2016 Stomp | A Jazz Horn Of Plenty

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See pages 11 and 24 for full information.
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Stay tuned to www.njjs.org

Prez Sez
By Mike Katz President, NJJS

Amid all the dreadful TV commercials for things like prescription drugs, we saw an advertisement recently that we really liked, a charming 30-second ad featuring Tony Bennett and Lady Gaga singing “Baby, It’s Cold Outside” as a pitch for Barnes & Noble. So much so that we actually went there to do our holiday book shopping rather than ordering books online from Amazon while dressed in our pajamas. So much so that even while there in addition to our book purchases we picked up a copy of the their recent Grammy-award winning CD, Cheek to Cheek. So sometimes commercials do serve their purpose. We also bought (as a present for me) a coffee table type book about Billy Strayhorn, titled Billy Strayhorn-An Illustrated Life (Bolden 2015), which was published to commemorate his centennial birthday last year, which, it will be recalled, NJJS also celebrated at last year’s Mayo Theater concert. There is a connection here. The above-mentioned CD includes a solo track with Gaga doing a nice job of performing Strayhorn’s “Lush Life,” which most knowledgeable observers consider difficult to sing properly.

While on the subject of Tony Bennett, last December we went to his concert at the New Jersey Performing Arts Center, and were amazed that at age 89, by which almost every singer, musician, comedian and other entertainer I grew up with has been long dead or retired, Tony is still going strong and arguably even better than ever. He has also managed to broaden his appeal to a younger audience by allying himself with performers like Lady Gaga, without compromising his artistry.

In addition to his CD with Gaga, he also just recently released another excellent recording, this time teaming with pianist Bill Charlap, called The Silver Lining: The Songs of Jerome Kern. This one I purchased in Scotti’s, a bricks and mortar establishment in Summit, which along with the operation of our friends at the Princeton Record Exchange, is one of the few music stores still in business in New Jersey, independent or otherwise. Bennett may not have originally been thought of as a jazz singer, but he has certainly earned that credential by his work in recent years. He is also a painter, using his given name of...

NJJS Bulletin Board

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NJJS Members Discounts Hibiscus Restaurant, Morristown and The Crossroads, Garwood offer NJJS members a discount of 10% off their check. The Berrie Center at Ramapo College offers NJJS members 5% off event tickets. $5 ticket discount for monthly Salem Roadhouse Cafe jazz nights.

FREE Jazz Socials  …ongoing. Join us for music and mingling. Free for members, $10 non-members (applicable to membership) with just a $10 venue minimum. Watch calendar page 3 for upcoming dates and details. Beyond the schmooze, there are some serious musical prizes raffled off at our socials!!
Anthony Benedetto (he is said to have been given his stage name by Bob Hope), and one of his works hangs in the Louis Armstrong House in Queens, where it is pointed out by the tour guides who invite the folks to guess what famous entertainer did the painting.

All of which naturally brings me to next month’s Pee Wee Russell Memorial Stomp, to take place starting at noon on Sunday, March 6 at the beautiful Birchwood Manor in Whippany, New Jersey. As usual, we will have a program of four great bands, led this year by Michael Hashim, Jon-Erik Kellso, Dennis Lichtman and Warren Vaché, and food and drink, as well as CDs from our CD bin, will be available for purchase in abundance. We are of course hopeful that unlike in 2015, this year the weather will fully cooperate (at the time I am writing this two days after Christmas, the temperature is in the 60s, so who knows). There is still time to order your advance sale tickets (thereby saving $10 a ticket from the price at the door). Ordering information is on page 11 of this issue, and you will note that this year we are for the first time using an outside ticketing company, Brown Paper Ticketing, which hopefully will result in excellent and timely service to those ordering tickets by phone and over the Internet, and if successful we will continue to use them in the future. These days many other organizations that are producing concerts and other ticketed events in small venues are turning to these services rather than doing ticketing themselves, which if done right works to the benefit of both the organization and the patrons. We recognize that many of our members are not computer savvy, and while these companies work primarily online, mail and telephone orders can also be accommodated. I hope you will all like this service, and would appreciate your comments after you have experienced it. Note that tickets will still be available at the door on the day of the Stomp for those who haven’t purchase them beforehand.

The other NJJS Officers and Board members and I look forward to seeing many of you at the Stomp!

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See page 43 for details!
Howie sometimes feels that he’s asked every question that could be asked about jazz, and this month is “recycling” some that were asked previously, in this case in this column twenty years ago, in February, 1996. See if you know them now.

1. Of the members of the Count Basie band that arrived in New York City in 1937, who stayed the longest with the band? For extra credit, whom did he replace?

2. Like Tommy Dorsey’s Clambake Seven and Artie Shaw’s Gramercy Five, there was a band-within-a-band in Cab Calloway’s orchestra. What was it called?

3. While in Europe in the mid-’30s, Coleman Hawkins recorded several sides with Django Reinhardt and Stephane Grappelli, including “Honeysuckle Rose” and “Crazy Rhythm.” What instrument did Grappelli play?

4. According to the song, what is better than being in New York and treated like a dirty dog?

5. What member of a musical family, before he was in 1st grade, was correcting his father’s faulty fingering on the trumpet?

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

As a member of the New Jersey Jazz Society we invite you to volunteer for one of several positions that currently need to be filled. No experience required. We ask only that you attend most of our monthly Board meetings (Directors only) and our annual events, and that you share a little bit of your time, your ideas and your talents.

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When you’ve been doing something for 47 years, say putting on a “Memorial” Stomp, it’s just possible you might lose track of why you started doing it in the first place. Then again maybe you just got here yesterday, in which case why would you even know? So for the newcomers, and those with fuzzy memories, we’ll just point out that the first Pee Wee Russell Memorial Stomp was presented in Martinsville, New Jersey on Feb. 15, 1970 to coincide with the first anniversary of the great clarinetist’s death, just shy of his 63rd birthday, in 1969. The event was organized by NJJS co-founder Jack Stine and some like-minded local jazz aficionados who much admired Russell’s unique musical artistry, and would, buoyed by that first Stomp’s grand success, found the New Jersey Jazz Society in 1973.

For those who need an introduction to Charles Ellsworth “Pee Wee” Russell we turn to clarinet legend Joe Stomp’s grand success, found the New Jersey Jazz Society in 1973.

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The Editor’s Pick

By Tony Mottola

Jersey Jazz Editor

PEE WEE RUSSELL …AND WHY WE STILL STOMP


When you’ve been doing something for 47 years, say putting on a “Memorial” Stomp, it’s just possible you might lose track of why you started doing it in the first place. Then again maybe you just got here yesterday, in which case why would you even know? So for the newcomers, and those with fuzzy memories, we’ll just point out that the first Pee Wee Russell Memorial Stomp was presented in Martinsville, New Jersey on Feb. 15, 1970 to coincide with the first anniversary of the great clarinetist’s death, just shy of his 63rd birthday, in 1969. The event was organized by NJJS co-founder Jack Stine and some like-minded local jazz aficionados who much admired Russell’s unique musical artistry, and would, buoyed by that first Stomp’s grand success, found the New Jersey Jazz Society in 1973.

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PEE WEE RUSSELL …AND WHY WE STILL STOMP

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Big Band in the Sky

Natalie Cole, 65, vocalist, February 6, 1950, Los Angeles – December 31, 2015, Los Angeles. Natalie Cole had two monster hit records — a pop soul song, “This Will Be (An Everlasting Love)”, which rose to Number 1 on the pop music charts in 1975, and “Unforgettable,” the virtual combination of her singing with her late father, Nat “King” Cole. The contrasting styles of these two songs typify Cole’s career. She started out as a contemporary pop singer, but later in her career she embraced many of the standards of the American Songbook.

In 1996, Cole’s Elektra album, Stardust, sold a million copies. In addition to the title tune by Hoagy Carmichael, it featured such other standards as Irving Berlin’s “Let’s Face the Music and Dance” and Rodgers & Hart’s “He Was Too Good to Me.” In addition, there was an original song, “Two for the Blues,” written by Cole in collaboration with Neal Hefti and Jon Hendricks. It also included another virtual recording with her late father — Edward Heyman and Victor Young’s “When I Fall in Love.” Her 2008 Rhino Records release, Still Unforgettable, was also dominated by standards such as Harold Arlen’s “Come Rain or Come Shine,” Jimmy Van Heusen’s “Here’s That Rainy Day,” and another duet with Nat “King” Cole, on “Walkin’ My Baby Back Home.” In a review for All Music, Andy Kellman pointed out that Cole had been “reinterpretating classics on and off for nearly two decades.” She couldn’t be faulted, he wrote, for “phoning it in,” but, quite the opposite, “She seems to be having more fun with the songbook than before.”

In the 1980s, Cole grappled with addictions to heroin, alcohol and cocaine. She underwent rehab and emerged in 1987 with a pop album, Everlasting, which included two Top 10 singles, “Jump Start” and “I Live for Your Love,” and her rendition of Bruce Springsteen’s “Pink Cadillac.”

In 2009, she contracted hepatitis C, which she believed was the result of earlier intravenous drug use. She had a kidney transplant and continued to perform.

Writing in The New York Times the day after her death, Jon Pareles described Cole’s singing as having “a light, supple, perpetually optimistic voice, full of syncopated turns and airborne swoops, drawing on both the nuances of jazz singing and the dynamics of gospel.” A number of tributes were posted on Facebook. Tony Bennett called Cole “an exceptional jazz singer, and it was an honor to have recorded and performed with her on several occasions.” Diana Krall said she “was so blessed to experience such incredible joy of working with Natalie Cole. We had such a fun time singing together. Her wonderful generosity of spirit will always stay in my heart, and I am lucky to have known that. It is rare.” Krall was a guest on Cole’s 2002 Imports album, Ask a Woman Who Knows, singing a duet of Al Jarreau’s “Better Than Anything.” Pianist Ramsey Lewis, who performed with Cole in 2013 at Chicago’s Ravinia Festival, pointed out that her father “helped shape her own music and career,” but added that, “she was a true artist in her own right and proved that time and again with her many hit songs and wonderful live performances. She will be greatly missed.” Bonnie Raitt said she and Cole, “shared a deep connection with music, our Dads, and our history in recovery...She was a truly incredible singer and such a warm and classy woman.”

Jazzcorner.com, also in a Facebook post, pointed out that, “as her career has progressed, Natalie herself has developed more as an interpretative song stylist leaning more towards the classic work of [Ella] Fitzgerald, Sarah Vaughan, and, of course, her own father, as a source for material to record, distinct from her role as a purveyor of gospel-tinged emotive pop-flavored soul music that formed the basis for her ’70s work for Capitol Records.” And television producer Ken Ehrlich recalled “begging her to sing ‘Mr. Paganini’, which she was hesitant to do in front of her idol, Ella.” Ehrlich added that when she finally agreed, “she nailed it.”

A recurrence of hepatitis C over the past three months resulted in cancellation of several performances. Cause of death was congestive heart failure. She is survived by her son, Robert Yancy, and two sisters, Timolin Cole and Casey Cole.

Rusty Jones, 73, drummer, April 13, 1942, Cedar Rapids, Iowa – December 9, 2015, Chicago. Jones was at the center of Chicago’s jazz scene since the late 1960s, but he was more than just a local musician. From 1972-1978, he was a member of George Shearing’s trio, and he also spent a few years with Marian McPartland. Others with whom he performed included clarinetist Buddy DeFranco and alto saxophonist Lee Konitz. A grandnephew of the popular ’20s and ’30s bandleader/composer Isham Jones, Rusty Jones graduated from the University of Iowa in 1965 with a degree in history and political science. He moved to Chicago in 1967 to pursue a music career and quickly connected with local pianist/vocalist Judy Roberts, becoming a regular member of her group from 1968-1972. In 1981, he played with her on the Inner City recording, Nights in Brazil. Upon learning of his death, Roberts posted a message on Facebook, describing him as such a fun time singing together. Her wonderful generosity of spirit will always stay in my heart, and I am lucky to have known that. It is rare.” Krall was a guest on Cole’s 2002 Imports album, Ask a Woman Who Knows, singing a duet of Al Jarreau’s “Better Than Anything.” Pianist Ramsey Lewis, who performed with Cole in 2013 at Chicago’s Ravinia Festival, pointed out that her father “helped shape her own music and career,” but added that, “she was a true artist in her own right and proved that time and again with her many hit songs and wonderful live performances. She will be greatly missed.” Bonnie Raitt said she and Cole, “shared a deep connection with music, our Dads, and our history in recovery...She was a truly incredible singer and such a warm and classy woman.”

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By Sanford Josephson

continued on page 10
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BIG BAND IN THE SKY
continued from page 8

“irrepressible and irreplaceable.” Brian Torff, the bassist on Nights in Brazil, also posted a Facebook tribute, saying, “I really loved Rusty as a musician and as a great person. He made me laugh so many times, and I will miss his great spirit.”

Chicago bassist Steven Hashimoto, in a blog posting about Jones, said, “It goes without saying that he was among the finest musicians in Chicago, and the world, but that he was also the finest human being one could hope to encounter.

