist, Bucky Pizzarelli, makes a triumphant return to MidWeek Jazz in a trio with Ed Laub and Jerry Bruno. They don’t come any better than Bucky!
Showtime for Sergeants
US Army’s Jazz Ambassadors in Free Concert at Newark’s Symphony Hall

The Jazz Ambassadors — “America’s Big Band” — is the official touring big band of the United States Army. This 19-member ensemble, formed in 1969, has received great acclaim both at home and abroad forging goodwill by performing America’s original art form.

Concerts by the Jazz Ambassadors are designed to entertain all types of audiences. Custom compositions and arrangements highlight the group’s creative talent and gifted soloists. Their diverse repertoire includes big band swing, bebop, Latin, contemporary jazz, standards, popular tunes, Dixieland, vocals, and patriotic selections.

The band has appeared in all fifty states, Canada, Mexico, Japan, India, and throughout Europe. Notable performances include concerts at international jazz festivals in Montreux, Switzerland; Newport, Rhode Island; Toronto, Canada; Brussels, Belgium; and the North Sea Jazz Festival in the Netherlands. In 1995, the Jazz Ambassadors performed in England, Wales, Belgium, Luxembourg, and the Czech Republic in commemoration of the fiftieth anniversary of the end of World War II. The band has also been featured in unique joint concerts with major orchestras, including the Detroit and Baltimore symphonies.

On March 16 the ensemble — all Sergeants in rank except for the director, Warrant Officer William McCulloch — appeared at Newark Symphony Hall as part of a two-month East Coast tour. The appearance was free, thanks to a joint sponsorship by Newark Symphony Hall and The Star-Ledger. The Sunday afternoon show was well attended with the historic venue’s lower level nearly filled, and with apparently many U.S. armed forces veterans on hand.

A Jazz Ambassadors show begins a little like a baseball game — with the crowd standing as the band and vocalist Master Sergeant Marva Lewis perform a stirring rendition of “The Star Spangled Banner.” Then instead of “play ball,” it’s time to “play that jazz.”

Play that jazz, and then some. The program in Newark included an eclectic mix of repertoire that ranged from Sammy Nestico to Stevie Wonder. Highlights included several powerhouse vocals by MSG Lewis (“A Lot of Livin’ to Do,” “To Sir, with Love” and “Superstition”), an earthy trumpet rendition of Ellington’s “Joan Miro Blues” and an uptempo “My Funny Valentine” — whose clever arrangement owes a royalty payment to Bill Evans and Jim Hall, as it is largely lifted from their 1962 recording on the iconic album Undercurrent.

Near the show’s close the band played the fight songs of the four branches of the armed services as veterans in the audience were asked to stand for their song and be saluted. It was a moving tribute and following it with Lee Greenwood’s “Proud To Be An American” seemed a little like patriotic overkill. The performance was redeemed by a closing “Everyday I Get the Blues” that showed the full potential of the 19-member hard-swinging outfit.

For more information visit www.armyfieldband.com.

Master Sergeant Marva Lewis, featured vocalist with the Jazz Ambassadors, performed at Newark Symphony Hall on March 16. A Gulf War veteran, MSG Lewis served in Desert Storm and Desert Shield with the First Cavalry Division. She is an alumnus of the US Army Soldiers Show, and has served as principal vocalist for the Jazz Knights at the United States Military Academy.

Diane Perry
violinist & vocalist
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To promote the 60th anniversary of the Newport Jazz Festival, George Wein put an all-star unit on tour. When they took the stage at the Jazz Standard in New York, the unit consisted of Anat Cohen, clarinet, tenor saxophone and musical director; Karrin Allyson, vocals; Randy Brecker, trumpet; Mark Whitfield, guitar; Peter Martin, piano; Ben Allison, bass and Clarence Penn, drums. Before playing at the venerable club, they had played in Atlanta, Boston, Pittsburgh and Washington. So if any of these accomplished musicians had needed shake down time to work with the others, it was well past them.

Anat spoke briefly about the Newport Festival’s historic and artistic importance and urged people to attend. She asked for a show of hands from the people who had attended the festival. When she counted only seven she joked, “I’m not your mother, but shame on you.” The set started with “Blues Connotation,” by Ornette Coleman. We were soon treated to several standards as well as numbers written by or associated with Louis Armstrong, Thelonious Monk and other jazz giants with strong connections to Newport.

When not playing, Randy Brecker sat on a high stool with his head down, hands folded over his horn with no body movement, until he shook his head responding to something he heard others playing. Anat stood next to him and was soon bouncing along with the music as is her habit. It made for an eye catching contrast.

While she was the unit’s musical director, Anat did not function as the leader. To emphasize group equality, everyone came on to the stage at the same time and the musicians took turns addressing the audience. Later Anat explained to me, “The problem with being musical director is I worry about everybody else. I have to make sure that everybody is on the same page. I definitely don’t have to tell anybody what to play or how to play because they are all wonderful musicians and extremely professional.”

Naturally, they all performed as expected and seemed to inspire each other to higher achievements. One notable example occurred when the others left the stage to Peter and Mark. Peter did a well-received “Sophisticated Lady,” then Mark quietly began to strum softly as if deciding what to play. He soon slipped into an achingly beautiful version of “Midnight Sun.” Even though the audience was already quiet, as the song filled the room, the crowd seemed to grow quieter still. Once it was done, Peter led the crowd in prolonged and well deserved applause.

Finally, Karrin Allyson took her only turn at the piano to sing and play “Ya Ya.” She was soon joined by the rest of the band in a joyous romping conclusion to the set. That evening we had chatted with tourists from Canada and Germany. As we were leaving, the German couple said that they were actually there by mistake. They had been on their way to a different club but had wandered into the Jazz Standard. They were so pleased with their error they decided to stay for the second set. When we passed them, the couple from Canada was looking for the CD sales so they could get autographs. It all reminded me of Dave Brubeck’s idea that our musicians are our real ambassadors.
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Bria +1: Jazz On A Sunday Afternoon
Tia Fuller Joins the Bria Skonberg Quartet in Morristown for Swinging NJJS Spring Show

Photos by Mitchell Seidel

Apparently Bria Skonberg knew all about jazz societies long before becoming a favorite performer at NJJS events, including recent Stomps, Jazzfests and Bickford Theatre shows.

“There weren’t a lot of clubs in the city I grew up in, but there were jazz societies in Vancouver [Canada] that would support a young band. Those societies were willing to nurture young talents,” the musician told the Daily Record in an interview before her NJJS-sponsored March 29 appearance at Morristown’s Mayo Performing Arts Center.

“The New Jersey Jazz Society has been around for a long time,” she said. “Anything that ties a community together should be supported.”

Indeed, the young artist went the extra mile planning for her well-attended Sunday afternoon performance, adding the young alto saxophone star Tia Fuller to the quartet the Society had booked for the event.

Both women played in Nicholas Payton’s big band and have shared a stage on occasion, but this was their first time performing together in a small group, and they made good work of it for 15 tunes over two sets of repertoire that wandered from traditional blues and standards to contemporary pop and originals.

For much of the show the players took turns leading the quartet — allowing for bravura turns on tunes like “St. Louis Woman” (Bria) and “I Can’t Get Started” (Tia) — but the group was at its best when the players combined in the front line in the best Dizzy/Bird tradition, as they did on a fiery medley of “Indiana/Donna Lee.”

The leader shared vocal duties with bassist Nicki Parrott, and pianist Dalton Ridenhour and drummer Darrian Douglas, both part of the trumpeter’s regular ensemble, rounded out the rhythm section.

Saxophonist Tia Fuller and trumpeter Bria Skonberg shared the stage at the Mayo Performing Arts Center in Morristown on March 30.
“Come before His presence with singing…”
Second Coming of Jazz Vespers Brings a Joyful Noise to Newark Church

By Tony Mottola Jersey Jazz Editor

There are regular jazz vespers services throughout New Jersey nowadays, with a dozen or more churches offering such programs from Cape May to Jersey City. Newark’s Bethany Baptist Church vespers, in its 14th year, is the state’s longest-running, but the Memorial West Presbyterian Church in the city’s West Ward was home to the first church-based jazz series in 1972.

That first vespers was the brainchild of a newly minted minister named Jan van Arsdale, a sandal-clad young pastor and jazz fan from rural Pennsylvania who drew his inspiration from a friend — Rev. John Garcia Gensel, pastor of the nation’s first jazz ministry at New York City’s St. Peter’s Lutheran Church.

The Memorial West series was a success from the start and became an important part of the ’70s local jazz scene, with many fine regular players such as bassists Vinnie Burke and Andy McCloud, saxophonists Buddy Terry and Bob Ackerman, guitarists Harry Leahey and Bob DeVos and the singers Miss Rhapsody and Edith Wilson, among many others.

Memorial West became known as “the jazz church on South Orange Avenue.”

When Rev. van Arsdale left Newark to become pastor at a Hackensack church in 1980, Memorial West’s Jazz Vespers came to an end.

But then after a 30-year absence the church’s elders decided to revive the program, and the newly dubbed Flatted Fifth Jazz Vespers series debuted in September of 2010. Once again the program featured local musicians, presenting artists like Antoinette Montague, Bill Easley, Carrie Jackson and Norman Simmons, but the series scored a coup in December 2012 when Freddie Cole, appearing at NYC’s Birdland, paid a visit to the Newark Church for the venue’s largest vespers turnout ever.

With NJJS member Diane Perry and 2013 Sarah Vaughan Vocal Competition winner Jazzmeia Horn performed at the Flatted Fifth Jazz Vespers on March 29 with Godwin Lewis, alto sax, Eric Wheeler, bass, and (not shown) Victor Gould, piano and Darrrian Douglas, drums. Photo by Tony Mottola.

Jazzmeia Horn is a different but equally unorthodox and inventive performer. For sure her multi-octave vocal range and skill at spinning sparks flying lines of jazz vocalese was a revelation, especially when she (frequently) traded fours with Godwin Lewis’s hard-edged alto sax; but the singer doesn’t only live on the cutting edge as demonstrated by a simple and soulful “My Funny Valentine” that brought the audience to their feet.