I doubt there’s a musician below the age of 60 in Chicago who didn’t, at some point, get words of encouragement, helpful advice, or constructive criticism from Rusty.”

Jones’s wife, Mary Ellen Jones, told the Chicago Tribune’s Howard Reich (December 10, 2015) that young musicians would regularly come to their house in suburban Park Ridge to learn from him. “They’d sit around the table and drink coffee,” she said, “and he’d tell them stories. Then, they’d go downstairs and play for a couple of hours.”

Jones’s most recent recording was with pianist Larry Novak on the 2015 Delmark album, Invitation.

Survivors, in addition to his wife, are: a son; three grandchildren; two stepchildren; and four stepgrandchildren.

Russ ‘Rusty’ Paul, bassist, 74, born in 1941 — died January 1, 2016, Mahwah, NJ. Paul suffered from diabetes and had been in poor health for sometime. When his famous father, guitarist Les Paul, who died in 2009, was still alive, Russ videotaped and recorded his weekly performances at the Iridium jazz club in New York, traveled with him on the road and established a permanent Les Paul exhibit at the Mahwah Museum. He also managed a 2012 auction of his father’s estate, which included a 1968 Gibson guitar that sold for $68,750.

In a Facebook post, Michael Frondelli, onetime vice president of Capitol Studios, recalled Les Paul’s visits to the studios. “Whenever Les visited,” he said, “Russ was first on the scene, always the cordial, humble and gracious son who would ensure Dad’s presence was acknowledged with deserved dignity.” Music publicist Don Jay Smith added, also on Facebook, that “Rusty Paul knew every legendary guitarist, and they loved him…He carried the legacy of his dad, Les Paul, with dignity and class and seemed most proud when Gibson Guitar came out with the Rusty Paul Bass.”

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

Rev. Dr. M. William Howard Jr.
Retires As Bethany Baptist Pastor

The Jon Faddis Quartet with David Hazeltine on piano, Kiyoshi Kitagawa on bass and Aaron Kimmel on drums performed to a packed house of 500 at Bethany Baptist Church Vespers on Dec. 4. The Vespers was the last to be presided over by the series’ founder Rev. Dr. M. William Howard Jr. who retired after 15 years as pastor of the Newark church. Photo by Tony Graves.

The Rev. Dr. M. William Howard has stepped down as the 12th pastor of Newark’s Bethany Baptist Church after 15 years of service. Included in his legacy to the West Market Street church is the popular monthly Jazz Vespers service that has attracted top players to the Saturday evening program since its founding in 2000.

“Among the many new initiatives Dr. Howard created at Bethany was Jazz Vespers,” Kirk told Jersey Jazz. “It brings people from all walks of life and all parts of New Jersey and the tri-state area to the church to experience great jazz, receive a spiritual message and fellowship immediately following — and all for free.”

Upcoming Vespers performances at the church are: Courtney Bryan Quartet featuring Brandee Younger (Feb. 6), Vincent Herring Quartet (Mar. 5), Peter Bernstein Group (Apr. 2) and Dee Daniels (May 7).

Jazz Vespers, the first Saturday of every month, October – June, 6:00 – 7:30 PM, with light refreshments afterwards. Bethany Baptist Church, 275 West Market Street, Newark, NJ — free on site parking | 973-623-8161 | www.bethany- newark.org.
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For directions call Birchwood Manor at 973-867-1414.

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

A Jersey Jazz Interview
With Dena DeRose

By Schaen Fox

For years Dena DeRose graced many of our Society’s events. Since she lived in New York City, seeing her elsewhere was easy and always a great pleasure. Those years now qualify as the good old days, for she spends most of her time in Europe and is only here once or twice a year. I was lucky enough to see her several times on her most recent visit and spoke to her about her life and career this past July and August.

Dena DeRose. Photo by Jimmy Katz.

JJ: Is there anything special you wish to talk about?

DD: Well, I have a new CD that will come out in January 2016. I think it will be called United, still not sure. It’ll be my second release for HighNote Records. It doesn’t have a strong theme like We Won’t Forget You – An Homage to Shirley Horn (HighNote; 2014), but it will be songs that I just like doing and that I grew up with. I’m fusing a few late ’60s, early ’70s tunes, like Carol King’s “So Far Away” and “Sunny” with some standards from the American Songbook and a few jazz standards — “United” by Wayne Shorter is one that I put lyrics to, for example.

I continue to record with my ‘A Team’ rhythm section of Matt Wilson and Martin Wind, plus I’ve asked Ingrid Jenson on trumpet and flugelhorn to play on a few tracks, and for the first time, I have a guitarist, Peter Bernstein, on two tunes. The guitar is a bit of a different texture and sound than what I have dealt with on my past recordings. I’ve always loved Pete’s playing and always thought of recording with him. This was the perfect time!

JJ: I’d like to hear about your friendship with the great Shirley Horn

DD: I wouldn’t say we were friends. I met her through a friend of mine, Rob Bargad, a pianist I met in New York City, who now lives in Austria! He was already in touch with Shirley in the late ’80s. He turned me on to her. I didn’t know about Shirley Horn before that. The minute he put the recording on I was, “Oh My God! This is incredible music!” I had already started my piano playing and singing career, so I was blown away. I went right out and got all of her recordings! Any time she came to New York, I was there at the gig.

I remember when the The Five Spot reopened in the ‘90s, Shirley played there every three months or so. Anytime she was there, I was there, unless I had a gig, then I’d go afterwards. I got to hang out with her on the breaks. Everyone wanted to talk to her, so it was short and sweet, but always nice. A few years later I met her on the Jazz Cruise. Shirley would ‘hold court’ every night around 2:00 AM in one of the bars for the “Shirley Horn Jam Session.” Again, I would hang out with her, but by then she was older and didn’t talk all that much. She couldn’t hear so well, either, and spoke very softly so I really had to listen.

She was always encouraging. One night, she heard me play just before the jam session started, because she arrived a bit earlier than usual. By that time she was in the wheelchair, and she just rolled in with a drink in each hand, her white gloves on, and black sunglasses…even though it was so dark in the club! Ha Ha! But she came in, sat there, and got to hear me play and sing.

I haven’t told many people this, but the most exciting thing about my relationship with Shirley was again due to Rob Bargad. He had given her my debut CD and happened to call Shirley one night months after he gave her it. He said, “Shirley I know you are busy.” She said, “Yeah, I have friends over for dinner and I’m cooking in the kitchen.” Well, long story short, he heard my CD playing in the background! That was a one of the biggest thrills of my life…Shirley Horn had my CD on and was playing it for her friends!

I never really wanted to do a tribute record for anyone for various reasons. Somehow as the years continued on page 14
SOPAC
SOUTH ORANGE PERFORMING ARTS CENTER
10TH ANNIVERSARY

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passed after Shirley died, her recordings kept speaking to me, and I kept learning so much from them. I thought, “Nobody’s done a tribute yet that I had heard of.” So, I thought “I’d like to do one.” I started putting together all my favorite tunes she had recorded. I wanted to keep certain aspects of her arrangements because Shirley was a great pianist and arranger. Her playing was coming out of the Ahmad Jamal school, all that trio style of playing.

I thought, “I’m going to keep some of them pretty similar to show the great arranger she was.” I then rearranged/reharmonized a few. I didn’t want to call it a tribute, because it was more a thank you to her for teaching me so much.

I listen to her recordings also with my students around the world. They love her arrangements, how she delivers a story, and the fact that she kept her band together for many years. There is so much depth in her music. I’ll continue to learn from her for the rest of my life.

I have four releases on MaxJazz prior to my HighNote debut. HighNote asked me to come over to their label and MaxJazz let me out of my contract.

HighNote seemed like a good fit as they were in support of such a recording and of me. Sometimes the record labels want to determine a little more of what you are supposed to do, but I’ve always had total control from each label I’ve been with. I feel very fortunate to have a label in general.

JJ: Did anything of significance for your career happen in New Jersey?

DD: I made my debut CD myself with the kind help of one donor that wanted to financially support some of the recording. I had a very, very independent label called Amosaya put it out first. Again, it was with Rob Bargad’s help. All they did was give us the barcode so we could put it into the stores, onto the radio, and get reviews, etc. I played once or twice a month for years at the Cornerstone in Metuchen. One night, Marc Edelman said to me, “I’ve just started a record label recently called Sharp Nine Records. I would love to record you.” I said, “In fact I have a recording I did a year and a half ago. It didn’t get much exposure, and I was thinking of looking for a bit bigger label to put it out again.” They took it, repackaged it and put it out in 1996. I recorded three more CDs with them after that.

I also played in various places, like an Italian restaurant in Hoboken where I just played piano, didn’t sing, for four hours. I took the Path train out, did the gig, left. I played Shanghai Jazz for years. Played down in New Brunswick first, I think. Scott Strunk was a drummer that booked pianists and bassists to come there to play with him on his steady weekly gig. Jersey was a large part of my gigging when I lived in New York City for 15 plus years.

JJ: I noticed how often you are asked about your carpel tunnel/arthritis hand problem and I wondered if you are tired talking about that rather than your art?

DD: As long as it is brief, because it is part of my history. I wouldn’t be singing if that didn’t happen.

JJ: I found it both amazing that you weren’t singing before, and that singing changed your piano playing.

DD: Yeah, that’s why I don’t mind talking about it. I sang before the hand operation, but it was in pop bands, top 40, rock, ‘50s music, A Grateful Dead tribute band, weddings, country, and even hip hop. If you look in the All Music guide what comes up is me with 45 King and Guru, two hip hop artists I played for. Had a few tracks of keyboards on an early Queen Latifah album, too! But, with singing, I only sang background, because I was the keyboard player mainly. Earlier in my musical endeavors, 13–18 years old, I played in a wedding band in Binghamton that did three or four weddings every weekend for five years, and in that band I did sing a bit, but I was awful! I hated to do it because I just wanted to play. When I quit all these styles of playing, I decided to focus on jazz piano. I loved Bill Evans, Ahmad Jamal, Red Garland, Bobby Timmons, Barry Harris, Tommy Flanagan and Wynton Kelly. That is what I wanted to do, and I was practicing like crazy trying to saturate myself with this music. Then my hand went haywire. I really thought my life was over.

One night I happened to be in a little tiny jazz bar in Binghamton, New York getting drunk from depression. My jazz piano teacher, Doug Beardsley, asked me to come up and sing. I said, “Doug I don’t sing standards.” He said, “I’ve got a vocal Real Book. Come on up.” I took the mic in one hand and the book in the other, and of course home town audiences are quite supportive. They knew my dilemma with my hand. I finished the tune, and they said, “One more.” I sang another, sat down, and thought, “Does that feel great!” I looked at myself in the mirror in back of the bar and said, “I’m going to get voice lessons.”

The next week I started voice lessons with Niki Cukor. I had heard her singing with students for years as this was the same building I started my piano lessons when I was three and I still had my practice studio. Niki referred to herself as a vocal technician, but in her early days, she lived in Europe and was the sub for Kirsten Flagstadt. She was really an incredible teacher. People from New York used to come up to study with her or bring her down to New York. She could take these AC/DC type bands, that blew their voices out, restore their voices and bring back their good technique in a week.

She had been my only teacher and was phenomenal. I learned a classical opera technique…the breathing, placement, etc. I didn’t sing classical music with her because she would incorporate an Ann Murray tune like “You Needed Me” or something that had the octaves. She would find these songs, because she knew I played a lot of styles of music and was into jazz. She incorporated popular music into her teaching which was very nice. I learned so much from her and I still had that technique up until about nine years ago. Then I did some further education in vocal technique, the Estill Vocal Training courses that are

continued on page 16
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taught by a Master Estill teacher from Denmark, Helga Westmark. She is now my teacher as the vocal technique is one of healthy singing and suitable for all styles of music other than classical.

JJ: Did Niki Cukor live long enough to know of your success?

DD: Yes she did. She could have been around 100 when I last saw her in the early 2000s, but ended up having dementia and Alzheimer’s. She was in a home in upstate New York, I would visit her and she wouldn’t recognize me when I first got there, but each time I had a new CD, when I put it on, her eyes would pop up, she would look at me and say, “That’s you.” I would say, “Yes… Dena.” Then certain memories would come back. I’ve read about how the health industry in Holland is using music with these types of patients to try to connect and help memory loss, etc., and I believe it’s very true. She started to come back when the music went on. She was always very supportive and encouraging. I have a little instamatic picture of her in my living room today and I tell my students about her all the time. She was a very, very good teacher/mentor not only for singing, but for life.

JJ: When you lost the use of your hand, I read that you were so despondent you turned to drugs and alcohol. Once you regained the use of your hand, did you have a problem breaking free of any dependencies?