The two sets of top tier jazz performance for a free-will donation are bargain enough, but the good people at Memorial West follow their musical vespers with a homemade and tasty buffet, that on this occasion included sausage & peppers, baked chicken, baked pasta and salad. Oh, and coffee, cake and cookies for dessert. The food is shared amidst the camaraderie of like-minded music fans from the neighborhood and surrounding suburbs at long tables festooned with red and white checked table cloths and candles glowing in wine bottle holders. At this point if you haven’t been at least a little generous with your earlier offering you might feel like a bit of a cheapskate.

Memorial West Jazz Vespers will finish out its year with Houston Person, David Braham and Carrie Jackson on June 28, young jazz guitar phenom Solomon Hicks and Austin King on Sept. 27 and a Fourth Anniversary celebration with Antoinette Montague on a date to be announced next December. For more information call 973-242-1015 or visit Facebook: Flatted Fifth Jazz Vespers Series.
The President Emeritus writes...

Meeting Marian

By Jack Stine

We’ve had the better part of a year to get used to the idea that Marian McPartland, English born, but whose piano playing and general presence graced the American jazz scene for almost seven decades, is no longer with us. Last year on August 13 she died as she lived, graciously and without the pomp and circumstance that so often attends the great ones’ exits. She’d undoubtedly blanch at the suggestion that she came to the States as a piano playing war bride and stayed to become a force in the development and presentation of American jazz. But the facts are indisputable and there remain hundreds of full-hour transcriptions of her radio broadcasts over National Public Radio [Piano Jazz] for doubters who need prodding.

Her career here started on 52nd Street with a trio and quartet that served as a kind of refinement of the music the first generation of jazz players nurtured through the Jazz Age of the 1920s. Marian McPartland, with the recordings she made with her groups and then the radio programs she hosted for NPR was always in the forefront of jazz. But there is lot more to her story than these few mentions. Add the countless one-nighters and the extended stays in such rooms as the Cookery and the big hotels uptown. Sprinkle these with accountings of her unceasing support of worthy, underfunded causes and an unseen Marian McPartland emerges. I know of two of these unexpected sides.

First was a short break she took in her music to support a small but vigorous group of people who mounted a protest against the slaughter of wild horses out on the western plains. The second was an unsolicited phone call she made to a chap out in New Jersey in 1970 who was struggling to produce an afternoon program honoring the great jazz clarinet player Pee Wee Russell [the first Pee Wee Russell Memorial Stomp]. I remember the call very well because it was made to me. Marian McPartland told me of her great love of Pee Wee’s playing and asked if she could come out and be part of the day’s music. Words are inadequate to tell you of the lift her call gave me. Of course I told her to come out and I’d even take her out to supper.

Many of you have heard how the first Russell Stomp was played during a pretty severe blizzard, serious enough to thwart her plans to drive out to Martinsville, but we carried on without her and she was thrilled that the day’s proceeds were enough to provide a full year’s scholarship at Rutgers for a student to be selected by Mason Gross’s office. Not bad, I’d say, and so did Marian when I phoned her with the news.

We agreed to stay in touch and though my little business and growing family (five kids needing food and clothes) fairly well curtailed my chances to get into the city, the telephone and postal service cemented our friendship.

Two years after the first Stomp, I had a phone call from my friend Phil Wilson in Boston. He told me he’d written a jazz concerto for piano and orchestra for Marian McPartland and it was going to be premiered in the Manhasset High School auditorium on a Sunday afternoon not too far off. Phil was presently on leave from his regular job as lead trombonist in the Woody Herman Orchestra and was teaching a course in jazz composition at Berklee School of Music in Boston.

“I’d like you to hear the piece,” he said. “I’ll leave a couple tickets at the door.”

I admit I was more anxious at the prospect of at last meeting Marian that afternoon than I was at hearing a student orchestra take on one of Phil’s compositions, so I said okay and my wife Audrey and I made plans to be there.

To make the occasion a bit more than I thought it might be, I loaded an insulated bag (“Keeps Your Drink Ice Cold For Eight Hours” said the blurb at the drug store) with a bottle of champagne and off we went. The Concerto was about what I expected. The youngsters gave it their best shot but it was clearly Marian’s presence that held things together and kept it from becoming a riot. I believe that even Phil would have had to concede that a second performance anywhere was not a good bet.

And then we met Marian McPartland. Somewhat subdued, I thought, for being part of what it was that brought us to Manhasset in the first place, Marian wisely steered the conversation away from the afternoon’s music to a more pleasurable subject.

“What’s in the bag?” she asked.

Silently, I ran my index finger along the side of my nose. I saw Humphrey Bogart do it once in a movie and thought it meant not so loud, for crissake.

“I get it!” she said. “Mumm’s the word.”

I ran my finger again on my nose. The day was beginning to look a lot better already…

(To be continued)
Join us weekly for dining and live music!

**Sundays**
**Jazz Brunch**
*12–3PM*
- 5/4: Lauren Hooker
- 5/11: Tracy George – Mother’s Day
- 5/18: Betty List
- 5/25: Pam Purvis and Bob Ackerman

**Tuesdays**
**Piano Jazz**
*6–9PM*
- 5/6: Rio Clemente
- 5/13: Janice Wiggins
- 5/20: Rio Clemente
- 5/27: Mark Minchello

**Fridays Jazz**
*7–10PM*
- 5/2: JT Project
- 5/9: Elena Zabiyako
- 5/16: Ginetta Vendetta – 2 shows
- 5/23: RJ Johnson
- 5/30: Julie Mac Cabaret – 2 shows

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NJJS Presents Drum Master Winard Harper at West Windsor Arts Center on May 17

Thanks to an outreach by board member Sanford Josephson, the NJJS is partnering with the West Windsor Arts Council to present “Get Jazzed: An Evening with American Jazz Drummer Winard Harper” at the West Windsor Arts Center at 8:00 pm on Saturday, May 17. The program is sponsored by Richard Eland, Title Village Realty.

The versatile Jersey City drummer last appeared for the NJJS at Jazzfest at the College of Saint Elizabeth in June 2011 in a sextet that featured his brother trumpeter Philip Harper. The contemporary musician has been compared to legends like Art Blakey and Max Roach for his deft skills and dynamic style. And he’s proven, since the late ’80s, to be one of the true great bandleaders to sit behind a drum kit. Drawing on solid technique, Harper explores sounds ranging from African to Caribbean to Afro-Cuban, all wrapped around the core of hard bop jazz.

Harper played with Dexter Gordon, Johnny Griffin and Betty Carter in the 1980s. While working with Carter he met trombonist Wycliffe Gordon, with whom he has collaborated frequently. From 1988 to 1993 he performed with his brother, trumpeter Philip Harper, in the group The Harper Brothers, alongside musicians such as Justin Robinson, Javon Jackson, Walter Blanding, Kiyoshi Kitagawa, Stephen Scott, Kevin Hays, Michael Bowie, and Nedra Wheeler. After the dissolution of the Harper brothers, Winard went on to record several albums as a leader. In the early 2000s he worked with his own sextet, including for performances at Lincoln Center in New York City.

He also, notably, became Dr. Billy Taylor’s favorite and final drummer.

For the West Windsor show Harper will perform with a stellar septet that includes Tadataka Uno, piano; Gregg Feingold, bass; Mamadou Konate, percussion; Anthony Ware, alto sax; Jonathan Beshay, tenor sax and Antoinette Montague, vocals.

The West Windsor Arts Council

The West Windsor Arts Council began in the fall of 2002 when West Windsor Mayor Shing-Fu Hsueh and interested community members developed a plan to utilize the historic Princeton Junction Firehouse as an arts center. The Mayor’s Art Center Formation Task Force established the West Windsor Arts Council with a mission to establish an arts center at the old firehouse and provide community arts programming throughout West Windsor. Starting in early 2003, the volunteer group began to produce arts programs at various venues. A board of directors was created to oversee development of the new arts council.

In May 2003, the West Windsor Township Council, in response to a presentation and proposal from the WWAC board, voted unanimously to accept a resolution to establish a new arts center in the old firehouse, with management provided by WWAC. With the Township Council’s resolution as an official endorsement, the WWAC board filed for non-profit status and in January 2004 received the IRS’s determination letter declaring the group’s tax exempt status. The West Windsor Arts Center opened its doors in September 2010, and offers live performances, art exhibits, classes and workshops to the greater West Windsor community.

The WWAC establishes a calendar of exhibits that draws on emerging and established local and regional artists and beyond that reflects the diverse ethnic makeup of our community. For additional information please visit www.westwindsorarts.org. Office and gallery hours: Mon-Fri, 10:00 AM-6:00 PM and Sat, 10:00 AM-4:00 PM.

Note: The WWAC is a small venue and this performance is expected to be sold out prior to the event so please purchase your tickets early.

Ticket Price: $20 public/$18 members of WWAC & NJJS.
WBGO Free Kids Jazz Series Comes to Luna Sage

The Tenor Sax in Jazz and Blues, Featuring Willie Williams

At the next WBGO Free Jazz show saxophonist Willie Williams will perform examples of tenor greats as well as teach the saxophone’s place in jazz history through examples like the “Pink Panther Theme,” “My Favorite Things,” as well as other popular tunes. The audience will also be invited to participate in a blues sing-along.

Discover America’s original musical art form at the final of five shows in the Spring 2014 WBGO Free Kids Jazz Concert Series — bringing jazz culture and performance to our neighborhoods. The interactive, hour-long concerts give kids opportunities to learn about and enjoy the distinct qualities of jazz. Q&A sessions with the artists, small gifts, and a chance to win a door prize are just some of the bring your children to a performance.

Tickets for the 12:30 pm May 3 performance will be handed out in the lobby at Luna on the day of performance only and on a first-come, first-served basis. Doors open at 12:00 pm. The concerts are free and open to the general public but adults must be accompanied by a child. We cannot guarantee seats prior to each program, except for groups. Transportation funding also available for groups. More shows and group info at www.wbgo.org/kids.

Luna Stage

Luna Stage was founded in 1992 by Jane Mandel, Artistic Director, and became an Equity Theater in 1995. For 18 years, the company made its home in Montclair, New Jersey, first in a small space on Walnut Street and then moving into a larger facility on Bloomfield Avenue. In the fall of 2010, Luna Stage moved to West Orange and opened its inaugural season at our new home at 555 Valley Road, right in the heart of the Valley Arts District.

Luna Stage also presents the Sunday evening Music in the Moonlight jazz series curated by NJJS board member Sanford Josephson. That series resumes next fall.
Dan’s Den | Playing Catch-Up

By Dan Morgenstern

For starters, I have to go all the way back to the end of February, when I spent a fine weekend dedicated to Louis Armstrong in the charming little Vermont town of Woodstock — nothing resembling that famed festival at its New York namesake. Called “Louis Armstrong: Playing It Forward — Woodstock’s Satchmuration: Celebrating the Man and his Music,” it was actually a month-long affair and the brainchild of my old friend Alina Bloomgarden, the unsung initiator of Jazz at Lincoln Center, B.M. (Before Marsalis). It was Alina’s idea to involve schoolchildren, Elementary through High, and those of us who came up just for the final weekend were able to see some of the splendid results: artwork and poetry all inspired by exposure to Louis the Great. I’ll confine myself to “Satchmo Haiku: Oh Mr. Satchmo/Nice and smooth, ever so slow/Go on with the show,” by ninth-grader Jack Arthur. The fine Armstrongian hand of Ricky Riccardi, archivist of the Armstrong House, author and ultimate Louis-on-film-and-TV expert was involved, as was Fred Haas, saxophonist and professor at nearby Dartmouth, and other local educators.

On the “culminating” weekend, Feb. 21-23, I had the honor of kicking off with a lecture at the public library, focused on Louis the man, as I knew him. Later that evening, in nearby Barnard, there was a concert by a 16-piece band celebrating the music of Cal Massey and Fred Ho, a gesture to contemporary jazz, which we skipped in favor of an informal gathering at the house of the members of the band scheduled to perform the next afternoon, none other than David Ostwald’s Louis Armstrong Eternity Band. The house party was my introduction to David’s latest find, a 23-year-old Swedish trumpeter named Björn Ingelstam, here in the role of pianist (on an electric keyboard, our host’s recent acquisition) and singer, very musical in both roles. Over drinks, I found out that he hails from Helsingborg, just across the narrow waters from Helsingør, the Danish setting for Hamlet, and that he has wide-ranging but excellent taste in trumpeters. To my great pleasure, I found out the next day that this young man can really play the horn and really knows his Louis.

The first taste of that came Sunday morning when the band participated in a service at the North Universalist Chapel, with a gleamingly white, unadorned interior, lay clergy, and excellent little choir, which offered “What a Wonderful World,” a song that I usually only can tolerate by Louis, but enjoyed here. Alina, David and I contributed brief reflections on Louis. With plenty of time for brunch at the pleasant Woodstock Inn, we (my friends Daryl Sherman, on her final U.S. weekend before departing for a three-month gig in Tokyo, her second, and Nancy and Jerry Miller, dedicated New Jersey jazz fans) were ready for the grand finale, “Satchmo! A Stage Meets Screen Salute,” held at the Woodstock Town Hall, which in spite of its name looks and feels like a theater.

On stage was the Ostwald band: Björn on trumpet and vocals, Harvey Tibbs, trombone; Adrian Cunningham, clarinet and alto sax; Jared Engel, banjo and Alex Raderman, drums. Behind them was a screen, on which a changing display of Louis-related images was projected. The first half of the show presented music from the ‘20s, ‘30s and ‘40s, with a guest appearance by the local high school’s jazz ensemble, of which the less said the better — not the student’s fault. The guests on the second half, with music from Louis’s final decades, were a big improvement. A boy and girl duo on “Dream a Little Dream of Me,” copying Ella and Louis, was cute, and two saxophonists, the aforementioned Fred Haas on tenor, in a Brotherly vein, and another Dartmouthian, Michael Zsoldsos, on soprano, acquitted themselves honorably. But the main guest performance was something of a kind I had not witnessed before, called a ‘Speakchorus.’ About a dozen young people, high school age, conducted by a teacher, speak words, in this case of course about Louis, in perfectly coordinated rhythm, and with clarity. It was terrific; the conductor — and creator of the “script” — was Harriet Worrell, a lady I’d met at the house party, discovering in conversation that she was born in the small Texas town of San Marcos, which, as my loyal readers will know, I’ve been visiting annually for the Eddie Durham Festival since 2009. Among the band’s best numbers: “Gully Low Blues,” “Struttin’ with Some Barbecue,” “Azalea,” and “Swing That Music,” Björn not only blowing and singing, but also fronting the band (a hard thing for a tuba playing David Ostwald to do) with an assurance surprising in so young a man. Post concert there was a supper downstairs, with what was announced as “red beans and rice,” but, while quite tasty, bore scant resemblance to Louis’s favorite dish, Creole style. But a noble gesture, as was this entire event.

■ We saw Björn again at the Eternity Band’s now 14-year-long New York stand, Birdland, with welcome Anat Cohen in the lineup, on a break in a long tour with a new band, “Newport Jazz Festival: Now 60.” Made up of Randy Brecker, trumpet; Mark Whitfield, guitar; Peter Martin, piano; Larry Grenadier, bass; Clarence Penn, drums; Karrin Allyson, vocals, and Anat mostly on tenor sax (which she’s great on). Though the youngest, and the only female instrumentalist in that group, Anat was appointed leader, a role I’m sure she handled with aplomb — and discretion. At Birdland, she meshed well with Björn, who offered a great vocal on “Lonesome Road,” a novelty in the band’s repertory. Their set opener, as with Louis’s All-Stars, is “Indiana,” and I must by now have heard Anat doing her two choruses countless times, but she never repeats herself. It’s always fresh, the mark of a real player.

My old friend from Chile, Jose Hosiaison — Pepe to his pals — was in for a too-rare visit and made the most of it, going out to hear music every night of his stay. He especially enjoyed two big band helpings on a single night: The Mingus one at Jazz Standard, and

continued on page 32
The International String Trio’s vast repertoire includes classical, Gypsy jazz, popular and world music and their concert program is highly entertaining and energetic as well as musically gratifying. This one-of-a-kind performance will take you on a cultural musical journey, as the IST performs music from countries around the world.

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the Village Vanguard standbys. It was at the Vanguard once more that I joined him and a friend from home on what was the rainiest night of the year. We got on line for the second show after dinner, and though it was pouring, the line was long. We were joined by two more Chileans, the young tenor player Melissa Aldana, whom I’d heard at that long night of the NEA Jazz Masters, and her boyfriend. The band we were there for was the Heath Brothers. When they finally let us in we did get a good pair of tables, close enough to the bandstand to enjoy Tootie Heath’s fairly constant vocal utterances encouraging the soloists. This quartet, with pianist Jeb Patton and bassist David Wong, and leader Jimmy Heath on tenor and soprano, has been together so long that they are as tight as the head on Tootie’s snare and a pleasure to hear. What they offered the packed house included Jimmy’s “Ginger Bread Boy,” a happy excursion on the blues, another Jimmy original of much more recent vintage, “New Picture,” a fine piece by the (alas) late Cedar Walton, “Holy Man,” and, on soprano, “Round Midnight.” I was again impressed with Patton’s playing, both in inventive and swinging solos and fine support. Wong is among the very best of current bassists and a truly original soloist with a keen sense of humor. The same can be said for Tootie, long among my favorites, who could make a dead man tap his toes. As for Jimmy, he keeps getting deeper into the music and is truly “the little giant.” He was outstanding on “On the Trail.” Not unexpectedly, he invited Melissa to join in for the closing two, and this winner of the Monk Competition confirmed the good impression she’d made, also in company with Jimmy, at that NEA event. Needless to say, Pepe was pleased as punch.

I was very pleased to see, in the April Jersey Jazz issue’s “Big Band in the Sky,” an obit of Charles Bourgeois, 94, the only one I’ve seen in print so far. Charlie didn’t want a public funeral or any memorial, and the obit was based on a press release from the Newport Festival Foundation. It paid tribute to his primary role in the success of the Newport enterprise, with which he was involved from the start, as George Wein did in his autobiography. The last time I saw Charlie, whom I’d first met in Boston in 1953, when, just out of the Army, I’d entered Brandeis University on the G.I. Bill, was at the memorial for Jean Bach that I wrote a bit about a few months back. I had the luck to be seated with Charlie and George, and while George abstained, Charlie and I enjoyed the fine little chocolate treats on the table. Aside from an occasional encounter and little chat at the Green Market on Union Square (he did his own cooking and knew all about seasonal vegetables) I had not spent time with him in a long while. In those Boston days, before Newport, I knew Charlie as a guy with clients — the transplanted Symphony Sid was whom I met him with that first time, and then there was a singer I had a brief fling with. So by the time I became a member of the jazz press and came to my first Newport, in 1957, we were not total strangers. Charlie was the man who handled the press, which included many would-be freeloaders, and he was so good at it that, after he’d been kind enough to let a couple of friends ride in on my coat tails, I enjoyed watching him at work. He had a great sense of humor, terrific taste — in music, food, clothes and other good things in life — and a special way of expressing himself. According to the excellent The Boston Jazz Chronicles, [Richard Vacca, Troy Street Publishing, 2012] Charlie produced the very first jazz festival in Boston in 1950, the year before Wein opened Storyville and hooked up with Charlie. It was in connection with the Boston Mid-Century Jubilee, on May 20, outdoors at the Parkman Bandstand “featuring five bands playing a history of American jazz,” Frankie Newton’s All Star Orchestra, Nat Pierce’s Orchestra, Charlie Mariano’s Boptet, Ruby Braff’s quintet, and singer Alice Ross Groves’s trio. Quite a lineup, stars to be. That same year Charlie also brought Lennie Tristano to Boston.