DD: It went away. I’m sort of an addictive personality, because I love music and chocolate. But the drugs and alcohol, at that intensity, were just to get through this tough time, I think. That was a heavy depression. Back then nobody knew what depression was. I really felt my life was over, especially after I had one operation and still had pain in my hand. That’s when I really went down pretty far, because I had felt, “Okay, I’m going to get right back to business.” Also, I was young, and all my friends were doing these things anyway, so it wasn’t like I did it just because of my hand. It just happened to help. [Laughs] Then life went on.

JJ: Do you have any other career souvenirs that visitors see at your home?

DD: I have a few posters, a couple of snapshots that photographers did that caught the right moment, but not that many. No. I do have a big beautiful print of Billie Holiday in my living room, and a collage of jazz musicians I made from some famous jazz photos I liked. I’ve got photos of jazz musicians all the way down my stairwell into the basement: Louis, Billie, Sarah, Art Tatum, Monk. I’ve got all that in a big closet in my basement. My mom keeps a lot of things, too, like news clippings, articles etc.

JJ: Since you mentioned your first recording, Michael Zisman, Tootie Heath and Steve Wilson are on that. That is a very impressive lineup for a first recording.

DD: Yeah, Steve was someone I had heard a lot, and somehow we met at a gig. We also taught at Purchase together. He was one of my favorite sax players, and still is, and I really wanted him on it. Michael Zisman knew Tootie. He asked him, since he had a gig at the Village Vanguard that week, if he’d like to record with us, and he said yes. I was floored! Michael knew more of the great jazz musicians before I did, because he studied Jazz at William Patterson. I hung out with the people who went to William Patterson: Michael Zisman, Joe Farnsworth, Eric Alexan-der, etc., and all these great guys studied with Harold Mabern and Rufus Reed. Through the years they are still my buddies.

We did the CD in, I think, four or five hours that day and got it all done. No rehearsal, just rehearsing for the great engineer, who has now passed on, David Baker. He had engineered most of Shirley Horn’s recordings, so I just asked him, “Would you be willing to engineer my debut CD? I don’t have a record label, but I can pay you something.” He just loved to work. He was great. He is one of those engineers that when he is recording, he is actually mixing already. Before we rehearsed the first tune, “Blue Skies,” I talked to Tootie about the arrangement, we went straight through it once, and I said, “Dave we are going to take one now.” He goes, “No problem, I’ve already got it.” So we had it on the first take. [Chuckles] He really did mix it. When we sent it to be mastered he said, “This sounds great already.” He didn’t have to tweak much. All the takes were either first or second takes. No overdubs.

JJ: When you were growing up in Binghamton, New York, did you get to work with Slam Stewart?

DD: I didn’t work with him, but I got to play with him once. I was studying classical piano there and only had a minor in jazz, two classes: big band and history of jazz. [Chuckles] Slam and Major Holly both came up quite a lot, and one time I got to play a blues with them. We had a drummer and myself and they were the two featured people. Of course then I really didn’t know what I was doing jazz-wise. I was just beginning, so they were very encouraging and supportive. At least I knew what a blues was. It was probably one of the sweetest and first real experiences with real jazz music I had had — I mean somebody who actually played with Charlie Parker! It was quite an experience.

Sherrie Maricle got to do a lot more with Slam. Sherrie went to Endicott High School, a town over from Binghamton — Tony Kadleck, John
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DAN LEVINSON TIMELESS MUSIC

MAR 9
For me having gone to Europe to teach is the best situation I could have asked for. I couldn’t find a position here. I was teaching in five schools, but I was adjunct and that gave me nothing after taking the train or putting gas into the car. I was the hamster on that wheel.

If you look at the actual university teaching, it is not that different. This particular school, The University of Music and Performing Arts in Graz, Austria has the oldest jazz department that gives a degree in jazz in Europe. We are celebrating our 50th anniversary this year, thanks to Sheila Jordan who started the vocal program in the late ’80s. The department is quite unique. Sheila would do one semester then she would bring over Mark Murphy to do a seminar, then Andy Bey, then Michele Hendricks, Jay Clayton, and different people. They would all take a semester. The program was more workshop style. There were private lessons, just to get the vocal program up and running.

When the school became a university in the early 2000s, they looked for someone who would take a longterm professorship. The person there before me didn’t want to stay, so I was the first professor there with a five-year contract and then tenured since. I didn’t have that possibility in the states because I don’t have a degree in teaching jazz voice. They actually liked the fact that I have life experience. They want all of our professors to be out on the scene and bringing back that knowledge to the students. It does allow a lot of flexibility which a lot of schools here in the states don’t.

Would you tell us about your teaching routine there?

I guess for me, being a vocal teacher is that I’ve got twelve students from nine different countries: Armenia, Russia, Finland, Italy, Holland, Germany, Austria, Turkey and Korea. We work on English a lot, when it comes to singing the American songbook tunes and the jazz standards. English isn’t their first language. It is not only American songbook tunes and the jazz standards. It is not only English a lot, when it comes to singing the American songbook tunes and the jazz standards. English isn’t their first language. It is not only

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and the piano was great. It came off nicely and was very special for me.

**JJ:** Is there a book, film or play that you would recommend to give non-musicians a good idea of what a musician’s life is like?

**DD:** I love Ella’s documentary, *Something to Live For.* That is really well done. And the one on Sarah Vaughan, I can’t remember its name, but it’s the most popular one. You get a little insight, but they are not really about the lives of musicians. I don’t know if there is anything out there. *Notes and Tones* — Art Taylor’s book — is one I have all my students read. It’s all questions and answers from Betty Carter, Carmen McRae and a lot of people in there. You can sort of get an idea, but I don’t know.

**JJ:** Would you share any of your memories of 9/11 with us?

**DD:** It’s hard, because I watched it all. I just went down to the memorial, and it was really hard. I lost it there. That’s a beautiful memorial and everything, but I lived in Long Island City, Queens, and we were on the rooftop of our building, and so was everybody else. We watched the second plane go in. We didn’t see the first. I woke up to my mother’s phone call screaming, “Oh my God, a plane went into the World Trade Center.” We went up to the roof, and it was literally right across the water there. The rest was horrendous. I can’t really talk about it. To see the buildings fall was... awful.

The one thing that was happening then was I was starting a show at the Algonquin with the great Bill Henderson and Eric Comstock. We had a show called “Made for the Movies: A Hollywood Songbook.” We were due to open that Tuesday night and, of course, they held it off indefinitely. By Thursday or Friday they called and said, “Let’s do a show on Saturday.” We went in and did the show. I have to say it was packed, sold out. Everybody in the room, at many points during the show, were literally between being in tears and laughing as loud as we have ever heard them laugh in the Algonquin. It was the most emotional show I’ve ever done. People needed the release, or something. It was really quite special.

**JJ:** Since you travel the world performing, do you see any differences in the audiences’ reactions to jazz?

**DD:** I went to South America this last November to Buenos Aires and Cordoba. I was in Cordoba with Ed Neumeister, one of my colleagues, and we played in a club with Argentina musicians. The club was enormous. There were 400 or 500 people there, but I could count on one hand the people with white hair. Usually in jazz audiences there are quite a few who are 60 to 70 plus. There it was young people, I’d say for a majority of the audience: age 15 to 35. Jazz is quite new there. I think the festival was celebrating it’s tenth year. There isn’t much jazz there, so they were very interested and they loved it. That’s what I noticed the most. In Europe we have very mixed audiences, much more mixed than in the states.

I feel that in the states, whatever concerts I’ve been doing there there are a few more younger people coming.

I don’t know if it is due to the Internet or education in schools, I have no idea, but Europe definitely has a more mixed audience.

**JJ:** Okay I really have nothing more to ask, except please come back soon.

**DD:** [Chuckles] I’m coming back to perform. Thank you and bye bye. [J]

Dena’s new CD United was released January 15 on the HighNote label.

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

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**Double Piano Pleasures at The Jazz Standard**

By Schaen Fox

December 16 we saw a rare attraction at New York’s Jazz Standard. For five nights that week, the venerable jazz spot had two Steinway Grand Pianos on stage and two extraordinary pianists performing — Bill Charlap and Renee Rosnes. They began performing together over a decade ago, and married in 2007.

Their time together produces music that sparkles with improvisations and polish. Bill Charlap started the set by telling the audience, “We’re delighted you are here, and we are married; so we will start with Frank Loesser’s ‘Never Will I Marry.’” The couple shared addressing the audience, but the pattern was always the same: a few words and more music.

Their eleven selections ranged from the very popular, (Cole Porter’s “It’s All Right With Me”) to lesser-played numbers (Vincent Newman’s “With A Song in My Heart,”) as well as several gems probably unknown to many in the crowd (“Show-Type Tune” by Bill Evans and Dick Hyman’s “Baby Boom”). Four selections were from their Blue Note Double Portrait CD.

Their eyes were locked on each other, and their concentration produced wonderful back and forth improvisations. Often, one played a line, and the other reinterpreted a riff from it into a new improvisation. Everyone in the audience focused on every number, and applauded with great enthusiasm until the high point of the set. That was the Gershwin’s “My Man’s Gone Now,” and it resulted in something rare. Their playing was so soulfully mesmerizing that, for long moments after it ended, everyone sat still. The quiet became a postscript to the captivating beauty we had just experienced. Finally, someone clapped and the rest of us rushed to join in.

Their encore was Jerome Kern’s “The Last Time I Saw Paris,” and then the artists mingled among friends and fans. Many of us crowded around them to express our appreciation before heading into the damp cool night with spirits rewarded.

Some must have wondered, as I did, about how the two Steinways reached the basement club. Its stairway is quite narrow and there are sharp corners before one enters the main room, but an elevator by the kitchen made any herculean effort.
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Once again Al Kuehn and Don Greenfield had the Prospect Presbyterian Church in Maplewood rocking by presenting a Chicken Fat Ball on January 3 that was full of wonderful music. It put big smiles on the faces of all who attended, including the musicians.

Al and Don put together an All-Star collection of musicians. This one included Ken Peplowski on clarinet and tenor sax, Mark Lopeman on tenor sax, Randy Reinhart on cornet, Jim Fryer on trombone, Frank Vignola on guitar, Rossano Sportiello on piano, Nicki Parrott on bass and Ed Metz on drums, certainly not a shabby collection.

Things got off to a great start with a jazz classic made famous by the Basie band, "Moten Swing," and swing is what these cats do best. They followed it with "Linger Awhile," something that all in the house were eager to do.

Peplowski manned the mic for the between song patter, and was right on his game humor wise. He is fast with a quip, and elicited some smile inducing responses from his bandmates.

Lopeman took center stage for a beautiful take on "You'll Never Know," before Sportiello soloed on "Shoe Shine Boy," demonstrating some of the fastest chops on the scene as well as his unique genius for improvisation.

All hands were once again on stage for "I Let a Song Go Out of My Heart."

Vignola and Parrott were members of the last Les Paul group, and had participated in a Les Paul tribute concert in Chatham on the previous evening. They revisited the Paul oeuvre at the CFB by playing "Just One More Chance," Parrott on the vocal, one of the first recordings by Paul.

Peplowski next called for a feature by Fryer, and he responded with a raucous version of "Ham and Eggs" that elicited some enthusiastic responses from the crowd. Peplowski’s following clarinet take on "Deep Purple" was a contrast in mood and tempo from the Fryer interlude.

To close out the first set, the full band roared through "That’s A-Plenty." Well it was plenty of great sounds during the set, but there was more to come after a time for all to gather their breaths, and chill.

Soon we were hearing "I've Found a New Baby," as a new set began. Peplowski said that he had a request for something by W.C. Handy, although he could not resist speculating that he might actually heard the person ask "Is there a WC handy?" He probably was aware that the use in less open times of the term “WC” by Jack Paar got Paar into hot water, and that many in the crowd would be hip to the reference. At any rate, they played a "Yellow Dog Blues" that was highlighted by some get down licks from Vignola.

"Skylark" is one of the most memorable and lovely ballads around, and Reinhart played it with sensitivity, bringing out all of its beauty.

Peplowski mentioned that when he and Vignola first met many years ago, they jammed on a tune that was relatively obscure, and they winningly returned to "Clap Hands, Here Comes Charley" on this occasion with support from Sportiello, Parrott and Metz. The same group less Vignola provided the instrumental accompaniment for Parrott’s vocal on “Hallelujah, I Just Love Him So.”

Everyone was back for "I May Be Wrong (But I Think You’re Wonderful),” with nice soli all around.

Sportiello provided another solo feature, lovingly caressing “Some Other Spring,” and inserting a stride reference to "When You’re Smiling."

The finale was a warhorse from the trad scene, “Panama.” It sent everyone home full of good spirits, and thus another chapter, the 52nd, was written in the history of the Chicken Fat Ball.
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The Pee Wee Russell Memorial Stomp
Swing Is Still The Thing
By Mitchell Seidel, VP Music Programing

Jazz, depending on whose timeline you follow, is barely 100 years old. During that short (by artistic standards) lifetime it has been declared dead by fans and detractors alike, yet somehow, as an old advertising slogan goes, “it takes a lickin’ but keeps on tickin’.”

Why is that? How can an art form that constantly is declared cold in the crypt keep going no matter how many critical stakes is aimed at it? The answer is simple: adaptation and evolution. The music originally known as jazz covers a narrow spectrum by today’s standards, yet it still seems to invite as much investigation and research as the evolution of the human species itself. Was ragtime jazz? At what point did a music that could be known as jazz originate? When did swing become the popular music of society? And when did the Swing Era end?

The fact that so many questions can be asked about jazz serves to demonstrate its resilience. The music, like everything else, doesn’t exist in a vacuum. At any given time, it is subject to a number of different forces, not necessarily related directly to music. Take, for example, sound amplification and recording. As that technology improved, so did the ability of the musicians to perform in an expanded dynamic range with less concern of the volume actually originating in their instruments. No one can deny that the shift from megaphone to microphone had a large influence on vocal styles. Indeed, stagecraft and audio engineering are seen as important subjects in music schools as instrumental instruction.

Jazz’s relative youth also is a reason for its regenerative popularity. A good deal of the music has been documented either in score notation or audio recording or both. While its strength lies in the uniqueness of individual instrumental solos, the music doesn’t disappear like a soap bubble or a snowflake. There are recordings of jazz available from its entire history, the per annum examples increasing exponentially with technology.

With all that recorded jazz out there, it should come as no surprise that it is discovered by more people. The music of Duke Ellington and Count Basie was popular in the 1930s and 1940s because it was good music. There’s reason why music considered danceable by people back then shouldn’t move the feet of their grandchildren today.

That’s the funny thing about older forms of jazz: they’re always available for rediscovery by newer generations. Indeed, “traditional” jazz was already being “rediscovered” by a younger generation in the late 1940s. Some 35 years later, young swing bands were again garnering attention while jazz-rock fusion was considered the more popular choice. Today one need look no further than New York City to groups of younger musicians and their fans to see people who appreciate melodic music played with skill, humor, enthusiasm and intelligence.

While the bands being presented at the 2016 Pee Wee Russell Memorial Stomp may seem eclectic, they have two very strong unifying elements: respect for the past and the ability to swing in the present.

■ For about nine years Jon-Erik Kellso’s Ear-Regulars have been holding down Sunday nights at the Ear Inn in lower Manhattan. If you want to know where the city’s swing musicians hang out, the Ear is a great place to start. Trumpeter Kellso leads the quartet, while guitarist Matt Munisteri is his regular bandmate and founding member. Their home base group usually sports a bass player and a horn player TBA. The Stomp version features a more expanded lineup. Their style is proudly traditional, with a strong inclination towards jamming; “everything from New Orleans style through the Tin Pan Alley classics, the swing era, and mainstream jazz.”

■ The first question you might ask is how clarinetist Dennis Lichtman’s group Brain Cloud got its name. The second is why there’s a steel guitar on stage at a jazz event. Both can be answered with one name: Bob Wills. In the 1930s and 1940s, Bob Wills and his Texas Playboys, with their combination of jazz and country, were the undisputed kings of a style that became known as “western swing.” While the instrumentation included steel guitar and fiddle, there also was a lot of swinging horns and covers of jazz tunes like “12th Street Rag.” “Woodchoppers Ball,” “Take the A Train” and “Jumpin’ at the Woodside.” Lichtman’s band takes its name from the Wills tune “Brain Cloud,” and while the leader doubles on country fiddle and mandolin, the musicians are all very much a part of the present-day Brooklyn-based small group swing/trad revival.

■ It would almost be unthinkable to have a year go by without a Warren Vaché performance at a New Jersey Jazz Society event. The now seasoned cornet player literally grew up with the organization, playing at its events when he was barely out of his teens, partly due to his father, a founding member. In the 1970s, along with the likes of saxophonist Scott Hamilton, he was considered part of that decade’s swing revival, having also played with Benny Goodman’s big band. His acting work in Frank Gilroy’s small independent film The Tig from 1985 draws constant accolades from all who rediscover the tiny gem. Vaché’s adherence to melodic playing and appreciation of standards has earned him a wide following from both fans and fellow musicians. His latest Arbors CD, The Warren Vache Quintet Remembers Benny Carter was recorded with tenor saxophonist Houston Person, who will be with him at the Stomp. They will be performing selections from the album.

■ The Widespread Depression Jazz Orchestra was one of the most popular swing revival bands of the 1970s and 1980s. Its nine young members played originals and their own arrangements of swing classics with verve and enthusiasm. Musicians from the band’s ranks have since gone on to long careers in their own right. Among those who played with the band in its early days in New York were saxophonists Michael Hashim and Ted Shull, as well as trumpeter Jordan Sandke, all of whom will be in the lineup for the Pee Wee Russell Memorial Stomp. The appearance represents a long-anticipated reunion of the band, which last recorded Paris Blues for Columbia Records in 1984.
One of the world’s premier jazz pianists

Bill Charlap

Charlap’s concentration never strays, and although he feels no compunction to strut, he lets it be known with each passage that he’s among the most gifted pianists in jazz today.

All Music Review, Jeff Tamarkin

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Poems & Pictures
Jersey Jazz Contributor Gloria Krolak’s new book of poems features photographs by Princeton’s Ed Berger

By Fradley Garner
Jersey Jazz International Editor

The Last Round-Up
Hey Good Lookin’, A Word Before You Go.
Thanks for the Memory, ‘Til Then,
Until the Next Time,
Kiss and Run, It’s Done.
Time to Say Goodbye.
Your Last Chance,
Auf Wiedersehen Sweetheart
Bye-ya.

There you have the last poem in the recently published Free Verse and Photos in the Key of Jazz. It’s a big (13 by 11-inch), slim and elegant tabletop book. Poem titles and verses were drawn from a list of 1049 jazz songs (none repeated), arranged by the jazz columnist (JJ “On the Road” and “Good Vibes” online radio show hostess, Gloria Krolak.) The facing page is nearly filled with a dark, black-and-white photograph of the singer Kurt Elling, right hand resting on a piano top, left holding a microphone, as if he were singing “The Last Round-Up.”

Ed Berger of Princeton, a freelance photographer and journalist, took that Moody picture. He supplied a black and white image for each of the other verses in the author-designed and privately published book.

“I was very impressed with Gloria’s novel idea of verses based on song titles and the tremendous variety she came up with. I’m also grateful that she took such care in presenting the photos in an attractive way.”

— Ed Berger


Berger and his father were close friends of the seminal saxophonist. The late Princeton University sociologist Morroe Berger and son co-edited the two-volume Benny Carter: A Life in American Music, now in its second edition.

“He had a large jazz record collection, and I heard jazz at home my entire childhood. In fact as he replaced his 78s with LPs, he used to give them to me and I would play them on my phonograph in my room. I was very impressed with Louis, and also Joe Venuti! Dad would take me to live jazz performances, including at the Metropole in Times Square when I was 11, to hear Coleman Hawkins and Red Allen. The whole family went to hear Louis and the All Stars in Lambertville, NJ. That was where I took my first jazz photos, including the one on the cover of Free Verse and Photos.”

Ed commutes to Newark two or three days a week to work at the Rutgers Institute of Jazz Studies. He’s held various staff titles there for nearly 40 years. He has several articles in progress and photo assignments for Jazz Times and other clients. Hands fascinate him. “My photographs of jazz musicians’ hands are currently on exhibit in Wyoming. I’m compiling some unissued Benny Carter concert recordings at Princeton University, 1973-1982, for release on the Evening Star label, which I founded with Benny’s help.”

The freelancer has also tried his hand as a teacher, producer, road manager and radio host. A graduate of Indiana University with an M.L.S. from Rutgers, Berger’s next-to-latest book is Softly, With Feeling: Joe Wilder and the Breaking of Barriers in American Music (Temple University Press, 2014). He is co-editor of the Journal of Jazz Studies. Berger regularly teaches at Jazz at Lincoln Center’s Swing University, and from 1979 to 2014 he was co-host of Jazz from the Archives on WBGO-FM.

Berger served as Benny Carter’s road manager for nearly two decades. He produced two Grammy-winning recordings for the saxophonist.

Enough already? Hang on for a few more lines. I asked Dan Morgenstern, retired director of the Institute of Jazz Studies and the dean of jazz historians, for an unbiased take. That was a mistake. “Like his superb biographical writing (Benny Carter, George Duvivier, Teddy Reig, Joe Wilder),” Dan e-fired back, “Ed Berger’s camera is never intrusive, always revealing. It’s high time for his lensmanship to be viewed where it belongs: In the front ranks of jazz photography.”

Judge for yourself from these few samples of Mr. Berger’s photography, dear reader. This editor is inclined to agree.
Ed Berger’s “Photos in the Key of Jazz”

Some of Ed Berger’s expressive photographs of jazz artists featured in the new book Free Verse and Photos in the Key of Jazz, with comments by the photographer.

(On left from top)

**Wynton Marsalis: Dizzy’s Club, JALC, Feb. 9, 2014**

Taken at Joe Wilder’s 92nd birthday celebration. Wynton stepped into the audience, turned to Joe and played “Cherokee” in honor of Joe’s iconic 1956 version for Savoy Records.

**Catherine Russell: St. Peter’s Church, NYC, Feb. 4, 2008**

Cat Russell is another wonderful subject (and singer!), who is as expressive facially as vocally.

**Louie Bellson: Nola Studios, NYC, Dec. 2003**

This was taken during a three-day Statesmen of Jazz recording extravaganza that brought together an incredible assemblage of jazz stars. As anyone who knew him will attest, Louie was one of the nicest people in or out of jazz, and extremely cooperative with photographers.

(Above)

**Benny Carter: Tokyo, July 1988**

I had the great opportunity to travel to Japan 12 times as his road manager. This was taken in his hotel room in Tokyo. He was practicing and wandered over to the window to take in the view.
Dan’s Den

Bonafide: New Club Is The Real Deal

By Dan Morgenstern

It’s always nice to welcome a new jazz spot to Manhattan (or anywhere, for that matter). The latest such is Club Bonafide, located at 212 East 52nd Street (now that’s appropriate, even though legendary “Swing Street” was West 52nd, but close enough for jazz).

This is the block between 2nd and 3rd Avenues, nice enough nabe but not likely to attract many walk-ins, and in addition, the club is a two-flight walkup (there’s an elevator, big enough for a threesome of trim folk), which means no marquee, just a sandwich board, for attention. But bigger hardships have been surmounted, and when we paid our first visit — after what we thought a reasonable settling in period — the room was far from empty. Said room is well proportioned, rectangular, with three rows of tables, against each wall and in the middle, and a raised, quite roomy bandstand at the far end (at the other, extended from the entrance, is a short bar). The piano is a good baby grand, and, lo and behold, after the set not just the keyboard but the whole deal was carefully wiped by an employee, this uncommon touch no doubt due to a musician, Richard Bona, being co-owner. There’s a good drink menu, and finger food including a generous serving of almonds and cashews (I’m a nut man). And last but by no means least, acoustics and sound system are good.

And so was the music. We had long wanted to check out trumpeter Tatum Greenblatt as a leader, having enjoyed him in a sideman role with the Mingus Big Band and other large ensembles, and the quintet he was presenting here looked from the entrance, is a short bar). The piano is a good baby grand, and, lo and behold, after the set not just the keyboard but the whole deal was carefully wiped by an employee, this uncommon touch no doubt due to a musician, Richard Bona, being co-owner. There’s a good drink menu, and finger food including a generous serving of almonds and cashews (I’m a nut man). And last but by no means least, acoustics and sound system are good.

And so was the music. We had long wanted to check out trumpeter Tatum Greenblatt as a leader, having enjoyed him in a sideman role with the Mingus Big Band and other large ensembles, and the quintet he was presenting here looked working. The leader throughout, with Harmon mute and tastily melodic. Nice tenor fills in opening and closing ensembles, and a spot for Kozlov’s full-toned bass. And for the finale, a swinging romp that had more fine work from the horns, Pennicott shaking free of the Coltrane imprint, Tatum fluent and inventive, with a good open sound, and Ms. Sung’s most extended outing, at times almost a duet with Edwards, who got the climactic innings to himself and capped with one of those rare drum excursions that don’t wear out their welcome. After the set (just one seems to be the menu here) we got to ask Mr. Greenblatt about his first name, and as I had suspected, it is genuine, not adopted. He was so named by his father, a piano fan (and musician-record collector). Tatum’s younger brother is named Tyner.

By sheer coincidence, the restaurant on Bonafide’s street level was advertising a gentleman we’d caught during our Den hiatus in a different locale. This was Marcus Goldhaber, who sings, and had as his welcome guest at Bar Thalia none other than Barbara Rosene, making her Bar Thalia debut, both singers supported by the experienced guitarist Tony Romano. It was far from my first visit to the bar, which is adjacent to and accessible from inside Symphony Space, but at a first of it as a performance arena, to which its terraced, asymmetrical layout is not very well suited. But the threesome made the best of it. Goldhaber does originals, quite pleasant at first hearing, as well as standards, in a light voice. His duets with Barbara came off well, in a pre-holiday mood. Again I did not take notes but recall a happy duet on “Let It Snow” (of course it was warm outside), and of Barbara’s solo turns, a “Pennies From Heaven” with the seldom heard but appealing verse, nicely backed by Romano, on a level below the singers, which made eye contact a bit awkward. But “Pennies” found the singer in a very spontaneous mood, and was swinging.