He never talked about such things, just did them. Decades later, he did something I’ll never forget. Without fanfare he brought Johnny Mercer, and the then almost unknown in New York, Jimmy Rowles in from California for a twilight concert at Town Hall — just the two, unprecedented and never to be repeated, a wonderful experience for those privileged to be there. Alas, not recorded. But it served to establish Rowles in New York; it was surely Charlie who persuaded Barney Josephson to bring Jimmy to the Cookery. Pianists were a special love of Charlie’s and it was he who masterminded the splendid Newport-in-New York late afternoon piano solo concerts at Carnegie Recital Hall, which included Martial Solal’s first New York appearance in some 20 years, a super-rare Al Haig recital, and many other goodies.

One of Charlie’s heroes was George Frazier, the greatly gifted but eccentric Bostonian writer who began his career with Melody Maker, replacing John Hammond as U.S. jazz correspondent, and then graduated to Down Beat. He became an editor at LIFE and much later did a column for Esquire. On a memorable Newport afternoon program devoted to presentations by critics, Frazier, attired in shorts, introduced the singer of his choice (she didn’t make it and I’ve forgotten her name) in Latin. Charlie introduced me to a posthumous Frazier biography, The Life That Late He Led, a great read. Charlie was much saner than Frazier, but also a true Boston original.
Other Views

By Joe Lang  Past NJJS President

Once again, I am pleased to be able to suggest some new releases for your listening pleasure.

**STRENGTH IN NUMBERS** (Summit – 627) is the new CD from **THE PETE MCGUINNESS JAZZ ORCHESTRA.** Trombonist/vocalist McGuinness arranged the nine selections that comprise this energetic and swinging program. Six of the tracks are original McGuinness compositions with the remaining selections being two standards, “What Are You Doing the Rest of Your Life” and “You Don’t Know What Love Is,” both with McGuinness vocals, and the Stephen Foster classic “Beautiful Dreamer.” This contemporary big band is based in New York. They are tight in their ensemble playing. The soloists are fine improvisers, but, as is the case with so many big bands on the scene today, they occasionally run on too long. The thing that marks the McGuinness approach is the consistent swing feeling that he infuses in his arrangements, a factor too often ignored by many big band arrangers on the scene today. McGuinness, who released an engaging vocal album recently, shows with **Strength in Numbers** that he is a big band leader and arranger who combines the best of the old and new. (www.summitrecords.com)  

If you have ever seen or heard **THE CLAYTON-HAMILTON JAZZ ORCHESTRA,** you know what a dynamic band they are. Let veteran vocalists **BARBARA MORGAN** and **ERIN ANDREWS** join the ensemble, and you get some additional magic. Recorded live at the Alvas Showroom in San Pedro, The **L.A. Treasures Project** (Capri – 74132) this fine collection features Morrison and Andrews on as selection each, while the CHJO takes the strictly instrumental route on the remaining five tracks. This is simply one of the best big bands active today. John Clayton’s arrangements are always creative and a joy to hear. His co-leaders, Jeff Clayton on alto sax and super drummer Jeff Hamilton, contribute mightily to the band’s sound. The band is comprised of first call musicians from the Los Angeles area, and all sparkle when given the solo spotlight. Morrison and Andrews have been pleasing audiences for decades, and, while their voices have become somewhat seasoned, they are still capable of generating the kind of excitement that they display on this collection. This combination of talents has given us a highly entertaining program that will keep you grinning and tapping your toes. (www.caprirecords.com)  

The Frost School of Music at the University of Miami is one of the top college music programs. Under the guidance of **SHELLY BERG,** they have attracted highly talented young musicians. Among their amazing student aggregations is **THE HENRY MANCINI INSTITUTE ORCHESTRA.** This ensemble is featured on Jazz & the Philharmonic (Okeh – 3338), in a concert that included guest artists **BOBBY MCFERRIN, CHICK COREA, DAVE GRUSIN,** **TERRENCE BLANCHARD, MARK O’CONNOR,** **ERIC OWENS** and **ELIZABETH JOY ROE.** The eclectic program includes a mix of popular standards, classical pieces, jazz originals and some amazing McFerrin vocal improvisations. The package has a CD containing nine tracks, and a DVD that has these selections plus four additional pieces. All of this is performed brilliantly. Whether watching the DVD or listening to the CD, you will find yourselves entranced by the high level of musicianship and creativity on display throughout. (okeh-records.com)  

There are such things as can’t miss situations. Matching the music of George Gershwin with the musicianship and imaginations of pianist Ted Rosenthal, bassist Martin Wind and drummer Tim Horner is a perfect example. Listen to **RHAPSODY IN GERSHWIN** (Playscape – 071613) by the **TED ROSENTHAL TRIO,** and you will hear what I mean. The eight tracks include Rosenthal’s brilliant conceptualizing of “Rhapsody in Blue,” a major achievement on its own. In addition the trio addresses seven other Gershwin classics, “Let’s Call the Whole Thing Off,” “Fascinatin’ Rhythm,” “I Loves You Porgy,” “They Can’t Take That Away from Me,” “Strike up the Band,” “Someone to Watch Over Me” and “Love Walked In.” Rosenthal always seems to find a new way to invigorate any song that he plays, while Wind and Horner are as strong with the rhythmic support as any player could desire. They form an organic group that sounds like they were born to play together. Rhapsody in Gershwin a very special musical treat. (www.tedrosenthal.com)  

A very different jazz trio is to be found on Reed Reflections (Gut String Records – 016). The artists are the **PETER AND WILL ANDERSON TRIO** featuring **ALEX WINTZ**. Peter Anderson plays tenor sax and clarinet, his brother Will is on alto sax and clarinet, while Alex Wintz is a guitarist. They

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OTHER VIEWS continued from page 33

make wonderful and fascinating music together. The brothers Anderson play with a maturity beyond their years. They take well known and much performed tunes like "Begin the Beguine," "My Heart Stood Still," "Willow Weep for Me," "Cherokee," "Yesterday," "It's All Right with Me," "Tea for Two," "In a Sentimental Mood" and "What Is This Thing Called Love," and reconceive them, often making use of counterpoint in ways reminiscent of the early Gerry Mulligan groups. Wentz, a native of Morristown, has the job of providing rhythmic support, something that he handles with aplomb, while also contributing occasional sparkling solo work. The three other selections are each unique. "Bud on Bach" is a completely original take on Bud Powell's "Bud on Bach," a jazzy taste of the Baroque. "Reed Reflections" is an original piece written for the Andersons by Kyle Athayde that nudges them in a Third Stream direction. The music of Thelonious Monk is always a challenge, and their take on "Bye-Ya" is fresh and exhilarating. Actually those words can apply across the board for the music found on Reed Reflections. (peterandwillanderson.com)

**Ben Webster** and **Oscar Peterson** are names that conjure up expectations of the best of jazz. During This Time (MIG – 80212) is a CD/DVD package that documents a 1972 meeting of these two jazz giants at the 84th NDR Jazzworkshop in Hanover, Germany where they were joined by bassist Niels Henning Ørsted Pederson and drummer Tony Inzalaco. The DVD contains eight tracks, with an additional track appearing on the CD. There is a heavy emphasis on material from the world of Ellingtonia with "I Got It Bad and That Ain't Good," "Perdido," "Come Sunday" and "Cotton Tail" appearing on both discs, and "In a Mellow Tone" serving as the bonus track on the CD. The program gives us a taste of both sides of Webster's musical personality. His approach to ballads was gentle, soft and breathy, while he assumed a more aggressive and harsher sound when playing at a faster tempo. Either way, he was a brilliant player. Peterson had few peers when it came to technique. He covered the keyboard with speed and dexterity that few could approach. They worked together occasionally for over 20 years, and whenever they came together musically the results were magical. The sound on this package is terrific, while the video images are vivid and capture the creative process wonderfully. Ørsted Pederson worked steadily with Peterson for several years, and became one of the most highly regarded players on bass in jazz. Inzalaco is the only player on the session who is still with us, and continues to be a superb drummer. This is a nice package of terrific music from a magnificent group of musicians. (www.MVDubs.com)

**Less Is More (Origin – 82636)** is a very appealing album by a hard bop oriented group of players led by drummer **Rich Thompson**. The other participants on the session are trumpetist Terell Stafford, tenor saxophonist Doug Stone, pianist/organist Gary Versace and bassist Jeff Campbell. They offer impressive takes on a few standards, "I Didn't Know What Time It Was," "It's So Easy to Remember" and "I've Never Been in Love Before," five jazz tunes; and one original each by Campbell and Thompson. The players are well matched. Each shine during solo opportunities, with Stafford and Stone comprising a strong front line. Versace is equally impressive on the piano and the Hammond B3 organ. Thompson is a very musical drummer who leads his quintet with a consistently strong presence. These five gentlemen are all involved in jazz education, Stafford at Temple University, and the others at the Eastman School of Music. They should give their students copies of this disc to illustrate how a small jazz group can excite and create, and do so in a coherent and entertaining manner. (www.origin-records.com)

**Joshua Breakstone** has been among the most acclaimed of jazz guitarists for over 30 years. His latest disc, With the Wind and the Rain (Capri – 74131) gives ample evidence of why that has been the case. The logic of his improvisations is always impressive. He surrounds himself with great musicians; in this case Lisle Atkinson on bass, Eliot Zigmund on drums, and for four tracks Mike Richmond on cello. He also knows how to pick tunes. The tracks with cello are mostly by bass players, "Some Kind of Mean" by Keeter Betts, "LaVerne Walk" by Oscar Pettiford, and "Visitation" by Paul Chambers. The other track with cello is "I Told You So" by pianist George Cables. Two selections are by the too often ignored hard bop trumpeter Kenny Dorham, "Short Story" and "La Villa." He also knows the pop standards, choosing to include "The Very Thought of You" and "With the Wind and the Rain in Your Hair," plus a Tin Pan Alley tune with a nice melody, "Be Anything." All of this results in an effective album that is easy on the ears, and full of well conceived jazz performances. (www.capirecords.com)

Whenever there is a change in an established musical group, there is always some trepidation about what the effect will be on the sound and direction of the group. **The Four Freshmen** have undergone many changes in personnel since...
they were founded in 1948 at Butler University in Indianapolis. They are currently in their 23rd combination since guitarist Stein Malvey replaced bassist Vince Johnson last fall. This changed led Brian Eichenberger to move from his guitar seat to playing bass. The other current members are drummer Bob Ferreira and trumpeter Curtis Calderon. The first release by the current group is taken from a concert in Franklin, Tennessee on November 16 last year. The good news is that these gentlemen have continued the famous Freshmen sound without skipping a beat. Live at the Franklin Theater includes many of the long time staples of the group like “Route 66,” “Poinciana,” “Day By Day,” “In This Whole Wide World,” “It’s a Blue World,” “Graduation Day,” and a selection that is a particular favorite of mine, “The Day Isn’t Long Enough.” A few new arrangements are included, including “Cold Cold Heart,” a vocal feature for Eichenberger, and their take on the classic Louis Prima medley of “Just a Gigolo” and “I Ain’t Got Nobody.” As the new group goes forward, they will surely develop enough new charts to produce an album that features much fresh Freshmen material. (www.4freshmen.com)

Some vocalists today have attempted to mix some songs from the rock and pop fields with the classics from the Great American Songbook. For the most part, it has not worked for me. The most notable exception for me has been CURTIS STIGERS. He has usually leaned on the more contemporary material and added some of GAS tunes. On Hooray for Love (Concord Jazz – 34475), he has reversed course by adding three of his originals and Steve Earle’s “Valentine’s Day” to a program dominated by songs like “Love Is Here to Stay,” “You Make Me Feel So Young,” “The Way You Look Tonight,” “That’s All,” “If I Were a Bell” and “You Don’t Know What Love Is.” Stigers made his name as a pop singer, but his roots are in jazz, and this has been obvious on all his Concord releases. This collection is among his best. He has a distinctive sound that is hard to describe, but it is ultimately uniquely appealing. He knows how to phrase, and has obviously listened to a lot of jazz for inspiration. The program is all standards including “Blue Skies,” “You’d Be So Nice to Come Home To,” “I Get Along Without You Very Well,” “One for My Baby,” “Angel Eyes,” “Old Devil Moon,” “You and the Night and the Music” and “My Funny Valentine.”

John Chin on piano, Matt Pavolka on bass and Dan Rieser on drums. Ellis is a young tenor player who harkens back to the pre-Coltrane melodic players. Chin, Pavolka and Rieser make up a terrific rhythm section. It will be interesting to hear more from Les Grant. (www.LesGrant.net)

Singer/guitarist PERRY BEEKMAN, who last released an album of Cole Porter songs, turns his attention to Rodgers and Hart this time out. His self produced Bewitched covers 15 classic Rodgers and Hart selections. Peter Tomlinson on piano and Lou Pappas on bass join Beekman to form a seamless trio. Beekman has a pleasant voice, and while a bit thin in the upper register, he is effective at putting over the material. His choice of songs is spot on with “I Wish I Were in Love Again,” “Bewitched,” “Thou Swell,” “Mountain Greenery,” “This Funny World” and “Falling in Love with Love” among the selections. There are two instrumental tracks, “Have You Met Miss Jones” and “Blue Room.” All three players have nice jazz chops that suitably complement Beekman’s vocals. Rodgers and Hart tunes are always a pleasure to hear, and this collection is a welcome addition to the many albums devoted to their output. (perrybeekman.com)

It has been a few years since the winning combination of vocalist TERRY BLAINE and pianist MARK SHANE have found their way back into a studio to lend their artistry to some of those terrific songs from the ‘20s and ’30s that form the core of their repertoire. Well they finally did so, and the results can be found on My Blue Heaven (Jukebox Jazz – 1308). Blaine and Shane have been performing together for almost 30 years, and they are as musically compatible as a singer and accompanist can be. They have similar tastes in music, and both have senses of humor that are reflected in their interpretations of the songs that they perform. This program of 15 tunes is mostly comprised of familiar ditties like “My Blue Heaven,” “Ain’t She Sweet,” “Rockin’ Chair,” “There’ll Be Some Changes Made,” “Let’s Do It” and “Some of These Days.” As usual, they add in a few surprises. In this collection we find “Lock & Key,” “My Special Friend is Back in Town” and “Come Up and See Me Sometime.” While this duo is performing these songs today, it would be easy to picture them performing in a speakeasy back in the day. They wonderfully capture the sound and spirit of the era when these songs were new. My Blue Heaven is simply heavenly! (swingtimeduet.com)

Serenading the Moon (Pranavasonic International – 1724) finds LISA FERRARO singing a dozen selections in the stellar company of Houston Person on tenor sax, John di Martino on piano, James Chirillo on guitar, Ray Drummond on bass and Lewis Nash on drums. This lady can sing! Her ballads are heartfelt and passionate. When the tempo picks up, she does indeed swing. The songs are solid classics like “I Wished on the Moon,” “Maybe You’ll Be There,” “Lucky So and So,” “Love Walked In,” “You’d Better Love Me” and “Moon River.” “Cuando Vuelva a Tu Lado” is the original Spanish language version of a song that eventually had English lyrics added to it and became “What a Difference a Day Made.” Ferraro’s Spanish version is terrific. The band is as good as it gets. Person is a master at playing fills behind a vocalist, di Martino is an accompanist supreme, Chirillo sounds like he has an orchestra hiding in his guitar, and the pairing of Drummond and Nash would bring smiles to the faces of any musicians enjoying their presence in the group. Ferraro and her friends have produced one of the best vocal albums to come along so far this year. (www.lisaferraro.com)

Riverboat Swing 2014
Reserve the Date: Sunday, August 24, 12 noon
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www.riverboatswing.com

Riverboat Swing 2014
On The Road | Sharp As Shark’s Teeth — The Hammerheaded Quintet

By Gloria Krolak

Dan Weeks, Ph.D, wears many hats: published poet (six books), professor of philosophy, assistant research professor at Rutgers University — and drummer of no slight talent. Yet, he insists he’s not the leader of the Hammerheaded Quintet. Nor is guitarist Chuck Welch, saxophonist Anthony Ware, trumpeter Ted Chubb or bassman Mike Noordzy. But Weeks is the most vocal, doing all the introducing and stage announcing during their recent gig at The Saint in Asbury Park. The Saint is well known as a rock club — the unclassifiable guitarist Charlie Hunter has performed there as have many rock luminaries — but the spot does occasionally book jazz. Owner Scott Stamper would like to host jazz more often, but he’s discouraged by the low turnout. And so it was on this night, and what a shame.

The Hammerheaded Quintet, named after the Wayne Shorter tune “Hammer Head,” with the “ed” added because other groups had already claimed the name, might better be tagged by another Shorter tune, The “Powder Keg” Quintet, for its explosive energy. Though hammerheaded means dumb, Dan Weeks acknowledged, there is nothing inarticulate about this group. This was underscored from the very first tune, Hank Mobley’s “Up a Step,” where drummer Weeks’s airy structure gave the others all the platform they needed, through “No Room for Squares” (Weeks tried to excuse himself), with bass player Mike Noordzy leaning hard into it, as is his style, pushing notes into the room. For the encore, another Mobley, “This I Dig of You.” Weeks finally gave himself a chance to solo beyond drum fills and it was hard-driving without bragging, a perfect finish.

Heavy into hard bop saxman Hank Mobley, the HQ also played Mobley’s arrangement of “Three Way Split,” Ralph Rainger’s ballad, “If I Should Lose You” and guitarist Welch’s original, “Eight Balls,” recorded on their first album, Crazy Talk from the Brain Head. The CD is highly recommended and available online. Another, Monksplorations, will have been released by the time this article goes to press.

One last tune, Wayne Shorter’s “Footprints,” gave Ted Chubb the opportunity to deliver his most inspired solo of the night, although each had power and go. Chubb is the only player not from New Jersey. The Ohio-born trumpeter earned honorary status by touring with the stage play Jersey Boys from 2006 to 2011. The tour included a guest appearance on the Tonight Show with Jay Leno. Frisky-fingered guitarist Welch, as low key on stage as he is online, keeps inner heart tightly connected to outer form. Anthony Ware, Jr. and Ted Chubb were the cattle catchers on this train, dislodging everything in their way with a big blast. If Ware, keystone to the group’s saxophone-dominated repertoire, drives like he plays, he’d command the Autobahn.

Transitions between soloists were sometimes less than smooth, perhaps a result of not having played together for a while, or the adhocracy that is their governing style — each member has authority to make decisions — collides with group needs. When the parts merged into one, and that was most of the time, they were an oncoming locomotive. And we’d better clear the tracks.

Stamper is well connected in the music business — he graduated from high school with rocker Bon Jovi — but the club is not especially jazz friendly. There are too few seats and no kitchen. You can, however, order food from nearby restaurants. Stamper will see that your order is delivered directly to you. The posters that cover the walls are all rock oriented. “Deadheads Welcome,” is typical, and many look homemade, even the stickers plastered on the bar edge. The sound quality is, however, top rate.

Stamper has owned the establishment since 1994 and instituted a no-smoking policy four years before it became law. It was not a popular decision but protecting the musicians, staff and customers from secondhand smoke was important. Looking much younger than his 51 years, the personable Stamper described a visit from Bruce Springsteen, who kept under cover by wearing a knit hat and standing at the far corner of the bar. “The Boss” Springsteen also filmed his BBC special at The Saint which aired in the UK.