■ Among those on hand at Bar Thalia was my old chum Will Friedwald, whom I first met when he was not yet an expert on the Great American Songbook and its exponents, but in the company of his father, who loved traditional jazz and was a most knowledgeable collector of it. Will also turned up at our next encounter with Barbara, at Mezzrow, in the process of becoming a favorite. At her previous stand here, Ehud Asherie was her accompanist, this time it was someone new to me, but by no means to Ms. Rosene. This was Jesse Gelber, whose rhythm is quite different from Ehud’s, or, for that matter, from Tony Romano’s, so when she did “Pennies,” again with the welcome verse (a cap, if I recall correctly), it came out quite different. Such things are interesting; we often forget the extent to which singers depend on, and are affected by, their accompanists. Gelber was at his best behind Barbara on “My Man O’War,” from her Nice And Naughty repertory, and nicely done, the naughtiness within good taste, and he endeared himself to this listener with his rendition of Stuff Smith’s immortal (and topically very up-to-date) “If You’re a Viper,” his vocal goodnatured and his beat foursquare. The pleasant evening’s vocal high point, in the spirit of the season, was “Count Your Blessings,” sung with genuine feeling and lovely sound.

■ As some of my readers know, Barbara Rosene is a painter as well as a singer. Painting is something she’s been doing, she says, most of her life, beginning in Cleveland, where her subject matter was mostly local scenes, and where she had exhibits. She has described herself as a “folk artist” and is self-taught — but unlike many folk artists, her proportions are correct, which adds to the enjoyment of her colorful palette and a visual imagination often touched with humor, and full of
life. Her most recent project, by now, I would guess, into its third year, is rendering New York jazz clubs where she has appeared over time — including one that no longer exists, Cajun. Among the others are Birdland, Smalls, The Ear Inn, Marie’s, Fat Cat, Iguana, Mezzrow (where you can see her Smalls), and most recently, Dizzy’s. When interiors, as most of these are, bands on the stand are the real thing, and it’s fun identifying the musicians (the singer is always a self-portrait), but the customers also often include friends, fans and visiting pros. Happily, the artist has recently debuted a series of prints (quite a few clubs, and one outlier of skaters in Central Park), which can be viewed in at the Web site www.barbararosenepaintings.com.

I wasn’t asked to do this, but wanted to introduce you to something different in the world of the music we love. Barbara joins such notable predecessors with the paint brush as Pee Wee Russell (a burst of late-in-life semi-abstractions), Bob Haggart (academic but excellently done landscapes and still lifes) and perhaps most notably, George Wettling, who studied with the great Stuart Davis. And Jimmy Rowles was a prolific cartoonist, while Buck Clayton and Clark Terry, both less prolific, also did some cute stuff (I own a Terry cherub breaking wind in the form a note).

Our editor offered some significant additions to the above, focused on guitarists, and I quote: “Of course there’s Bucky Pizzarelli’s Paterson Great Falls scenes and other views. And I have a beautiful still life oil painting done by Andres Segovia, now on my new mantel (a gift to my father from Enoch Light — Segovia’s son, also Andres, was a painter as well). And Tommy Kay, who played with Jimmy Dorsey and was on staff at NBC and ABC and in the Perry Como Show’s Mitchell Aires band with my father (yes, two guitarists in that band), was quite accomplished as a modernist painter. My father had two large oils and a watercolor by Kay, as well as several of his special illustrated Christmas cards hanging in his home (along with two Haggarts).”

Thank you, Tony, also for reminding me that I forgot Tony Bennett, probably the most famous (and highest paid) of the lot. His portrait of Louis hangs in the Armstrong House living room. I also forgot a much more obscure but gifted musician-artist, the late German-born pianist Jutta Hipp, who actually studied painting. She did some terrific caricatures of jazz people as well as more academic oils — represented in the Institute of Jazz Studies. And then there was a guy, think he played banjo, whose portraits were hanging at Jimmy Ryan’s, Quinns Davis. And two more, not significant but without surviving works, as far as I know: The great trumpeter Frankie Newton, and guitarist-writer-educator Danny Barker, samples of whose work I saw some 50 years ago at his New York apartment, two large oils with what looked like mythological subjects, very dramatic, but seemingly gone from his legacy. If any readers know of other musician visual artists, please inform!

■ We had the pleasure of attending the annual Louis Armstrong House Museum Gala, held on December 2 at the Capitale, a very roomy restaurant facility on Manhattan’s Bowery, in what formerly was a bank — an impressive space, housing the event for the second year. The 2015 honorees, who are presented with “The Louis,” were Jerome Chazen, Chairman of Chazen Capital Partners and a Louis fan for most of his long life (with photos taken with Pops when a very young man to prove it); Robert F. Smith, Founder, Chairman and CEO of Vista Equity Partners; Dr. John (you know who he is, and probably also that he recorded a Louis tribute recently), and Cyril Neville, of the famous Neville Brothers. All were nicely introduced (and made blessedly short acceptance speeches), but

As such events go, this was a nice one (I think my fourth, the nice program book did not give the number of this one, and I haven’t made them all) as with the opening happy hour the social high point (once seated in the vast dining room, granted with very congenial table mates, there was no convenient opportunity for further socializing). The dinner was excellent (as was the happy hour finger food). There was Louis music in the background until the live performance, by Cyril Neville’s Royal Southern Brotherhood. It started well enough, with a few jazz related numbers (“Dinah” was one, with a bit of scatting), but then the vibe changed drastically, as the band went amplified to play for dancing. Loud would be an understatement, since the stone walls and aforementioned high ceiling upped the sound level to well above my tolerance, though the spacious dance floor was quickly well populated. Escaping to the reception space, we found ourselves in fast company, including our California friends Stephen Maitland Lewis (prolific author of well-done mysteries, Armstrong House Trustee, who met Louis when he was 13 and carried on a correspondence that lasted until the end of Louis’s life) and his wife Joni, and Boots Maleson and his wife Joan, and soon quite a few more.

But one must move with the times, and all told, it was another nice event in support of a great institution. If you have not visited the house, you have missed a great experience. Having had the honor of being there while Louis still was, we can state that through the magic touches of Director Michael Cogswell and associates it feels (and even sounds) just like it did. Not to be missed! Congrats to Michael, Ricky Riccardi, and the staff. Looking forward to the 2016 Gala — and would suggest the program book include a list of past honorees, not because I’m one, but as documentation of interest.
A SAULOON SONG was named as one of 10 best of all time last month in this column: Frank Sinatra’s 1943 recording of “One for My Baby (and One More for the Road).” Jazz writer Marc Myers defines the genre as “a conversation set to music that one has with oneself or with an imaginary bartender about being dumped. It doesn’t matter if the ‘bartender’ is actually listening, and the person singing can, of course, be a man or woman. What matters most is the impression the singer leaves with the listener that he or she is at a near-empty bar around closing time and sharing his or her romantic woes.” For fun, I sent the January item to Garrison Keillor, the host of National Public Radio’s “A Prairie Home Companion” show and a singer in his own right. Back came this comment:

“I was a saloon guy only back in college days when it was a requirement for an aspiring writer to drink plenty of whiskey and chain-smoke but I didn’t have any lost loves to talk about — mostly I was in love with myself — and then, too, I come from Minnesota, the land of stoics, and we try to keep our laments to ourselves. And I’m from the Beatles generation, and we associated saloon singers with elderly men in their fifties and sixties. I still do, though I happen to be 73. I love Frank Sinatra, though, and that song about a quarter to three and no one in the joint except him and Joe and he bends Joe’s ear and has a drink for his baby and one more for the road. Sinatra is class, great style, perfect diction, and too bad he’s remembered for the worst songs he did, like “My Way” and “New York, New York.” Anthems weren’t his top card. He was an intimate singer and he believed in love, even at 3.

CONTEST WINNERS:
The (easy) answer was Frank Sinatra. Congratulations and a CD of their choice to readers John Herr, of Syracuse, NY, and Sid Sirulnick, of Hackensack, NJ, the two entrants in this year’s first Noteworthy Contest (JJ January, page 36). John is a jazz photographer who “gets down to Jersey a couple of times a month.” On a recent weekend, “I covered four concerts in three days, generally gettingcomped for admission in return for pix.”

Sid writes: “My answer is Frank Sinatra and the book quoted is Frank and Eva: In Love and War.”

That was the man, but the quote is from Donald Clarke’s historic All or Nothing at All — A Life of Frank Sinatra. I checked with author Clarke, who clarified: “It’s page 128 in the British edition (Macmillan) and page 114 in the USA edition (Fromm). Frank and Eva: In Love and War was only published last year; if any part of it is in that book, author Brady might have cribbed it from me, although he does not list me in his index or his bibliography. The reader who responded could be guessing.” Clarke’s book is only available second-hand or as an e-book download.

VINYL NEWS: The vinyl frenzy has brought LP record processing machines back to life. Now welcome back to Columbia House, the one-time robust mail-order wing of CBS/Columbia Records opened 60-plus years ago to serve LP collectors in stretches of America far from Sam Goody and other big record stores. Marc Myers noted recently on his JazzWax blog that in 1996, “Columbia House had $1.4 billion in revenue,” according to The Wall Street Journal. “Eighteen years later, in 2014, the service’s owner, Filmed Entertainment, filed for bankruptcy. Now, new owner John Lippman will once again use vinyl to revive the concept and brand,” reports Myers, adding: “As Lipmann noted about the rising value of vinyl, ‘Convenience is not the end-all be-all in experiencing media.’” There’s talk about reviving the House’s record club, too.

Check the firm’s Wikipedia entry. Go to http://jazzwax.com - Index for links to pertinent WSJ articles.

JAZZAHEAD! 2016, in Bremen, Germany, the weekend of April 21-24, is one of this year’s first international festivals, and it offers a “Musical Trip Around the World.” Four juries reviewed 587 band applications from 43 nations before plucking 40 from 16 — a small though active world. The press release doesn’t mention singers, though there must be some. Nor is Germany touted über alles. “Swiss Night features eight bands proving how exciting jazz sounds in Germany’s neighboring country.” A juror found “The large number of excellent piano trios… particularly remarkable.” You’ll find program and ticket details and a photo selection at: www.jazzahead.de/en/press/
Other Views

By Joe Lang
Past NJJS President

With the holidays past, the presents bought and given, with some returned or exchanged it is time once again to think about how to treat yourselves to some new music. Here are some options for you to consider. This is a particularly strong month for outstanding albums by female vocalists.

**Back on Track (R-Tee Records – 134)** by The Richard Thomas Big Band is a collection of highly listenable and danceable music. Unfortunately, there are no liner notes nor any personnel listing, so there is no way to determine much about the background of the album, nor who is playing other than the leader who is the primary soloist on clarinet. The program consists of 17 familiar standards, many of which are closely associated with Frank Sinatra like “Come Fly with Me,” “This Love of Mine,” “I’m a Fool to Want You,” “I’ll Never Smile Again” and “Here’s That Rainy Day.” There are also nods to Count Basie, “Jumpin’ at the Woodside;” Artie Shaw, “Begin the Beguine;” Benny Goodman; “Don’t Be That Way;” “Sing, Sing, Sing” and Tommy Dorsey, “Marie.” The arrangements are mostly new, with leader Thomas, Mike Carubia and Jim Gaglione penning the charts. This is nice, straightforward big band music that is in the tradition. (www.amazon.com)

In March of 2015, the Highlights in Jazz series included a set fronted by Peter & Will Anderson. Tenor saxophonists Ken Peplowski and Grant Stewart, pianist Ehud Asherie, bassist Neil Miner and drummer Aaron Kimmel joined them for some swinging mainstream sounds. (The concert was reviewed in the May 2015 issue of Jersey Jazz.) The music from that evening is now available on A Sax Supreme (Steeplechase – 33122). It was a gas of a concert that gave all of the players plenty of solo space. Recalling a tradition at the legendary Jazz at the Philharmonic concerts, there was a ballad medley affording the spotlight to each of the saxophonists. In this instance Peter Anderson led off with “More Than You Know,” Stewart followed with “You Go to My Head,” next up was Peplowski playing “Love Locked Out,” and Will Anderson closed the segment with “Some Other Spring.” It was nice to be able to revisit this particular concert, as it was a fun one to attend. (www.amazon.com)

Here are some new albums by New York City-based ladies.