Although the website listed 8:00 pm as start time, a guitar duo with a Southern country style opened for the headliners at 8:30. It was closer to 9:30 when the HQ went on. So if you go, it might be wise to call ahead for times. Expect a cover, ours was $8. The Saint seemed to me an unlikely place to find such a powerhouse jazz band. But who’s complaining? Not me, baby.

Gloria Krolak is host of Good Vibes at www.jazzon2.org.
HIGHLIGHTS IN JAZZ
Salute to Ken Peplowski
BMCC TRIBECA Performing Arts Center, NYC
March 6, 2014

Now in its 41st year, the Highlights in Jazz series produced by Jack Kleinsinger has paid occasional tribute to specific artists. On March 6, the subject of such recognition was Ken Peplowski who had brought his clarinet, tenor sax and sharp wit to 19 previous concerts in this series.

To help recognize Peplowski’s musical contributions, Kleinsinger called upon a stellar group of players, including tenor saxophonist Houston Person, bassist/vocalist Nicki Parrott, drummer/vibraphonist Chuck Redd, pianist Derek Smith, guitarist Bucky Pizzarelli, guitarist/vocalist Marty Grosz, and pianist/vocalist Barbara Carroll to participate in this celebration.

The first set found Person, Parrott, Redd, on drums, and Smith kicking things off with an easily swinging take on “Second Time Around.” Parrott lent her vocal magic to “The Man I Love,” Smith was featured on “Out of This World” and Person caressed “Fools Rush In.” They all joined in for a romping “Lester Leaps In.”

Next, the attention turned to the two guitarists, Grosz and Pizzarelli. Grosz lent his infectious good humor to the proceedings. He played and sang “All My Life” and “Take Me to the Land of Jazz.” Pizzarelli paired “Darn That Dream” with “The Very Thought of You” before he and Grosz took off on “Crazy Rhythm.” The set concluded with Pizzarelli beautifully rendering a medley of “The Very Thought of You” and “This Nearly Was Mine.”

It was not until the second set that Peplowski made his appearance. He opened the set with a hauntingly gorgeous reading of “Single Petal of a Rose” on his clarinet.

The rest of the set was comprised of Peplowski performing in duo with the others on the program. Carroll joined him for “Everything I Love,” on which she added a charming vocal, and a Bach-inspired vision of “Have You Met Miss Jones.” Pizzarelli and Peplowski explored “Body and Soul,” Redd, on vibes, and Peplowski played “Softly, As in a Morning Sunrise,” and Parrott replaced Redd for a spirited “Is You Is or Is You Ain’t My Baby.”

Up until this point, Peplowski had played clarinet, but when Person came out, Peplowski took up his tenor for “We’ll Be Together Again,” with support from Parrott on bass.

The tempo picked up as Peplowski, clarinet once more in hand, paired up with Smith for “Just One of Those Things.” He then called on Grosz to join him for a medley of

continued on page 38
CAUGHT IN THE ACT continued from page 37

“If We Never Meet Again” and “Swing That Music.”

To bring things to a rousing conclusion, all hands were on stage to jam on the blues.

This proved to be a well-paced and heartfelt nod to Peplowski. The players were all in top form, and were obviously pleased to be included in this recognition of the talents of one of their much admired peers, Ken Peplowski.

STEVE ROSS SINGS COLE PORTER

Birdland, NYC | March 17

What better way to spend St. Patrick’s Day than listening to Steve Ross sing the songs of Cole Porter! When one thinks of Porter, words like class, elegance and wit spring to mind. Ross conjures up a similar word portrait for his performances. Put them together, and Birdland suddenly becomes an intimate boîte recalling the days of Café Society.

In about an hour and a half, the packed house was treated to over two dozen Porter songs, some familiar and some obscure, but all immaculately performed by Ross and bassist Steve Doyle, with occasional contributions from vocalist Klea Blackhurst.

The program opened with a nicely chosen medley of “Ev’rything I Love,” “You’d Be So Nice to Come Home To” and “You’re the Top.”

One thing about performing a program of Porter songs is the expansive catalog of wonderful material that leaves the audience wondering which ones will be chosen for the occasion. Ross gave the first taste of his deep knowledge of the Porter oeuvre when he called upon Blackhurst to bring her ukulele on stage to accompany him on “When the Summer Moon Comes ‘Long,” Porter’s first published song written in 1909 when he was a freshman at Yale College.

Ross wisely chose to include a few Porter gems that are too often overlooked like “I’m in Love Again,” and the touching “After You Who.” Naturally, ample attention was paid to the strong bond between Porter and Paris. This segment opened with a pair of rarities, “Who Said Gay Paree” and “You Don’t Know Paree.” There followed “Give Him the Oo-La-La,” and a medley of “C’est Magnifique” and “I Love Paris.” Finally, Ross gave “Can-Can” a winningly robust reading that captured the cleverness of Porter’s word play.

Blackhurst has frequently performed shows dedicated to the songs associated with Ethel Merman, a Porter favorite. This time out, she found every nuance in the lyrics of “Make It Another Old-Fashioned, Please,” and joined with Ross to give delightful life to “It’s De-Lovely.”

Porter was also strongly linked with Manhattan, and Ross emphasized this with a pair of “New York” songs, “Take Me Back to Manhattan and “I Happen to Like New York.”

Probably the most performed and popular of the many Porter excursions into the land of double entendre is “Let’s Do It,” a song that has found many others adding their own verses. Ross augmented Porter’s lyrics by some of those created by Porter’s English peer, Noël Coward.

When called back for one last song, Ross opted for the last song that Porter had on the Hit Parade, “True Love” from my favorite of all film musicals, High Society.

Ross always adds a special dimension to his performances with his witty and informative commentary between selections. His remarks are always full of insight augmented by his sophisticated sense of humor.

There is no doubt that Porter would have appreciated the way that Steve Ross continues to breathe fresh life into his songs, and sets them into a context that emphasizes just how special they remain to this day. The only regret is that the show did not go on and on to present the scores of additional superb songs that were not included in this program. That is a good reason to bring Ross back for another round or more of Porter at Birdland.

REMEMBERING MARIAN
A Celebration of the Music and Life of Marian McPartland

Theresa L Kaufmann Concert Hall/92nd Street Y, NYC | March 20, 2014

Marian McPartland was a special woman, highly regarded for her musical talent and equally for her personal attributes. On
March 20, a stellar collection of jazz stars, along with relatives and friends celebrated the life and music of the late pianist with words and music.

Pianist Jon Weber, who succeeded Marian McPartland as host of the Piano Jazz series on National Public Radio, served as the host on this occasion. The program integrated musical performances with spoken memories of the evening’s subject.

Among the performers in addition to Weber were pianists Kenny Barron, Bill Charlap, Bill Dobbins and Helen Sung; bassists Bill Crow, Eddie Gomez and Chris Brubeck; trumpeters Jon Faddis and Bria Skonberg; drummer Doug Kassel; flugelhornist Mike Kaupa; alto saxophonist Grace Kelly; vocalists Tony Bennett and Nina Freelon; and vocalist/pianists Barbara Carroll and Michael Feinstein. Also on hand was filmmaker Huey, who presented a few clips from his excellent documentary film about Marian titled In Good Time, The Piano Jazz of Marian McPartland.

As the evening evolved, there emerged a portrait of an exceptional woman. She was born Margaret Marian Turner on March 20, 1918 in Slough, Buckinghamshire, England. She studied piano, and eventually became enamored with the sounds of jazz. During World War II, she signed on to entertain the British troops. During this period, she met and married the American jazz cornetist Jimmy McPartland who brought Marian stateside after the war.

In New York City, she established herself as a major figure on the jazz scene, most notably during her eight-year stay at the Hickory House where she and her trio attracted both jazz fans and her musician peers to this popular venue.

She eventually got involved in jazz education, broadcasting, and recorded many albums, including several on her own Halcyon Records.

While she enjoyed a solid following among jazz fans, it was her emergence as the host of NPR’s Piano Jazz in 1978 that enabled her to reach a wider audience. Her charm and wit were essential elements in propelling her show to a level of popularity that maintained itself throughout her 33-year association with the show.

The musical interludes during the program were devoted to songs composed by McPartland, as well as songs by others that were particular favorites of hers. Weber set the musical tone for the evening by playing McPartland’s “Kaleidoscope,” the theme for Piano Jazz, accompanied by Gomez.

There were many wonderful performances throughout the evening, several that lingered with me after the concert. Barbara Carroll’s renditions of two songs by Stephen Sondheim, “Take Me to the World,” and “Old Friends,” the latter of which included a touching vocal, were heartfelt tributes to a friend and contemporary lady jazz pioneer. Tony Bennett performed an understated take on “The Way You Look Tonight,” wonderfully accompanied by Bill Charlap. “I Love a Piano” was masterfully performed by Michael Feinstein.

Two of the young jazz stars, Bria Skonberg and Grace Kelly, gave notice that there are players coming along with the talent and charisma to keep jazz a vibrant art form. Skonberg and Weber played “Singin’ the Blues,” a song closely associated with Bix Beiderbecke, and Kelly joined Weber and Crow to assay McPartland’s “ Stranger in a Dream.”

The personal reminiscences of members of Marian’s family gave some insights into the private Marian McPartland, a woman who had a great sense of family. She was portrayed as a woman who was open, frank, blessed with a sense of humor that did not shy away from the bawdy, and a warmth that endeared her to those in her circle of family and friends. Many mentioned her keen intelligence, and also spoke of her self-doubts.

By the end of the evening, one that concluded with Weber playing “The Blue Bells of Scotland” before all of the players joined in to jam on “When the Saints Go Marching In,” the spirit of Marian McPartland was all pervasive, and each member of the audience was probably following me in recalling personal memories of seeing her and hearing her bless us with her musical gifts.
Spring is here. The grass is rizz. If you wonder where great jazz is, it’s at the Bickford Theater in Morristown, as always!