For the last few years, vocalist/pianist Daryl Sherman has been spending three months in Japan playing a steady gig at the Tableaux Lounge in Tokyo. Now she has recorded her first Japanese release, *My Blue Heaven* (Muzak – 1322). It is an eclectic collection containing twelve tunes, including the title track sung in both English and Japanese. Sherman has a wonderfully intimate singing style with a superb knack for phrasing. She is also a singer who digs out songs that have been too often overlooked. Among those on this album are “Let’s Go Live in a Lighthouse,” her own infectious “Cycling Along with You,” and a rarely recorded gem from Sweet Charity, "You Wanna Bet." Sherman’s delivery has often been compared to Blossom Dearie, and her version of “Inside a Silent Tear,” written by Dearie and Linda Albert, has hints of Dearie throughout. It has been four years since Sherman’s last domestic release, and her fans will welcome a new opportunity to add this fine new album to their Daryl Sherman collections. (www.amazon.com)

Busy Being Free (Human Child Records – 3106) finds Barbara Fasano in peak form singing a program of 14 well-chosen songs. To support her in this undertaking, she has also chosen well, with John di Martino, who did the outstanding arrangements, on piano, Warren Vaché on cornet, Aaron Heick on soprano sax and flute, Paul Meyers on guitar, Boris Kozlov on bass and Vince Cherico on drums and percussion. Fasano is an assured singer with a warmly appealing sound who does full justice to the lyrics of the songs that she performs. When it comes to selecting a program, she exhibits superb taste, opting for songs that are not over recorded. The most familiar among them are “Dancing in the Dark” and “Where or When.” Others like “How Little We Know,” “Remind Me,” “If I Loved You,” “The Surrey with the Fringe on Top,” “I Got Lost in His Arms” and “But Beautiful” are not obscure, but are not found on many recent albums. “Roundabout” and “Photographs” are wonderful tunes rarely heard. Fasano usually includes a few more contemporary tunes in her live programs, and she follows suit on this album with Joni Mitchell’s “Cactus Tree” and Jimmy Webb’s “Time Flies.” The band is all a singer could want, with each of the players making solid contributions to the whole. Vaché is particularly noteworthy, with his puckish sense of humor manifesting itself on occasion like his whinnying effect on “Surrey.” All in all, this is a consistently engaging album by a terrific singer and the cats who surround her. (www.humanchild.com)

(continued on page 32)
OTHER VIEWS continued from page 31

Bittersweet album. Conklin’s reading here will certainly find its way into the top tier of recorded versions. In addition to finding the right songs for her style, she selects musicians who can enhance her artistry. In this instance, she has pianist/arranger John di Martino, cornetist Warren Vaché, saxophonist Joel Frahm, guitarist Paul Meyers, bassist Ed Howard, drummer Shinnosuke Takahashi and percussionist Nanny Assis. On the Lennon/McCartney song “For No One,” the tenor sax of Houston Person adds his special sound. There is a lot of meat on this album, and it should be digested fully to appreciate it the way that it should be appreciated. Listen carefully, and you will be rewarded! (www.maryfosterconklin.com)

Now it is time to hip you to some ladies from the appreciated. Listen carefully, and you will be fully to appreciate it the way that it should be. Houston Person adds his special sound. There is a lot of meat on this album, and it should be digested fully to appreciate it the way that it should be appreciated. Listen carefully, and you will be rewarded! (www.maryfosterconklin.com)

My Heart Is in the Wind (Summit – 671) is the fourth in a series of outstanding albums by DEBORAH SHULMAN. Her last album was an exploration of the hip songs written by Bobby Troup. On this recording, actually made in 2007, she takes the ballad route, and does so quite nicely. Her vocal timbre is different, and her phrasing is a bit less jazzy, but there is something about Shulman’s singing and choice of songs that recalls Irene Kral. Among the selections are “The Shining Sea,” “Loving You” from Stephen Sondheim’s Passion, “This Hotel,” a song written for the film Hotel, “You Are There,” a Johnny Mandel/Dave Frishberg tune that was memorably recorded by Kral, “Where Do I Go From Here,” a song cut from Fiorella, and “Shiver Me Timbers” by Tom Waits. Accompanying Shulman are Terry Trotter on piano, Larry Koonse on guitar, Ken Wild on bass and Joe LaBarbera on drums in various combinations. While it has taken eight years to get this album into general release, it is worth the wait. Shulman is an exceptional vocalist, surrounded by terrific musicians, singing marvelous songs, and the result is a recording that will surely be played by you many, many times. (www.summitrecords.com)

Listening to Interludes (A.T. Music – 3104) by LYN STANLEY, you would expect that she has been singing professionally for more than five years, but that is the reality. Having a cast of first-call Los Angeles musicians enhances her natural talent, with the likes of pianists Bill Cunliffe or Mike Garson, bassist Chuck Berghofer, drummers Ray Brinker or Paul Kreibich and guitarist John Chiodini, and occasional contributions from Bob McChesney on trombone, Henrick Meurkens on harmonica, Brad Dutz on percussion and Cecilia Tsan on cello. The songs are mostly standards like “Just One of Those Things,” “More Than You Know,” “Nice ‘n Easy” and “I’m A Fool to Want You,” but there are a few surprises from the world of heavy metal, Led Zeppelin’s “Whole Lotta Love,” and “Black Velvet” from Kobra and the Lotus. Stanley may have gotten a late start as a singer, but on Interludes she delivers a highly listenable collection of songs well sung. (www.lynstanley.com)

Vocalist/violist Karolina Naziemiec has released her first full vocal album Songs of Hope (Rhombus – 7129) under the name KAROLINA. Originally from Poland, Naziemiec has primarily been singing as well for the last decade or so. This is her first full vocal CD, and she has chosen songs primarily from the World War II era like “The White Cliffs of Dover,” “I’ll Never Smile Again,” “We’ll Be Together Again,” “Wish Me Well” and “We’ll Meet Again.” Particularly touching is her singing of a Polish song from the era, “Rozszumiala Sie Wierzbzy Palaczace,” with sad lyrics translated into English in the CD package. Backing her are Tom Ranier on piano, Darek “Oles” Oleszkiewicz on bass and Peter Erskine on percussion and drums, with additional contribution from several others including Larry Koonse on guitar, Alan Kaplan on trombone and Bob Sheppard on sax. Naziemiec adds her viola on three selections, including the Polish song mentioned above. She has a soft pleasant voice, and her phrasing is reflective of a jazz influence. In this collection, dedicated to her mother, Naziemiec delivers heartfelt readings of songs that mean much to her personally, and her emotion and sincerity effectively bring the listener into her world. (www.rhombus-records.com)

We shall also take a look at a couple of male vocalists who come from very different places, geographically and musically.

It is fitting that one of the best singers carrying on the Sinatra tradition currently resides in the Garden State. STEVEN MAGLIO has been headlining at the Carnegie Club’s Sinatra Saturdays since 2004 a few years after he started his professional singing career at the age of 43. In his third self-produced album, he sings a dozen Sinatra classics set to bossa nova rhythms, and has appropriately titled it Sinatra en Bossa Nova. Maglio has sung all of these selections in the Sinatra way during his performances, but here Jim West has new penned arrangements for a quartet made up of himself on piano and vibes, Tony Montalto on bass, Matthew Finck on guitar, John Ruta on sax and flute and Jay Dittamo on percussion and vibes. At first hearing “My Way,” “Something” Stupid or “New York, New York” taken at a bossa nova tempo is a bit jarring, but a couple of listens, and it settles easily on your ears. The same is true for the other ten tunes like “I’ve Got the World on a String,” “The Lady is a Tramp,” “The Way You Look Tonight” and “I’ve Got You Under My Skin.” Maglio makes what could have been a gimmick come off effectively with his unaffected delivery. It is an album that stands on its own as a different take on songs that have usually been heard in other musical settings. (www.StevenMaglio.com)

There has been a paucity of new male jazz singers arriving on the scene in recent years. Now along comes a 19-year-old gentleman from Phoenix named IRA HILL to give an indication of what is to come on Tomorrow (Ira Hill Music – 001). This is a young man with an unforced jazz approach to his singing, and this album finds him addressing ten tunes with a maturity that belies his age. Helping him along the way are pianist John Proulx, bassist Kevin Axt and drummer Dave Tull, plus a few other cats who add some notes here and there. It is immediately apparent from the opening track, “Afro Blue,” that Hill has the chops and intelligence to take a song wherever he wants it to go. He can read a lyric, and take off on scat runs with equal effectiveness. Give him a ballad like “Estate,” and he probes the depths of both the words and the music, and does so creatively. Challenge him with the tongue twisting vocalise classic “Cloudburst,” and he delivers it masterfully. Hill is versatile, swings his forever off, and has an interesting appealing voice. Tomorrow indicates that there will be a lot of bright tomorrows for Ira Hill. (www.ira-hill.com)
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BARBARA FASANO
Busy Being Free
Birdland, NYC Dec. 10

Barbara Fasano was simply glowing on the stage at Birdland when she presented songs from her new album, Busy Being Free, with the trio of John di Martino on piano, Boris Koslov on bass and Vince Cherico on drums.

Fasano frequently appears in tandem with her husband, Eric Comstock, performing well-conceived thematic programs mixing familiar standards with some rare gems, and a few more contemporary items, always getting to the heart of each song. Busy Being Free has a similar blend of material.

On the album, Fasano, in addition to the trio who was with her at Birdland, had occasional support from Warren Vaché on cornet, Aaron Heick on soprano sax and flute, and Paul Meyers on guitar.

At this performance, di Martino adapted his imaginative arrangements for the smaller group, and the results were even more intensely focused than on the recording.

Fasano is completely at home in front of an audience, witty and informative in her commentary, and confident in her vocalizing. Her voice is warm, sensuous when called for, and her phrasing is impeccable.

With the exception of “The Eagle and Me,” all of the songs on her Birdland program were from the new CD. She opted to alter the order of the selections from the album lineup, providing interesting observations leading into each song.

The evening opened with a passionate reading of “It Never Was You” that set a high bar for the set, and Fasano continued to measure up to that standard throughout her performance.

Particularly memorable were her takes on two rarely heard tunes, “Roundabout” by Vernon Duke and Ogden Nash, and “Photographs” by Alec Wilder and Fran Landesman, both of which Fasano absolutely nailed.

When Fasano sang the clever Carolyn Leigh lyrics to “How Little We Know,” a song about the infinite mysteries of love, it was apparent that she knew enough to appreciate the magic of Leigh’s words. In fact, she gave that kind of depth to her reading of the lyrics to each of the songs that she sang, and the audience consistently responded with warm enthusiasm.

SCOTT ROBINSON and TED ROSENTHAL
Mulligan and More
Luna Stage, West Orange | Dec. 13

Sandy Josephson, producer of the Music Moonlight Jazz Series at Luna Hall and author of Jeru’s Journey: The Life & Music of Gerry Mulligan, engaged multi-instrumentalist Scott Robinson and pianist Ted Rosenthal to celebrate the music of Mulligan, with a few tunes from other sources mixed into the program. It proved to be a scintillating performance by two outstanding jazz musicians.

Both Robinson and Rosenthal had ties to Mulligan. Robinson was chosen to play one of Mulligan’s baritone saxophones at the celebration of the opening of the Gerry Mulligan exhibition at the Library of Congress, which houses the Gerry Mulligan Collection. Rosenthal was the pianist in Mulligan’s last quartet, and subsequently led the Gerry Mulligan All-Star Tribute Band.

Fittingly, they opened with Robinson taking his bari in hand for “Five Brothers.” During the evening he also played a bass sax, tenor sax and cornet, each of which he played wonderfully. He mentioned that he is particularly fond of playing the bass sax, and his fluidity on this rarely seen instrument was on display as he and Rosenthal assayed “Line for Lyons’” a classic Mulligan composition named in honor of Jimmy Lyons, founder of the Monterey Jazz Festival, and later “Darn That Dream.”

The Mulligan theme recurred during both sets with a couple of other Mulligan compositions, “Walkin’ Shoes” and “Bark for Barksdale’ making their presence felt, along with a tune closely associated with Mulligan’s original quartet, “Bernie’s Tune.”

Rosenthal is always a joy to experience. He is among the best pianists in jazz, full of imagination, possessor of incredible chops, and a cat whose middle name could be “Swing.”

Together, Robinson and Rosenthal had perfect chemistry, the kind that brings ultimate excitement to a duo format. It made for a special evening of spectacular jazz.

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BOOK REVIEW

ON SONDHEIM: An Opinionated Guide
By Ethan Mordden
Oxford University Press, New York, 2015
216 Pages, $27.95

Stephen Sondheim has long assumed his place among the most accomplished and influential figures in the American Musical Theater. As a result there are several books devoted to Sondheim and his music, including two volumes containing Sondheim’s personal observations about his lyrics. Ethan Mordden is a writer with a significant number of fiction and non-fiction titles to his credit, among them a series of volumes chronicling the evolution of the American Musical Theater decade by decade. With On Sondheim, he concentrates his attention on the singular figure of Stephen Sondheim.

The book is subtitled “An Opinionated Guide,” and an undertaking of this nature is bond to elicit different reactions from readers, especially those who are familiar with the Sondheim oeuvre. No matter what your opinions are about Sondheim and his work, Mordden has provided enough food for thought to make a reading of his book an interesting, if at times frustrating, journey.

The book is divided into three sections. The opening two chapters examine Sondheim’s life, his art, those who influenced him, and a general examination of musical theater and Sondheim’s place in it. In the second section, Mordden examines each of Sondheim’s shows in varying degrees of depth. Finally, he has a chapter each on films with a connection to Sondheim, books about Sondheim, and recordings of his music.

Mordden is well versed in theatrical history, both dramatic and musical. He uses this knowledge to set up and reinforce his opinions. His writing style is engaging with an occasional tendency to become a bit unfocused as he bounces from place to place in a stream of consciousness manner, particularly in the chapters that address a particular show.

The opening section sets the groundwork for Mordden’s examination of each Sondheim show. He gives the basic biographical information, including the dysfunctional family circumstances in which Sondheim was raised. Sondheim’s relationship with Oscar Hammerstein as a father figure and mentor is detailed. The evolution of Sondheim from a talented aspiring theater composer to his position as a major contributor to the American Musical Theater is explored. All of this is set in the context of the changes that took place in the world of musical theater with an emphasis on Sondheim’s role in development of concept musicals.

In examining Sondheim’s output on a show-by-show basis, Mordden is somewhat inconsistent in his analyses. He devotes the longest chapters to Company, Follies and A Little Night Music, while the briefest considerations are given to Saturday Night, Into the Woods, Assassins and The Frogs. In some instances, he delves with into the details of the plot and construction of a show; in others there is greater attention paid to the musical numbers; and in some cases he brings in references to other theatrical works and trends to examine the show being considered.

Mordden divides Sondheim’s output into three periods. There are the earlier shows that include West Side Story, Gypsy and Do I Hear a Waltz, the three pieces for which Sondheim’s sole contributions were as the lyricist. The first two were important to Sondheim as learning experiences, and for the exposure that he received. A Funny Thing Happened on the Way to the Forum and Anyone Can Whistle were the first produced shows with both words and music by Sondheim, the former a success, and the latter a flop. His opening reflections in this section relate the background to Saturday Night, a show developed in 1954, but unproduced at the time.

The next phase of Sondheim’s career was the period when he worked with producer Hal Prince. Beginning with Company, and continuing with Follies, A Little Night Music, Pacific Overtures, Sweeney Todd and Merrily We Roll Along, Sondheim became recognized as a revolutionary figure in musical theater. Each piece was unique, with Company, Follies, A Little Night Music and Sweeney Todd achieving initial success, and countless revivals. They are among the Broadway musicals that can be legitimately called legendary.

Following his break with Prince, Sondheim wrote the lyrics and composed the music for six additional shows, Sunday in the Park with George, Into the Woods, Assassins, Passion, The Frogs and Road Show. While Into the Woods has become a popular show with many subsequent productions at many theatrical levels, and Sunday in the Park with George and Passion attracting continuing interest, the other three were problematical, and attract the least interest for new productions.

Finally, Mordden examines Sondheim’s relationships to film, books about Sondheim and his milieu, and recordings of Sondheim’s music. Sondheim contributed to film in several ways. He wrote the score for the French film Stavisky, part of the score for Reds, five songs for Dick Tracy, and co-wrote the screenplay for The Last of Sheila with Anthony Perkins. Six of the Broadway shows that had contributions by Sondheim have reached the big screen, West Side Story, Gypsy, A Funny Thing Happened on the Way to the Forum, A Little Night Music, Sweeney Todd and Into the Woods. Mordden assesses each of these.

When considering books, Mordden references books that are about Sondheim, books about people who worked with or influenced Sondheim, and a few others containing material relating to Sondheim. He evaluates each of them, and in the case of the latter two categories, how they expand the reader’s understanding of Sondheim.

In the closing chapter, Mordden selects what he considers to be the most important recordings of the various Sondheim shows, recordings compiling rare Sondheim material, and the two albums of Sondheim singing his songs. He also mentions a few DVDs of Sondheim material.

One subject that Mordden mentions at a few junctures in this volume is the effect that the Rodgers and Hammerstein show Allegro had on Sondheim who had been a “gofer” during the rehearsals of the show’s original production. He emphasizes the influence that this musical, one that was not a success, had on Sondheim’s work from Company through much of the balance of his career. He spends two pages of the section on recordings discussing Allegro.

In his Preface, Mordden proffers that his book is intended “to address all readers simultaneously, from the aficionado through the average theatergoer to the newcomer whose familiarity with the subject is still in process.” This is a daunting objective, and probably one impossible to achieve. The book will be most meaningful to those already familiar with Sondheim’s works, as they will most readily understand all of the references contained in it. For those less familiar, it will hopefully inspire them to make the effort necessary to fully understand Mordden’s words. Those words are sure to be received with varying degrees of acceptance, but however you judge his opinions, it will provoke the reader to think about Sondheim on a deeper level than might have previously been the case.
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On the Road | Carrie Jackson Reigns at 16 Prospect Wine Bar & Bistro
By Gloria Krolak

O
n a recent week night in Storyville, New Jersey, the vocalist and band were superb, the bar and lounge overflowed and the dining room was packed. The food was delicious, drinks hefty and the service neither more nor less than it needed to be.

This is the review I’d like to write every month. But if truth be told, talented musicians are often playing to empty seats throughout the state. How to get folks out for live gigs is the big question.

Luckily, though, not at 16 Prospect Wine Bar & Bistro in Westfield. Fifteen years ago, brothers Tim and Chris Boyle begat a bouncing baby bar from what was once the North Side Trattoria.

Vocalist and local favorite Carrie Jackson owns the room on Thursday nights, 8-11 pm. She announced her presence with some Christmas tunes, setting up the night’s mood with her swinging versions of “The Christmas Song,” “Rudolph, the Red-Nosed Reindeer” and “Jingle Bells,” while my photographer-partner Michael and I sipped tasty cinnamon sangria in the dining room and ordered dinner.

The dining room is closed off from the lounge and bar, where the musicians are set up. Speakers allow the music into the 72-seat dining area. If you want to be part of the music scene, it’s best to move to the bar at the front of the restaurant, if you can, or dine in the lounge (first come, first served).

Michael enjoyed his Bistro Burger served on a large toasted English muffin, and my House Pasta Salad was perfect for a late dinner. Goldilocks would have found the large size “just right.” Apple pie with ice cream was on the menu and Michael went for this favorite dessert.

Afterward, we joined the happy customers in the bar — Jimmy, our server, grabbed the first empty table for us — and we got to hear the real deal up close and personal. Ms. Jackson is at home with blues, jazz and gospel. She also owns pop music pieces like “Stand By Me.” She can belt, swing and nuance any song she chooses to render with a voice that’s like cocoa butter. With organist Dan Kostelnik, who also plays and records with the Bob DeVos Quartet, and drummer Les McKee, a regular with both the Carrie Jackson Trio and Quartet, Jackson tempered her power for the small room while still imparting the depth of her feelings for each tune. The high points for me were her renditions of the time-honored “At Last,” and Sam Cooke’s “You Send Me.”

Ms. Jackson grew up in Newark and sang in church choirs from the age of five. Her parents were instrumental to her appreciation of music, and she was early inspired by Ella Fitzgerald and Sarah Vaughan. Her latest album is A Tribute to Sarah Vaughan, an earlier Newark native, and well worth owning if just to hear her treatment of “Midnight Sun.” She’s a genteel and elegant lady with a girlish smile, who can abandon her high-heeled shoes in the corner. It’s all among friends, fans, and regulars. Ross, both a long-time fan and regular on Thursday evenings, even took the leading lady out for a spin on the dance floor, a first in any venue I’ve covered.

The owners of 16 Prospect, the brothers Boyle, are both graduates of culinary schools: Tim from Cordon Bleu in Paris and Chris from Hyde Park’s Culinary Institute. Both have had separate rigorous restaurant training experience but together have created a friendly place where it’s okay to dance in the aisles, meet old friends, make new ones, and help fill the tip jar for some fabulous musicians.

The only challenge is parking, which can be hard to find. If you know Westfield, you know where the parking is, but outsiders need to hunt for it. We parked for free two blocks away near the Trader Joe’s supermarket.

For an in-depth interview of Ms. Jackson, go to YouTube and search “Carrie Jackson 2014 interview with Herb Glenn.” You can also see Ms. Jackson’s schedule of upcoming gigs at her Web site www.cjayrecords.com.

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If we must endure the winter weather, let’s endure it with music. Spring is not quite around the corner…yet. But great jazz is always around the corner at the Bickford.

The 15th annual Ground Hog Day Jam returns hopefully this year with some cooperating weather. The past two seasons, despite what the ground hog saw or didn’t see, Mother Nature sent this fantastic assortment of musicians to May. Not this time we cheer optimistically.

Jazz great Herb Gardner (trombone) will once again take the lead for this concert on Ground Hog Day, Tuesday, February 2 at 8 pm. For many years Herb served as the co-leader of Vince Giordano’s Nighthawks, playing for the inauguration of George Bush, Bill Clinton’s victory party and countless other society affairs. Joining him this year for this fabulous winter welcome of jazz will be the Grand Menagerie: John Eckert (trumpet), jazz veteran of Goodman, Buck Clayton, Woody Herman, Benny Carter bands, the “Invisible Clarinetist,” Joe Licari (clarinet), James Chirillo (guitar), Mike Weatherly (bass), leader of the New Deal Orchestra, Robbie Scott (drums), and back by popular request, Abbie and Sarah Gardner (vocals, guitar and piano). The Bickford will be swinging, shadow or no shadow!

Unfortunately, the Stefané Séva and Friends’ Swing Ondule concert originally scheduled for February 15 has had to be postponed because of travel issues. We are hopeful that he and/or his band will return in the fall of 2016.

Put on your “that’s entertainment” hat. Musician, singer and songwriter, Grover Kemble, brings an entertainment legend to life on our stage on Monday, February 29 at 8 pm. Durante! is a rollicking, nostalgic jaunt through the life of American singer, actor, comedian, and ever popular entertainer, Jimmy Durante. The show is packed with Durante’s hilarious gravelly speech, butchered comic language and catchy one-liners. It includes entertaining musical selections from his unique ragtime jazz hits and some of the softer, more nostalgic ballads which endeared him to legions of fans during a career spanning well over 60 years. Grover will be accompanied on this journey by Regan Ryzuk (piano) and Tim Metz (bass). What a way to celebrate the extra day this month!

Upcoming Music
March 7: Annual Big Bix Beiderbecke’s Birthday Bash, featuring Dan Levinson and Friends
March 21: The Midiri Brothers
April 11: Marlene Verplanck Trio
April 25: The Three Divas: Carrie Jackson, Nancy Nelson and Sandy Sasso

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

When one thinks of an instrument associated with jazz music, it’s usually a trumpet or a saxophone of some sort. But a violin? While the violin will always be best associated with classical music, the instrument has made its mark in the jazz world in the hands of greats such as Joe Venuti, Stephane Grappelli, Stuff Smith, Regina Carter and more.

Young violinist Aaron Weinstein is on a mission to educate folks about the rich history of the violin jazz and will be doing so at Ocean County College on February 17 in an evening that will be part-video presentation and part-performance. For the presentation portion of the evening, nobody has to worry about a stuffy academic droning on and on in a jumble of jargon. Weinstein is such an engaging personality, he’s been called "the Groucho of the violin" by none other than Tony Bennett. Plus, he’ll be bringing rare footage of the masters such as Venuti, Grappelli and Smith, making their music come alive again on the big screen.

For the second half of his show, Weinstein will pick up his own violin and engage in a series of duets with guitarist Ed Laub. This will be Weinstein’s first evening as a leader in Toms River but neither he nor Laub will be strangers to the MidWeek Jazz, both having appeared numerous times in recent years with the now 90-year-old guitar legend Bucky Pizzarelli. But this will be a rare opportunity to hear Weinstein and Laub on their own and a good excuse to see in person why Don Heckman has said Weinstein “is rapidly establishing himself as one of his instrument’s rare jazz masters.”

In addition to Pizzarelli, Weinstein — who graduated from the Berklee College of Music — has performed with Les Paul, Dick
JAZZ TRIVIA ANSWERS

Questions on page 4

1. Freddie Green, who stayed with Basie nearly 50 years until he died. He replaced Claude Williams.
2. The Cab Jivers.
3. Piano, not his usual violin.
4. “Drinking muddy water and sleeping in a hollow log.”
5. Jack Teagarden.

Hyman, Dave Frishberg, Skitch Henderson and many more, as well as having performed at Carnegie Hall, the Kennedy Center, Jazz at Lincoln Center, Birdland and many festivals around the world. His Ocean County College debut will again be on February 17 at 8 p.m. and promises to be the perfect combination of laughs, education and swinging jazz.