When was the last time you heard some really good four-string banjo music? OK, how about “A rarity, a woman who plays banjo with drive and virtuosity?” (New York Times) And according to none other than Dick Hyman, Cynthia Sayer “takes us into places where you’d never expect the banjo to be admitted and makes herself completely at home.”

Sure you could go hear her in Denmark, Norway, New Orleans, or even New York, but do you know how much it is to park? And forget about finding a parking space in Roskilde on even a Tuesday night. On Tuesday, May 6 we will welcome Cynthia Sayer and Her Sparks Fly Quartet into our home and you can join her with free parking. Cynthia has played with Dick Hyman, Warren Vaché, Wynton Marsalis, Marian McPartland, Bill Cosby, Les Paul, Marvin Hamlisch, as well as with the Woody Allen Band for over 10 years. Also a respected vocalist, her eclectic repertoire ranges from swing and hot jazz to tango, western, classical and more. Joining her on saxophone, clarinet, and flute is the wonderful Australian now out of New York, Adrian Cunningham. A founding member of Bruce Springsteen’s Sessions Band, Larry Eagle will be on drums. Larry has performed on The Tonight Show, Late Night, PBS and BBC, and on recordings with Odetta, Ricky Skaggs and Lizz Wright. Fortunately, all these newcomers will not get lost on their way as they will be anchored by a venerable Bickford favorite bass player, the velvet throated Mike Weatherly. The “Big Apple Jazz Band” is always in great demand by those who have heard them before. Pianist Dick Voigt brings this collection of artists to the Bickford on Monday May 19th. This band plays the good ol’ jazz everyone loves. You are free to get up and dance! PLEASE! With Joe Licari working his clarinet, Charlie Caranicas (That’s fun to say. Try it out loud) heating up the trumpet, Tom Artin pumping the trombone slide, Steve Little at the drum set and Mike Weatherly on bass the tunes are familiar, but never the same. The longtime friendships and chemistry of the members creates new and vibrant interpretations that are always refreshing. A crowd pleasing performance every time.

During the last two months, a new venture has been tried and deemed a great success. Amateurs, kids, have performed at the Jazz Showcase. Jazz ensembles from Scotch Plains- Fanwood High School, Avon Old Farms High School from Avon, Connecticut, and New Jersey City University amazed audiences with excitement and musical expertise that was not expected. If you were not fortunate enough to make either of these performances, there have been many requests for their return next year. On Wednesday, June 4, however, you will get your last chance this year to have such an unforgettable experience. The Newark Academy Big Band Chameleon will be making their debut. This is not your neighbor’s little girl’s school show. You may even wish to sit a little farther back than you did for the Anderson Trio. Because these are high schoolers (and you won’t believe it) we are starting the show at 7:30 pm. and selling special $12 tickets for students. Come show your support for the future of jazz and have a truly wonder evening at the same time. GUARANTEED! — Ray Richards

All shows 8:30 pm; $18 at the door, $15 with Reservation.

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

When one hears the phrase “National Treasure,” a few things might jump to mind, possibly including a famous historical figure such as George Washington or a landmark place such as Ellis Island or Yellowstone National Park. But would you think of a ragtime and boogie-woogie piano player?

You should when the pianist in question is Bob Milne, who will be marking a rare New Jersey appearance as part of the MidWeek Jazz series at Ocean County College on May 29 at 8 pm. In 2004, the Library of Congress dubbed him a “National Treasure” after filming a series of performances and interviews that will be used by future generations to learn about the history of America’s great piano traditions. He is also an active “Musical Ambassador” for the United States Department of State, performing around the world in Japan, Switzerland and elsewhere.

It’s probable that Milne did not envision himself in this role when he showed a natural affinity for playing the piano while still a child. To this day, he claims never to have practiced a day in his life (in fact, he refers to reading sheet music as “cheating”). He attended the Eastman School of Music as a French horn player and was assistant First Horn in the Rochester Philharmonic by the time he was 19. A lifetime of playing classical horn seemed destined until one fateful evening when he was asked to fill in for a piano player at a local “sing-a-long saloon.” He was hired that night and gave up the French horn at the age of 21. He worked seven nights a week in Detroit for 25 years until work began to dry up in the late 1980s and he
began struggling to make ends meet at home with his wife. But after a riotously successful gig at the Cheboygan Opera House, he began touring concert halls worldwide in 1991 and hasn’t stopped since then, still performing about 250 days a year.

It doesn’t take much to realize that Milne isn’t an ordinary musician. In fact, he became the subject of a study conducted by Penn State neuroscientist Kerstin Bettermann after she became fascinated with Milne’s ability to process four different pieces of music at one time. She has spent over 40 hours studying MRIs of Milne’s brain, hoping she might be able to use what she learns in helping stroke victims learn how to use other parts of their brains to possibly recover functions they’ve lost the ability to perform.

But even though he’s been named a “National Treasure” by the government and his brain is being studied by neuroscientists, at the end of the day Milne remains one of the finest ragtime and boogie-woogie pianists out there. On May 28, Toms River audiences will get to experience this for themselves in what should be a memorable evening with a true genius.

Looking ahead on the MidWeek Jazz calendar, don’t miss a return appearance by the legendary Bucky Pizzarelli on June 11 at 8 p.m., where he will be joined by Ed Laub and Jerry Bruno. And mark your calendars for July 24 for the first Toms River appearance by David Ostwald’s Louis Armstrong Eternity Band. Note that date is a rare Thursday night MidWeek Jazz concert.

― Ricky Riccardi
All shows 8-9:30 pm; $22 regular admission, $18 for seniors, $12 for students.

*Round Jersey concerts are produced in conjunction with the New Jersey Jazz Society. Performance photos by Bruce Gast.
From the Crow’s Nest
By Bill Crow

Pete Seeger left a large footprint when he went away. I first knew him from a record I used to own, “Darlin’ Corey.” I loved his singing and his driving banjo line. I met him when the group that made him famous, the Weavers, did a return concert at Town Hall, after being blacklisted during the HUAC insanity. Pete’s manager was also managing John Benson Brooks, and I was in John’s trio at the time. The Weavers wanted another group to share their concert, and Pete’s manager suggested John.

When Pete arrived before the concert, I noticed that the handle on the case for his long-necked banjo had broken off, and had been replaced with a piece of wood taken from a small tree limb that had an elbow in it. Very rustic and appropriate.

Since it was a folk music concert, John decided to do a few arrangements of folk tunes, and added Taft Jordan on trumpet, Budd Johnson on tenor, and Bennie Green on trombone to our trio, with Harold Granowski on drums. Pete and the Weavers were in rare form, and the whole concert was a great success.

In 1983, when the Glasel administration took office at Local 802, the Members Party had a victory celebration at Roseland. I called Pete and asked if he could put in an appearance. He eagerly replied, “I’ll be glad to come. I spend a lot of time singing about poverty of the Great Depression. From grade school to high school, we had art and music classes in the regular curriculum. We had band, orchestra, and chorus. We sang in the classrooms. Parents provided the smaller instruments for band and orchestra, and the school provided the larger ones. The marching band had uniforms. There were tympani and basses for the orchestra and sousaphones for the band. I played a school-owned baritone horn until I reached high school, when an after-school job made it possible for me to buy one of my own. The school provided a drum set and arrangements for the swing band.

When I hear of all the cuts made in the arts in urban school systems nowadays, I wonder how our small town was able to carry such a full program during the Depression. Did we value the creative arts then more than we do now? Shouldn’t every child have a chance to learn to make his own music?

One of Pete’s pet projects was the sloop Clearwater, which, since 1969, sailed as a symbol of success in a public effort to clean and restore the Hudson River. I’ve been a member of the Clearwater organization for many years. It was always good to gather at the river with Pete and celebrate nature with him. Even when his voice failed him and age slowed his fingers on the banjo, he still could move a crowd of people to sing and hope and act.

In the little town in Washington State where I grew up, our school system had a full arts program. It was the 1930s, as this country struggled with the joblessness and poverty of the Great Depression. From grade school to high school, we had art and music classes in the regular curriculum. We had band, orchestra, and chorus. We sang in the classrooms. Parents provided the smaller instruments for band and orchestra, and the school provided the larger ones. The marching band had uniforms. There were tympani and basses for the orchestra and sousaphones for the band. I played a school-owned baritone horn until I reached high school, when an after-school job made it possible for me to buy one of my own. The school provided a drum set and arrangements for the swing band.

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Bassist Gene Perla started out as a trombonist. At Pascack Valley Regional High School he played that instrument for a band director who was wary of him because he was a bit of a joker. The director’s opinion of Gene was confirmed when at a concert, by accident, Gene lost control of his trombone slide while playing a note in seventh position. The slide flew off toward the front of the stage, past the director and into the audience. No one was hurt, but after that Gene said he never got back into the director’s good graces.

At a gig someone said to Larry McKenna, “I’m really enjoying listening to you. You sound wonderful. [pause] Do you still play?”

Dick Sheridan posted this on Facebook: Dick (Haymes) was sick one night so Fran Jeffries had to do the show by herself, and did an excellent job, but when it came time to introduce the trio she said, “Tonight we have Don Evans on piano, Dick Sheridan on drums and Aaron Bass on bell.”

Herb Gardner told me about a gig with Robbie Scott’s band, the annual debutante ball that went from midnight to four AM. During a break around three-fifteen, bassist Mike Weatherly looked at his coffee mug and said, “If I drink this, I’ll be up all night!”

Turk Mauro told me that, one night backstage at the Village Vanguard, Zoot Sims said, “I’m just the opposite of paranoid. I keep having the feeling I’m following someone.”