Three weeks later, on March 9, MidWeek Jazz will be graced by the return of reed virtuoso Dan Levinson performing his special Bix Beiderbecke Tribute on the eve of what would have been the famed cornetist’s 103rd birthday. This has long been a favorite show at the Bickford Theater and it’s exciting to be able to bring this tribute to Toms River. We’ll have more details in our next issue but you might want to get tickets in advance considering Levinson is bringing a heavy-hitting band featuring two great cornetists in the Beiderbecke tradition, Mike Davis and making his OCC debut, the great Andy Schumm of Chicago. They will be re-creating Bix’s most memorable solos in lush, three-part harmony with Davis and Schumm, plus Levinson on the rarely heard, seldom seen C-melody saxophone, an instrument inexorably linked to Bix’s music. They’ll be accompanied by the rock-solid rhythm of Dalton Ridenhaur (piano), Rob Adkins (bass) and Steve “Spoons” Torrico (drums) — who will also be blowing in from the Windy City for this spectacular event.

Both the Weinstein concert and Dan Levinson’s tribute to Bix begin at 8 p.m. with tickets available at www.ocean.edu or by calling 732-255-0500.

— Ricky Riccardi

All shows 8–9:30 p.m.; $22 regular admission, $18 for seniors, $12 for students.

“Round Jersey” concerts are produced in conjunction with the New Jersey Jazz Society.

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

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John Cotton Dana Library, 185 University Avenue, Newark, NJ 07102
Web site: newarkwww.rutgers.edu/JS 973-353-5595

calendar:
please check Web site for upcoming events

JAZZ RESEARCH ROUNDTABLES

All programs are free and open to the public, and take place Wednesday evenings from 7 – 9 p.m. in the Dana Room, 4th floor, John Cotton Dana Library, Rutgers University, 185 University Ave., Newark. Financial support for the Roundtable is provided by the Rosalind & Alfred Berger Foundation.

February 17

A singular voice on both tenor and soprano saxophones, Eli “Lucky” Thompson (1923-2005) spent a significant part of his career performing and recording in Europe. Between 1957 and 1962, most of his recordings were not for labels but rather as part of radio and television broadcasts. Several of these are the subjects of this presentation, namely those involving Radiodiffusion-Télévision Française (RTF) in France and Norddeutscher Rundfunk (NDR – North German Broadcasting) in Germany.

Audio and video examples will be played that demonstrate not only Thompson’s unique skill as an instrumentalist, but also his under-recognized talents as a composer and arranger. Heard as sideman are European stalwarts including saxophonists Hans Koller, Barney Wilen and pianist Martial Solal as well as American expatriates drummer Kenny Clarke and guitarist Jimmy Gourley. In addition, the French videos provide rare performances of Thompson’s wife, Thelma Love, an accomplished but little recorded vocalist.

Originally from Rochester, NY, Noal Cohen is a Montclair, NJ-based jazz researcher and discographer whose main interests involve artists he considers worthy of greater recognition. He has published detailed discographies of several musicians that he feels fit this category. He also writes and edits liner notes and has contributed articles to Coda Magazine, Discographical Forum, Names & Numbers and Current Research in Jazz Online. With Michael Fitzgerald, he co-authored Rat Race Blues: The Musical Life of Gigi Gryce, an award-winning biography of the saxophonist and composer.

CONCERTS/PERFORMANCE

Newark Jazz Legacy Concert Series

This series is designed to present leading soloists in duo and trio settings. Each concert includes an interview/Q&A segment. IJS partners with local schools to give students an opportunity to meet and interact with these noted artists. Funded by a grant from the Rutgers-Newark Cultural Programming Committee.
From the Crow’s Nest

By Bill Crow

Where the New York University Law Center now stands, on Washington Square South, there used to be a joint called the Open Door. It was just a neighborhood bar, but it had a small bandstand, on which various jazz groups were featured on Sundays. Charlie Parker played there a few times, and made the place famous. I played there with Brew Moore and Don Joseph several times. When NYU got ready to build, the old building was demolished.

Dave Lambert and I each had an apartment on nearby Cornelia Street at the time. We walked by the demolition site one day and saw that a large pile of bricks was all that was left of the Open Door. Dave and I lived in old apartments that had tiny fireplaces and no other heat. I had enlarged the fire pit in mine, but Dave’s was still in its original form.

“T could build a good fireplace with some of those bricks,” said Dave. So we started carrying bricks over to his apartment. It took us about ten trips to transport enough bricks for the job, and then we got some cement from the hardware store, borrowed masonry trowels from a friend, and set to work. The Open Door fireplace turned out fine, and is probably still in that building.

■ John Simon sent me a memory of the late Phil Woods. He once reminded Phil that an old high school buddy of his, Dave Poe, had taken some lessons with him. He told Phil that Poe had subsequently become a pilot for United Airlines. Without missing a beat, Phil said, “It pays to have friends in high places.”

■ William Zinn told me about a dinner and rehearsal at Victor Borge’s home. Zinn and Jerome Laszlof and Martin Ormandy were the guests. They were introduced to Borge’s daughter, who exclaimed, “Thank god you came! Maybe I won’t have to hear my father practice the Mozart tonight. He’s been playing it over and over every night for the past week!”

After dinner they tuned up and Borge decided to play something easy as a warmup. So he put the Mozart G minor piano quartet on their stands. All went well except for the “turn,” which the string players played starting on the note above, while Borge played it starting on the note below. Borge sent the string players back to the dinner table for more drinks while he practiced the phrase the way they were playing it.

When the rehearsal resumed, Borge returned to playing the turn the way he had originally been playing it, and that ended the rehearsal.

Later, Zinn found out that Borge had been planning to invite the group to play on his TV show. He figures that turn cost each of them about a thousand dollars each, not to mention the fame of being heard by millions of listeners.

■ Herb Gardner wrote this on Facebook: The Smith Street Society Jazz Band had a Sunday night concert to play in Syracuse, NY. Since we were split up on different jobs the night before, we all flew in separately. “Deacon Jim” Lawyer was particularly looking forward to an exceptionally luxurious flight, since he’d booked one that promised “X-7 service to Syracuse.” When we went to pick him up at the airport he was nowhere to be found. The girl at the counter explained, “X-7 service means it doesn’t fly on Sundays.”

■ In Detroit, a few years ago, Hugh Leal staged a tribute to the late drummer Frank Isola. On the concert was the alto man Larry Nozero, who related this story: In the early ’80s Frank took himself off the scene while he dealt with problems with pills and booze. No one saw him for quite a while, and a rumor went around Detroit that Frank had died. Hearing this news, Nozero called Frank’s number and Frank answered the phone.

“Frank,” Nozero said, “everybody thinks you died!”

There is a pause, and then Isola said, “Well then, can we have a benefit?”

■ On a European musical theatre tour, Kirby Tassos found himself working under a conductor who had a drinking problem. Kirby says the guy was in the bag most of the time, but on one occasion he was more festive than usual. He started the show, began wobbling, and halfway through the first act he keeled over, landing on the podium with a thud. He just laid there, yelling, “Keep playing!” The orchestra kept playing and sailed through the rest of the act without incident. Kirby says half of the orchestra had not realized anything was amiss.

■ Brian Nalepka and Steve Little were playing a gig at the Carnegie Club, a well known cigar bar. As they were sitting at a table on a break, a patron came over to tell them how much he enjoyed the band. He said he was celebrating his birthday at the cigar bar that night. Steve mentioned that his birthday was also that week, and that he would be turning eighty. The gentleman was dumbfounded, and wouldn’t believe Steve until he showed him his drivers’ license. He asked Steve what he attributed his excellent health to. Steve said, “Well, first of all, I don’t smoke cigars!”

Bill Crow is a freelance musician and writer. His articles have appeared in DownBeat, The Jazz Review, and Gene Lee’s Jazzletter. His books include Jazz Anecdotes, From Birdland to Broadway and Jazz Anecdotes: Second Time Around. The preceding is reprinted with permission from Allegro, the monthly magazine of AFM Local 802.

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About NJJS

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

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

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

The New Jersey Jazz Society is a qualified organization of the New Jersey Cultural Trust. Visit www.njjs.org, e-mail info@njjs.org for more information on any of our programs and services:

- e-mail updates
- Student scholarships
- Pee Wee Russell Memorial Stomp Collaborative Jazz Concerts:
- Ocean County College
- Bickford Theatre/Morris
- Mayo PAC Morristown

NJJS supports JazzFeast presented by Palmer Square, Downtown Princeton. NJJS is a proud supporter of the Morristown Jazz & Blues Festival, the NJCU President’s Jazz Festival in Jersey City, and more.

Member Benefits

What do you get for your dues?

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

Join NJJS

MEMBERSHIP LEVELS Member benefits are subject to update.

- Family $45: See above for details.
- Family 3-YEAR $115 See above for details.
- Youth $15: For people under 25 years of age. Be sure to give the year of your birth on the application where noted.
- Give-a-Gift $25: Members in good standing may purchase one or more gift memberships at any time for only $25 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)

To receive a membership application, for more information or to join:
Call 908-273-7827 or email membership@njjs.org
OR visit www.njjs.org
OR simply send a check payable to “NJJS” to: New Jersey Jazz Society, c/o Mike Katz, 382 Springfield Ave. Suite 217, Summit NJ 07901.
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-$115 membership, and new members with a † received a gift membership. Members who joined at a patron level appear in bold.

Renewed Members
Mr. Gregory Babula, Bloomfield, NJ *
Mr. Jay Bene, Maywood, NJ *
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The Mainstay, Rock Hill, MD
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Mr. & Mrs. Frank McCann, Somerset, NJ
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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.

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- white shirt with red NJJS logo
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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.

Newark
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North Bergen
WATERSIDE RESTAURANT 7800 B River Rd. 201-861-7767

North Branch
STONEY BROOK GRILLE 7525 Maple Rd. 973-675-6620 For a link to each venue’s website, visit www.njjs.org, click on “venues,” and scroll down to the desired venue.

Orange
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PRIVATE PLACE LOUNGE 29 South Center St. 973-679-8688

Paterson
CORTINA RISTORANTE 116 Berkeley Ave. 973-942-1750

COUNSEL LOUNGE 1055 Hamburg Tpke. 973-832-7800 Friday & Saturday

COUNTRY BASE THEATRE 900 Montgomery Rd. 732-942-9000

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

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South Amboy
BLUE MOON 330 Queen Anne Rd. 908-692-0150

STANHOPE HOUSE 1017 Stuyvesant Ave. 908-810-1844 Saturdays 8 pm, $3 cover

SOUTH ORANGE
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RICALTON’S 19 Valley St. 973-763-1006 Tuesdays

SOUTHERN ORANGE OPERATING ARTS CENTER One SOPAC Way 973-235-1114

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LAVATOVA CUCINA RISTORANTE 700 Old Bridge Turnpike South River, NJ 08882 732-238-2111 The New World Order open jam session every Thursday, 7:30-11 pm No cover, half-price drink specials

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THE MILL 19 Valley St. 201-836-8923

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THE JAZZBERRY PATCH AT THE CLASSIC QUICHÉ CAFE 330 Queen Anne Rd. Teaneck, NJ 07666

TEAR GARDEN 908-686-1028

Teaneck
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Union
SALEM ROADHOUSE CAFE (Townsend Presbyterian Church) 829 Salem Road 908-686-1028

VINO rogue” 1017 Stuyvesant Ave. 908-810-1844 Sundays 8 pm, $3 cover

WALLINGFORD THEATER 3305 Branch Rd. 908-576-9612

WATERFRONT JAZZ 100 Riverfront Ave. Paterson, NJ 07503

Woodbridge
BARRON ARTS CENTER 582 Rahway Ave. 732-634-0413

Woodbridge
SAINT ANDREW’S 110 East St. 908-275-7777

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

Catherine Russell — The name of the summer festival at The Mill is “Black Sea Jazz.” The festival runs from July 18 to July 27. Performers include The Modern Jazz Quartet, the New Orleans Jazz Orchestra, and the Great American Swing Band. The festival is free to the public.

Muzzy and Bob McHugh — This is a great venue for jazz lovers. Muzzy and Bob McHugh perform on the last Saturday of every month. The venue is located at 301 Prospect Ave., West Orange, NJ. The venue is open to the public for the entire weekend.

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.

Cyrus Chestnut — The gospel-rooted pianist has chops to spare and holds forth for two nights at Shangri-La Jazz, Madison on Feb. 5 and 6, two sets each night. No cover, reservation required.

Catherine Russell — Returns to William Paterson University’s “Onstage Cafe” for a Valentine’s Eve performance at the Shea Center on Feb. 13 at 8 pm. Tickets: $60 “Onstage” seating features a sumptuous dinner and dessert buffet, open beer-and-wine bar (6:30 pm), $30 show only.

Bill Charlap — The pianist, and newly minted WPU Jazz Studies Director, performs at Afternoon Music at the Unitarian Church in Summit on Feb. 21, 4 pm. Tickets: $25, $20 for seniors and students are free.

Muzzy and Bob McHugh — Thursday night jazz is back at the Glen Rock Inn and Muzzy (sax) and Bob McHugh (keyboard) are there on Feb. 13. Thursday is Prime Rib Night, but we say go for the open-faced sliced steak sandwich.

February 2016
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