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

**Jazzer ($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

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Please consider making an extra donation in one of these amounts, or an amount of your choosing. Donations are tax-deductible to the full extent of the law. For more information, contact Caryl Anne McBride at 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, e-mail info@njjs.org, or call the HOTLINE 1-800-303-NJJS for more information on any of our PROGRAMS AND SERVICES:

- Generations of Jazz (our Jazz in the Schools Program)
- Jazzfest (summer jazz festival)
- Pee Wee Russell Memorial Stomp
- E-mail updates

**Round Jersey (Regional Jazz Concert Series):**

- Ocean County College
- Bickford Theatre/Morris
- Student scholarships

**Member Benefits**

**What do you get for your dues?**

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

**Join NJJS**

**MEMBERSHIP LEVELS**

- **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)**
- **Jazzer ($100 – $249/family)**
- **Sideman ($250 – $499/family)**
- **Bandleader $500+ (family)**
- **Corporate Membership ($100)**

Members at Jazzer 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

OR visit www.njjs.org

OR simply send a check payable to “NJJS” to:

NJJS, c/o Larissa Rozenfeld, PO Box 232, Madison, NJ 07940.
Exit 0 Jazz Festival Adds Spring Performances/Outdoor Stage

The 3rd Cape May Exit 0 Jazz Festival features Grammy winners Dee Dee Bridgewater and Roy Hargrove; New Orleans artists the Dirty Dozen Brass Band, Kermit Ruffins and Jon Cleary; and young innovators including Gerald Clayton, Tia Fuller, Kelly Lee Evans and Daisy Castro.

The seaside resort will be the site of world class music performance, fine wine, great food and happy music fans from May 30 to June 1. The Festival will host more than 100 international touring musicians in an accessible atmosphere similar to European festivals, particularly with the launch of Jazz at The Estate, an outdoor music venue. The family-friendly event offers audiences the opportunity to stroll from venue to venue and revel in many styles of music from jazz, soul, blues to R&B, not to mention take in the gorgeous ocean setting of a National Historic Landmark city.

Michael Kline, a native of Cape May who returned in 2005 from New Orleans, said, “I wanted to offer something in Cape May to really kick off summer and celebrate how great our town is in all seasons, plus pay homage to the former long-running biennial jazz festival here. Thanks to the more than 3000 fans that turned out for our November fall festival, our fest keeps growing, and we’re getting bigger ideas about where we want to take the music. We want music to be everywhere and to bring a little of that New Orleans street party flavor to Cape May. It’s exciting to know some people will happen upon our festival and the music just by walking down the street.”

Tickets can be purchased by calling the Cape May Convention Hall Box Office at (609) 884-9563 or by visiting www.exit0jazzfest.com. Hotel packages are available. Special passes include: Pop’s Pass, $38: provides unlimited access to club shows; Duke’s Pass, $179: includes all headliners, club and Jazz at The Estate shows; Count’s Pass, $145: all-access pass for Friday and Saturday only. Individual tickets are available to all events.

JAZZ TRIVIA ANSWERS
questions on page 4

1. Roland Bernard Berigan
2. Leon Brown Berry
3. Wilbur Dorsey Clayton
4. Boniface Ferdinand Leonard DeFranco
5. Earl Lavon Freeman, Jr.
6. Foreststorn Hamilton
7. Locksley Wellington Hampton
8. Michael Andrew Hucko
9. Owen Charles Igoe
10. Greig Stewart Jackson

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 LLobdellL@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
Ms. Ethel Atlas Abrams, Closter, NJ *
Mr. George Bassett, Ewing, NJ
Mr. John Bianculli, Highland Park, NJ
Mr. Roderick Black, Fanwood, NJ
Joe Brisick, Springfield, NJ
Mr. Larry Carter, Branchburg, NJ *
Mr. Mark Clemente, Glen Rock, NJ *
Loren Daniels, Teaneck, NJ
Ms. Beverly DeGraaf, Morristown, NJ
Mr. Frank DePiola, Glen Cove, NY
Mr. & Mrs. Albert DeRienzo, Summit, NJ
Mr & Mrs Jeffrey & Miriam Eger, Morristown, NJ
Kevin Faughnan & Kris Yang, Somerset, NJ
Mr. Joel Feldstein, West Orange, NJ
Mr. & Mrs. Herman Flynn, Somerville, NJ
Dave & Linda Fosdick, Mineral, VA
Jack and Paula Gentempo, Stockton, NJ
Mr. & Mrs. Edward F. Gore, Scotch Plains, NJ
Mr. Brian Hochstadt, Morristown, NJ
Cynthia Holiday, Fort Lee, NJ
Nancy Vroom Johnson and Roland Johnson, Green Village, NJ *
Mr. Dan Katz, West Orange, NJ
Mr. & Mrs. James Kellett, Bernardsville, NJ
Mr. Robert Kurz, West Orange, NJ
Ms. Marcia Levy, Englewood, NJ
Ms. Linda J. Lynch, Rockaway, NJ
Mrs. Peter Mackersie, Short Hills, NJ
Mr. & Mrs. Thomas J. McEvoy, Ridgewood, NY
Mr. & Mrs. Herbert R. Meisel, Springfield, NJ
Mr. & Mrs. Dick Meldonian, Haworth, NJ
Mr. & Mrs. William J. Meyer, Randolph, NJ *
Mr. Charles J. Mowry, Piscataway, NJ
Mr. & Mrs. John O’Leary, Hackettstown, NJ
Mr. & Mrs. Robert J. Paredi, Savannah, GA
Mr. C. DeWitt Peterson, Moorestown, NJ
Dr. Charles Poskanzer, Albany, NY
Mr. & Mrs. Louis L. Rizzi, Sarasota, FL
Mr. Richard Royce, Chatham, NJ
Ms. Sandy Sasso, Oakhurst, NJ
Mr. & Mrs. H. P. Schad, Chatham, NJ
Mr. & Mrs. Ronald Schneiderman, Bridgewater, NJ
Cynthia Nedzela and Martin Shapiro, Secaucus, NJ
Donald F. and Carolyn Shaw, Denville, NJ
Terrence Smith, Livingston, NJ
Mr. Andrew J. Sordoni III, Forty Fort, PA
Dr. Howard Stoll, Hamburg, NY
Mr. & Mrs. Denis Sullivan, Ho Ho Kus, NJ
Mr. William R. Suphen, III, Somerville, NJ
Mr. Louis Toscano, Hackettstown, NJ *
Mrs. Barbara Warshaw, Montville, NJ
Mr. & Mrs. Michael Weiner, New Milford, NJ
Joe & Sue Youngman, Hackettstown, NJ
Danny Zack, North Brunswick, NJ

New Members
John Banger, High Bridge, NJ
Tim Devaney, Morristown, NJ
Will Friedwald, New York, NY
Peter Gallagher, Wantage, NJ
Howie Gerver, Montville, NJ
Michael and Lynn Guerriero, Ridgewood, NJ
Frank Hughes, Jackson, NJ
Alex Karakis, Scotch Plains, NJ
Dorian Parreott, Freehold, NJ
William Richardson, New Vernon, NJ *
Irene Stella, Closter, NJ


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

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

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

NJ PAC
1 Center St.
888-464-5722

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
Saturday 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
336 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
Tinton Falls

Tumulty’s
361 George St.
732-545-6205
New Brunswick Jazz Project presents live jazz & jam Sunday Sessions 8 – 11 pm

Newfield
Lake House Restaurant
611 Taylor Pl., 08343
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
7850 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 Schoohouse Rd.
973-679-8688

Orange
Hat City Kitchen
429 Valley St.
862-252-9147

Private Place Lounge
29 South Center St.
973-675-6620

Paterson
Cortina Ristorante
118 Berkshire Ave.
973-761-5299

Princeton
McCarter Theatre
91 University Place
908-232-7320

Salt Creek Grille
1 Rockingham Row,
Forrestal Village
908-450-9878

South Amboy
Blue Moon
114 South Broadway
732-525-0014
Jazz jams Sundays, 3–7 p.m.

South Orange
Papillon 25
25 Valley St.
973-761-5299

South Orange Performing Arts Center
One SOPAC Way
973-235-1114

South River
Latavolia Cucina Ristorante
700 Old Bridge Turnpike
908-888-8998
732-238-2111
The New World Order
Open Jam Session
Every Thursday 7:30–11 pm
No cover, half-price drink specials

Trenton
Amici Milano
600 Chestnut Street
www.jazztrenton.com
609-396-6300

Candlelight Lounge
24 Passaic St.
609-695-9612
Saturdays 3–7 pm

Union
Salem Roadhouse Cafe
1180 Queen Anne Rd.
Teaneck, NJ 07666
973-692-0150
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

Southoplace Hotel
45 Main St.
973-347-7777
Blues

Succasunna
Roxy Arts Alliance
Horsehoe Lake Park Complex
2 Elyand Ave.
201-745-7718

Teaneck
The Jazzberry Patch
At the Classic Quiche Cafe
330 Queen Anne Rd.
Teaneck, NJ 07666
973-692-0150
No cover Friday nights.

STUART’S CAFE
187 Hackensack St.
201-939-2000
Friday–Saturday

For a link to each venue’s website, visit www.njjs.org, click on “venues,” and scroll down to the desired venue.

Also visit Andy McDonough’s njjazzlist.com

The Name Dropper
Recommendations may be sent to editor@njjs.org.

Rosalind Grant
Featuring Winard Harper, drums; Brandon McCune, piano;
Jacob Webb, bass; and Eugene Ghee, tenor sax.
May 2 at The Priory, Newark, 7-11 pm.
No cover, no minimum.
Food or beverage purchase required.

Sandy Sasso Quartet
Friday,
May 16 at Trumpets, Montclair, featuring
Rio Clemente on piano.
This is Sandy’s birthday celebration and there will be cake for everyone. Shows at 8 and 10 pm.

Nikki Parrott and Warren Vaché
at Shanghai Jazz, Madison, May 28,
7:00 – 9:30 pm.
No cover.

Westwood
Bibiz Lounge
284 Center Ave., 07675
201-722-8600

Woodbridge
Barron Arts Center
582 Ridgeway Ave. 07095
732-634-0413

Wood Ridge
Martini Grill
187 Hackensack St.
201-939-2000
Friday–Saturday

Jersey Events Jazz
May 2014
Send all address changes to the address above

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